

COLNAGHI

PRESS RELEASE

CROSS ROUTES

Master Drawings New York— January 30, 2026 – February 7, 2026

Colnaghi and Colnaghi Elliott Master Drawings are pleased to announce ***Cross Routes***, a selection presented for Master Drawings New York 2026. Bringing together rare works on paper and paintings from the seventeenth to nineteenth centuries, the exhibition explores how artists have responded to encounters across cultures, geographies, and artistic traditions.

Together, the works in *Cross Routes* underscore drawing as a historically mobile medium fundamentally conditioned by the displacements of artists, the circulation of visual models, and the transmission of cultural forms. They reveal how cross-border encounters have, across centuries, reshaped the descriptive, documentary, and imaginative functions of draftsmanship.

We will also be presenting a separate selection of works on paper highlights, including a group of drawings by Virginie Demont-Breton, works by J. M. W. Turner and a study by Raymond Lafage.

Artistic Exchange and the Mobility of the Image

Newly surfaced drawings by Jean-Léon Gérôme, produced during his travels in Egypt and preserved by his descendants, clarify the role of on-site observation in his working process. They include studies for *The Carpet Merchant* and *The Horse Market*, two compositions that became central to his reception in nineteenth-century Europe. These sheets document the visual information Gérôme gathered in situ and show how closely his major Orientalist paintings depended on empirical study rather than studio invention.

A rare portrait by the German painter Johann Gottfried Eiffe adds an important historical dimension to the exhibition. Eiffe, trained in Hamburg and connected to early Romantic circles, travelled to Haiti in 1816 after Henri Christophe invited European artists to support the cultural and administrative work of the new Black monarchy. His portrait of Jean-Baptiste Riché, Comte de la Grand'Rivière-du-Nord documents a moment when Haitian state formation and European artistic training met in practice.

Completing the exhibition is an exceptional set of Mexican casta paintings, preserved in a rare scroll format, which visualise colonial New Spain's elaborate racial classifications and reflect Enlightenment taxonomies, local identities, and transatlantic intellectual networks.

In addition to *Cross Routes*, a distinct group of works on paper will also be on view. Highlights include several works by J. M. W. Turner, including *The Brenva Glacier from Notre*

Dame de la Guérison (1836), produced during his Mont Blanc travels and characteristic of his late sublime handling of light and atmosphere.

A pen-and-ink study by Raymond Lafage reflects the artist's assimilation of Italian models during his Roman sojourn and bears a distinguished provenance including the collection of Henry Moore.

The exhibition also features a concise group of drawings by Virginie Demont-Breton, whose realist depictions of coastal life in northern France demonstrate her forceful and economical draftsmanship, qualities which have recently led to acquisitions by the Musée d'Orsay and The Metropolitan Museum of Art.

Exhibition Information

Title: *Cross Routes*

Dates: January 30, 2026 – February 7, 2026

Location: Colnaghi, 23 East 67th Street, Fourth Floor, New York, NY 10065, USA

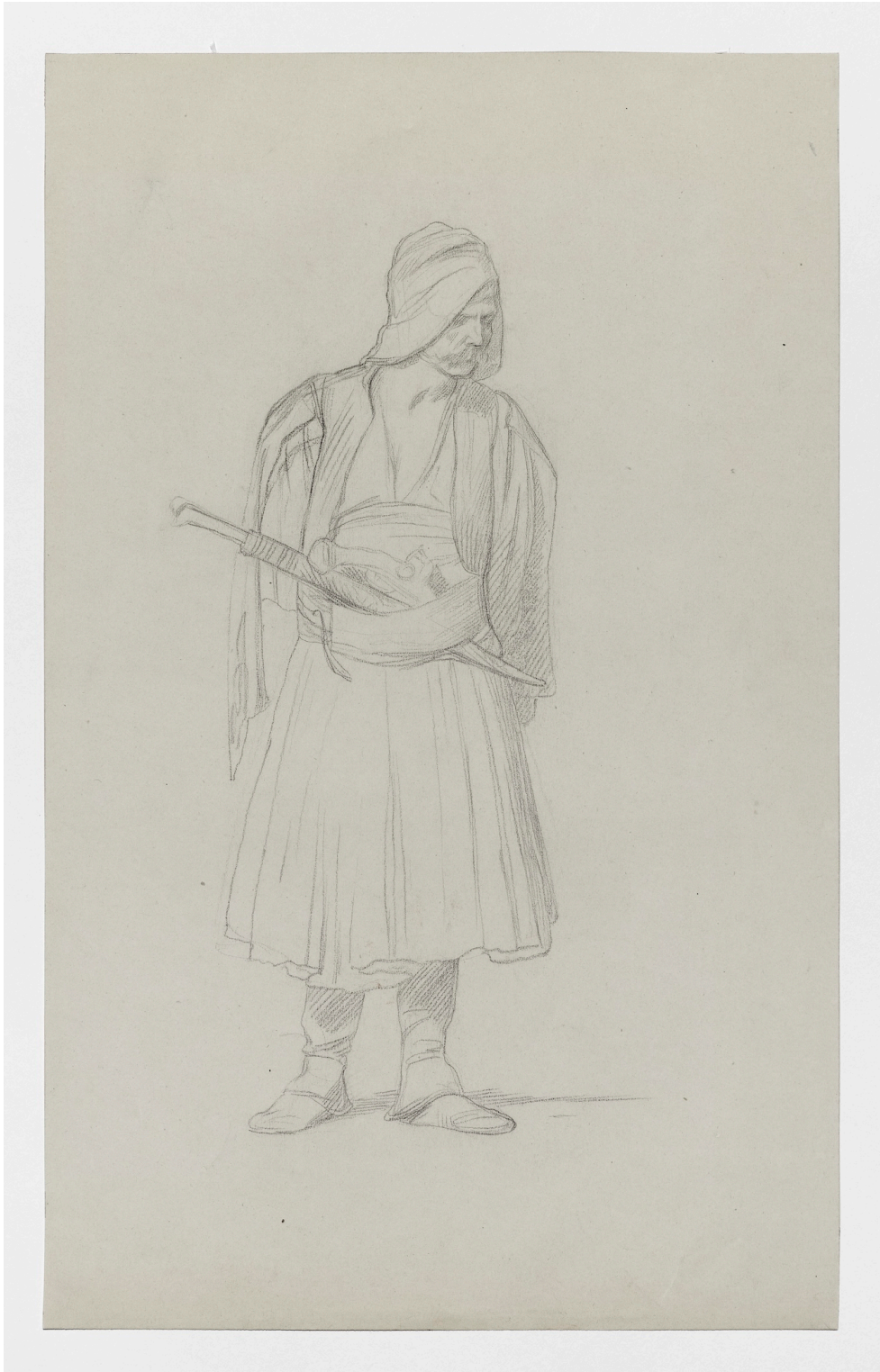
Website: <https://www.colnaghi.com/>



Johann Gottfried Eiffe, Portrait of Jean-Baptiste Riché, Comte de la Grand-rivière-du-nord (c. 1780–1847), oil on canvas, 28 × 35.5 cm (11 × 14 in.).



Leonardo Flores, *Maria Consolatrix Afflictorum*, oil on canvas, 240 × 220 cm (94 1/2 × 86 5/8 in.).



Jean-Léon Gérôme (1824–1904), *Standing Arnaut with pistol and dagger*, pencil on paper, 32.3 × 20.3 cm (12 ³/₄ × 8 in.).



Jean-Léon Gérôme (1824–1904), *Standing figure seen from behind, study for The Carpet Merchant*, pencil on paper, 32.3 × 20.3 cm (12 ³/₄ × 8 in.).