

Peter Trumm, New York. View from Weehawken over the Hudson towards Manhattan, 1928, Chiaroscuro woodcut in brown and black on paper, proof by the artist, 37.8 x 48.5 cm, signed in the picture lower left "T" and below the picture right "Trumm", inscribed below left (recto) "Eigenhändiger Probedruck / ,New-York, Blick von Weehawken über den Hudson auf Manhattan' / New-York, Blick von den Felsen von Weehawken über den Hudson auf Manhattan", unframed.

The picture was provided – in museum quality – with a new passe-partout (70 x 80 cm) of the company HALBE. A fitting frame – in museum quality – with museum glass (anti-reflective, very high UV protection, anti-static, abrasion resistant) of the company HALBE can be provided on request.

Peter Trumm (1888 Strasbourg – 1966 Munich) was one of the most promising artists in the field of graphic art in the 1920s. Born in Alsace as the son of the construction manager for the Rheinpalast (former imperial palace) in Strasbourg, he first studied at the Technical University in Munich before taking up art studies with Ludwig Schmidt-Reutte (1862–1909) at the Academy of Fine Arts in Karlsruhe. After four semesters, he transferred to Peter Halm (1854–1923) and Ludwig von Herterich (1856–1932) at the Munich Art Academy, but also continued his studies privately with Carl Weinhold (1867–1925) and Moissej Kogan (1879–1943). After another year in Karlsruhe, he spent a year in Florence.

He survived World War I unscathed as an officer. Due to material shortages and a lack of buyers for paintings during those years, he now focused entirely on printmaking. He was able to sell many of his illustrations very successfully. In 1917, he married the "highly talented painter" (Die Graphischen Künste 52.1929, p. 44) Hedwig Witzel (1881–1957). After the war, he settled in Haimhausen near Munich.

A first career highlight was a solo exhibition at the Staatliche Graphische Sammlung München (State Graphic Collection Munich) in 1924, which included well over 100 drawings (mostly illustration cycles), watercolors, etchings, individual woodcuts, chiaroscuro woodcuts, etc. The prominent Jewish writer and art critic Adolph Donath (1876–1937) wrote glowing praise about the exhibition in his magazine *Der Kunstwanderer* (5/6, 1923/24): "The exhibition has achieved a great deal: it has revealed a young artist of powerful originality and hearty steadfastness, of honest endeavor and rapidly growing skill. Although prophecy is a delicate undertaking, we nevertheless venture to predict that Peter Trumm will one day be honored in the history of German graphic art."

This extremely rare woodcut was created during Peter Trumm's journey through North America in 1928. On the occasion of a major exhibition of Trumm's drawings the following year, organized by the Staatliche Graphische Sammlung in Munich, which would mark the high point of his artistic career, art historian Ernst Wilhelm Bredt (1869–1938), curator at the Graphische Sammlung in Munich, wrote a detailed article in the journal *Die Graphischen Künste* (52.1929). The renowned magazine *Die Kunst für alle* (45.1929/30) also wrote: "In all the sheets, one person has his say who, with strong artistic ability, has an understanding of the essence of things," and in these "striking drawings, there is an inherent wealth of purely graphic inventiveness that is astonishing." Trumm "excels in the compositional richness that characterized the great eras," but he also challenges his audience, because "an observer as keen as Trumm demands eyes other than those of a tabloid reader, for the economy of his gestures can hardly be surpassed, his figures are eloquent in their silence, full of tense life in extreme calm."

The exhibition also displays the sketches Trumm made during his 1928 trip to North America, which later served as models for his chiaroscuro woodcuts. The magazine *Die Kunst für alle* praised Trumm as “an artist who rediscovers American beauty, whose artistic genius captivates us even where other artists succumb to the constraints of the object.” The author comments on the New York drawing in brown chalk: "How surprisingly contrasting is his view of Manhattan from Weehawken. From here, the view sweeps over rocks to New York. Thus, giant rocks became a yardstick for gigantic architecture. The slender buildings crowd together to form steep prismatic mountains, no longer oppressive, as the city dweller and hasty visitor to America feels deep below, but broad and inviting to stroll on their slabs and steps. He brings new variations to the theme of the gigantic, associating the American with the European." [...] “An image of America, then, whose juxtaposition of grand nature and sky-scraping buildings evokes the most vivid impression of authentic American realities, energies, and ideals.” Comparing the drawing with the large-format chiaroscuro woodcut offered here, what has been said is given even greater artistic emphasis.

During the Nazi era, Trumm behaved in a compliant but inconspicuous manner. He exhibited at the Munich Art Association (1936), the Great German Art Exhibitions (1937–1942), and the Munich Art Exhibitions between 1938 and 1942, and wrote for the magazine *Weltkunst*. In 1940, he was appointed professor at the Technical University of Munich, a position he held until his retirement. Peter Trumm's estate is held in the Munich City Archives.