

GRAINGER MUSEUM

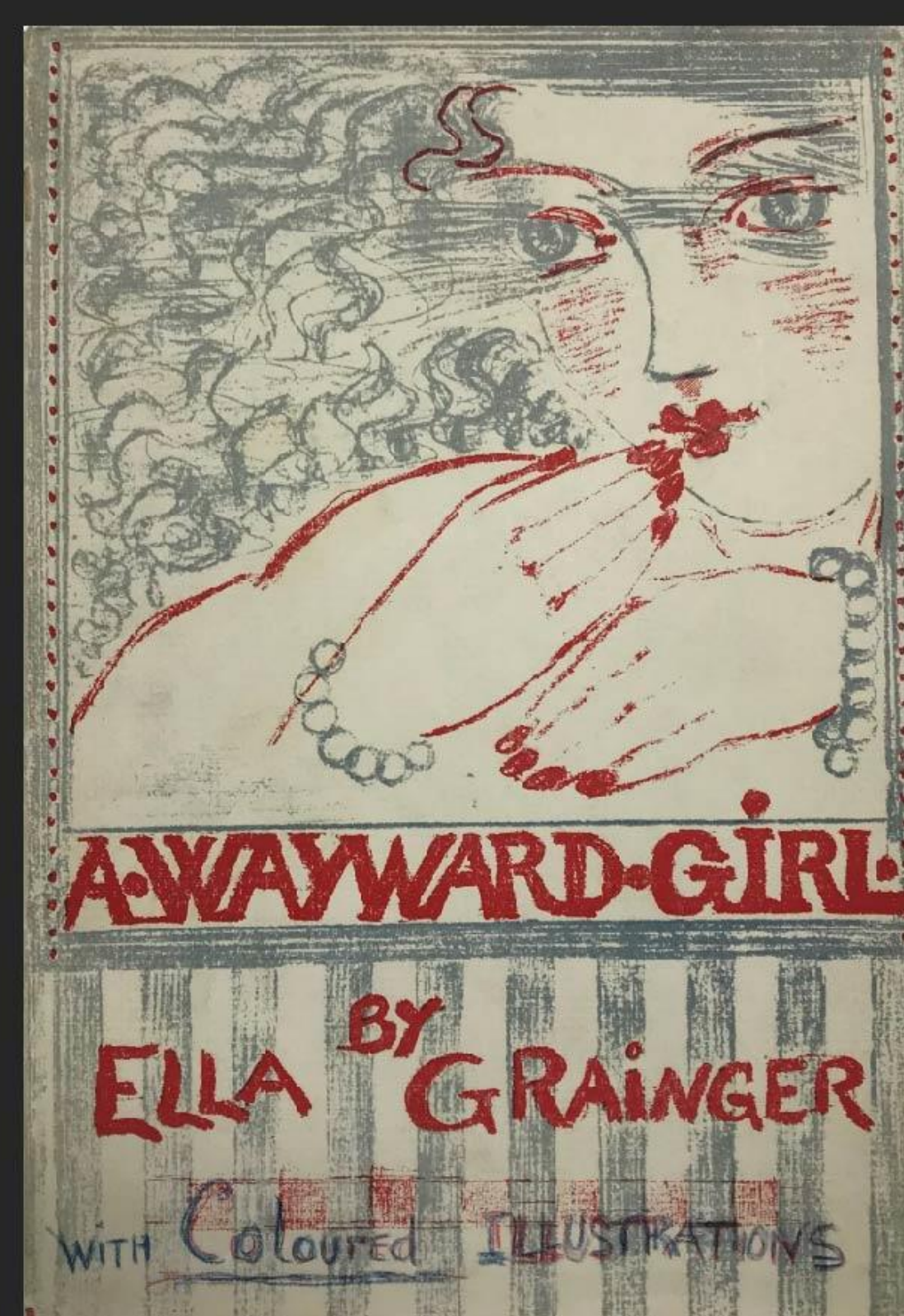
ARCHIVE AND

CURIOSITY



"We take viewers through key moments in Grainger's life, showing how the women who had a profound impact on him changed his musical career and artistic pursuits."

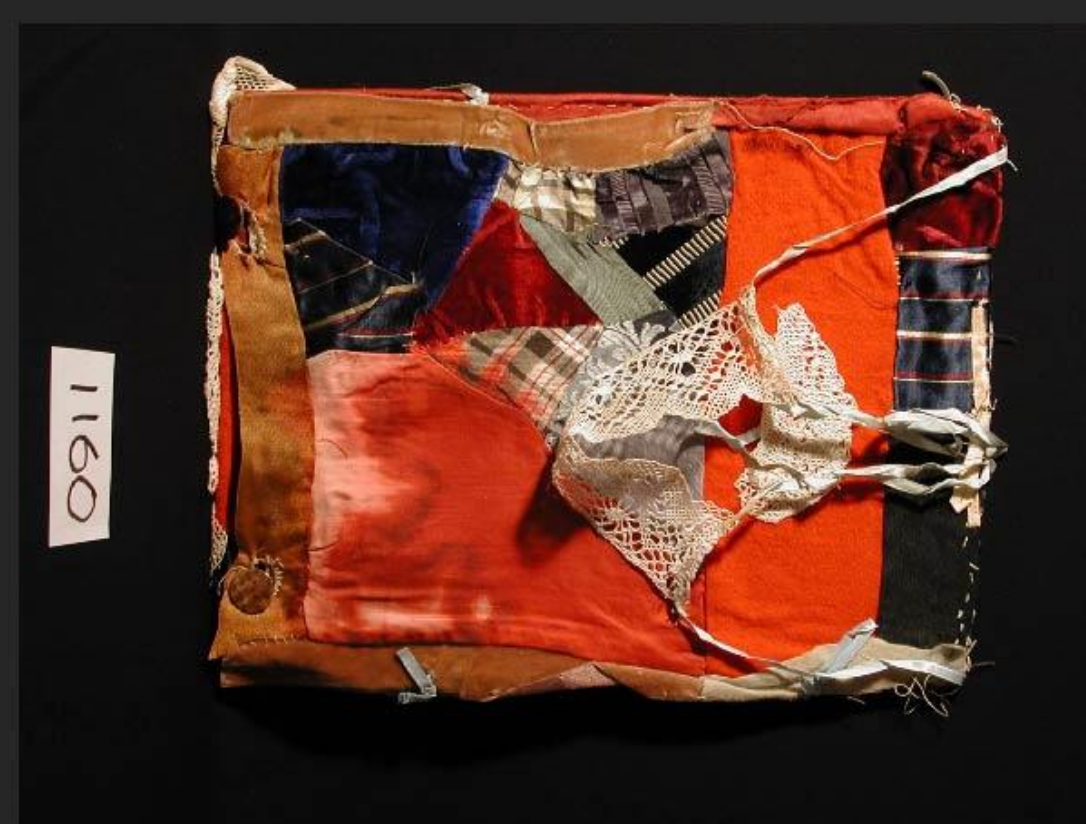
"A Wayward Girl: Poems"



A Wayward Girl: Book of poems
Large album
Not dated
25.5x17.5 cm
Collection from Grainger Museum,
Accession number 811.52 GRA,
955.

"Manuscript Cover"

Manuscript Cover
Handmade manuscript cover,
collage of cardboard, fabric
ribbon, and lace
Not dated
35 x 25.5 cm
Collection from Grainger Museum,
Accession number 04.5628.



"Conductor's Baton"



Conductor's Baton
Wood and silver
1863
35 x 2 cm
Collection from Grainger Museum,
Accession number 00.0049.

"Dragonfly"



Dragonfly
Nature specimen
November 1955
9.5 x9.5 lid, 9.1x9.1 base
Collection from Grainger Museum,
Accession number 01.0532.



"Die Weide"

Die Weide-Max Feldbauer
Graphite on paper
Not dated
20 x29 cm
Collection from Grainger Museum,
Accession number 08.0010.

"Untitled"

Portrait sketch on paper, Pen and
ink
Not dated
4.4 x 5 cm
Collection from Grainger Museum,
Accession number 01.2028.

"Analysis of 'Australian Scale'"

Henry Tate
Manuscript score
1900-1931
Collection from Grainger Museum,
Accession number 2018/28/1/1.

"Untitled (Flowers)"

Gouache on cardboard
Not dated
29.2 x 21.8 cm
Collection from Grainger Museum,
Accession number 02.0737.

"Bas-relief Sculpture of a Woman"

Relief plaster
Not dated
39.5 x 21.5 cm
Collection from Grainger Museum,
Accession number 01.2075.

"Percy Grainger and the Women in His Life"

Granger's mother, Rose Aldridge, was the first significant woman in his life. Rose was a very special mother, not only a supporter at home, but also an inspiration on his musical path. She discovered Granger's musical talent and began to cultivate him from an early age. In 1895, Ross took the young Granger from Australia to Europe to pursue a higher level of musical education. She believes that her son can become the best musician in the world. The works displayed in the exhibition are a testament to the love that Rose's influence was everywhere during the years she spent with her son. She not only shaped Granger's musical direction, but also embedded her expectations and dreams in every step of his growth.

However, Granger's story did not end when his mother died. After Ross's death in 1922, Granger's life changed dramatically. He welcomed another important woman - his wife Ella. Ella is a Swedish-born artist and poet, and their love story is full of art. The most famous scene was their wedding at the Hollywood Bowl, symbolizing a special moment when their love and art were intertwined. In the exhibition, you can see Ella's poems, which are not only her expression of words and art, but also reflect the deep empathy and spiritual support she shared with Granger. Granger had not only a mother and wife in his life, but also several other female friends and mentors who were very meaningful to him. They weren't always in the spotlight, but each shaped Granger's artistic thinking in a unique way. In the exhibition, these seemingly ordinary objects hide a story of communication with Granger, these women are not only his companions in life, but also his fellow travelers in the artistic journey.

Through these exhibits, we tell not only Granger's musical life, but also the stories of the women who stood behind him. They gave him strength, inspiration and loving support, and Granger's life and his work shone through the influence of these women.

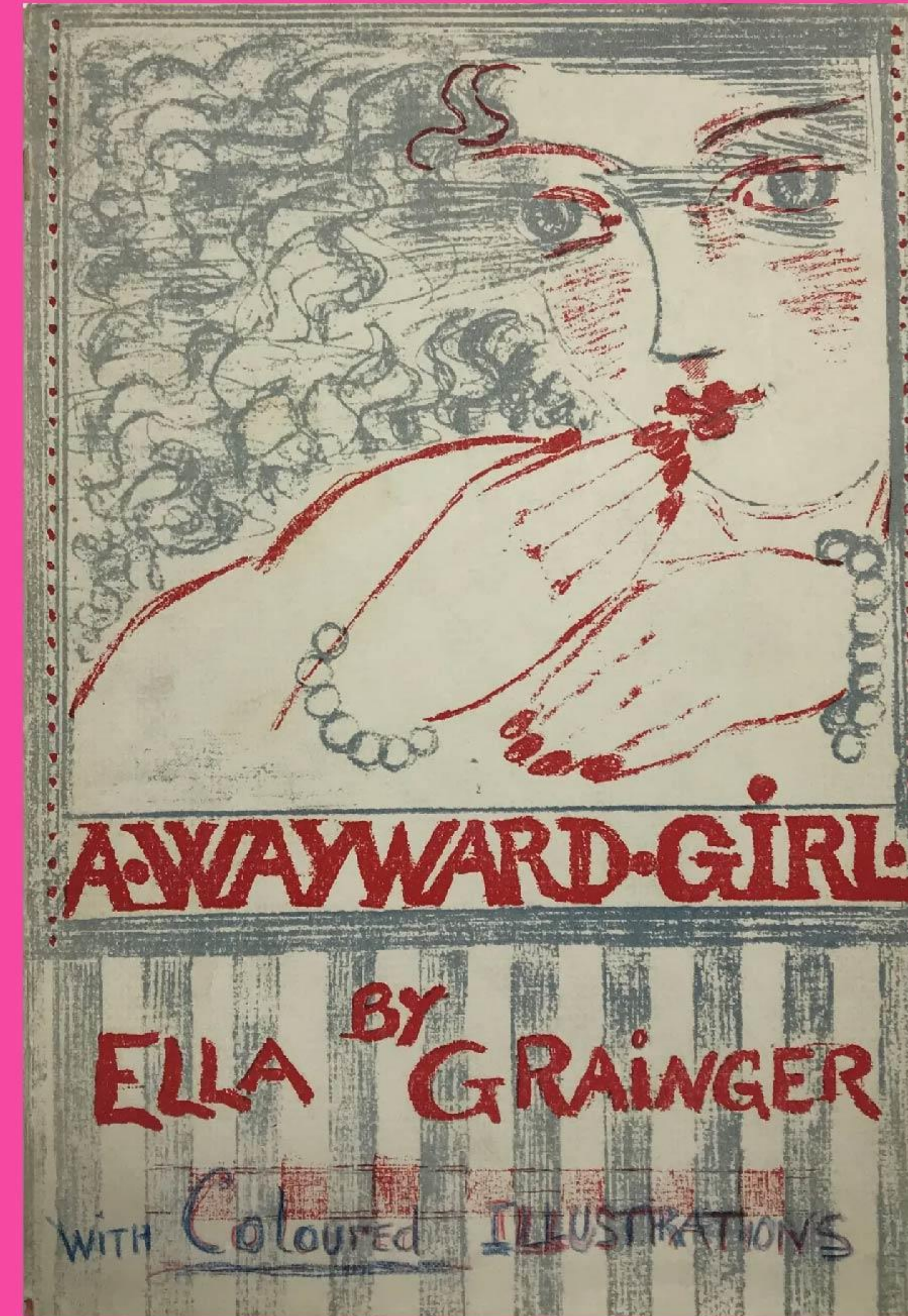


"Percy Grainger and the Women in His Life"

"A Wayward Girl: Poems"

A Wayward Girl is a poetry collection by Ella Grainger, featuring coloured illustrations that reflect her artistic and literary creativity. The cover, adorned with a hand-drawn illustration, adds a personalised, handcrafted quality to the album. The woman's voluminous curls seem to evoke a sense of freedom and rebelliousness, while her piercing gaze and elegant hand gestures suggest an air of mystery. The choice of bold red tones for these details draws the eye, creating a vivid contrast with the otherwise soft palette. The red title and subtitle further enhance the cover's lively energy, setting a playful yet enigmatic tone—perfectly complementing the introspective and personal nature of Ella's poetry.

This album is not merely a collection of poems but also represents a facet of Ella's artistic journey, offering an intimate glimpse into her reflections on femininity, autonomy, and life itself.



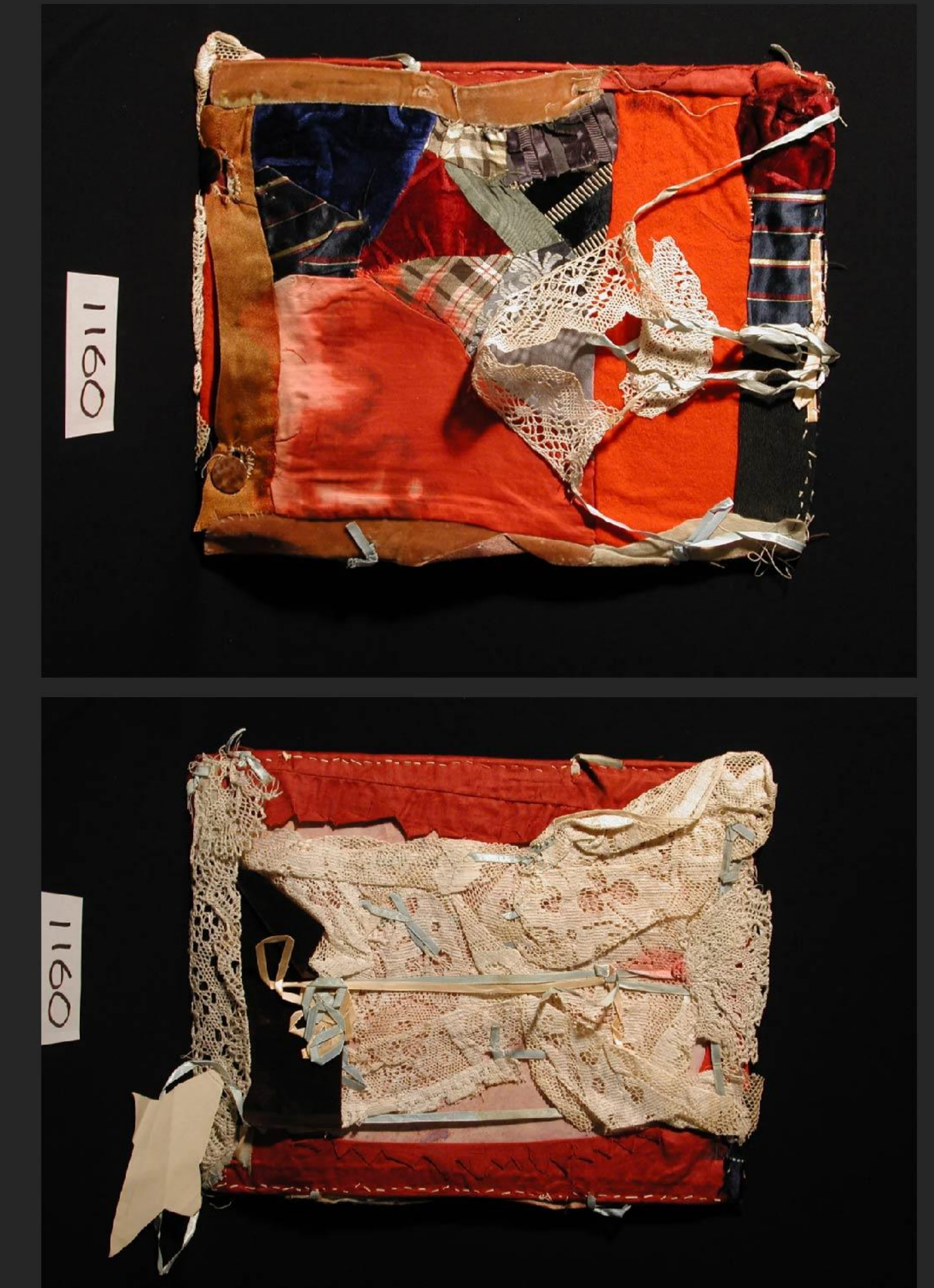
A Wayward Girl: Poems, Large album, not dated, 25.5x17.5 cm, Collection from Grainger Museum, Accession number 811.52 GRA, 955.

"Manuscript Cover"

Manuscript Cover
Not dated, 35 x 25.5 cm, Handmade manuscript cover, collage of cardboard, fabric ribbon, and lace, Collection from Grainger Museum, Accession number 04.5628.

The cover of this manuscript is made up of various fabrics of different textures, with the main color being red, accented by blue, plaid, and velvet patches, layered on top of each other. There is a lace trim at the top, and ribbons are casually intertwined between the different parts, which are secured with buttons at the points where the fabrics are pieced together. The stitching along the edges is clearly visible. The cover shows obvious signs of use. Quilted items often have deep personal or family emotions attached to them, and as a cover for a manuscript, this piece not only showcases artistic expression but also serves a practical function.

Handmade manuscript cover, collage of cardboard, fabric ribbon, and lace



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"Conductor's Baton"

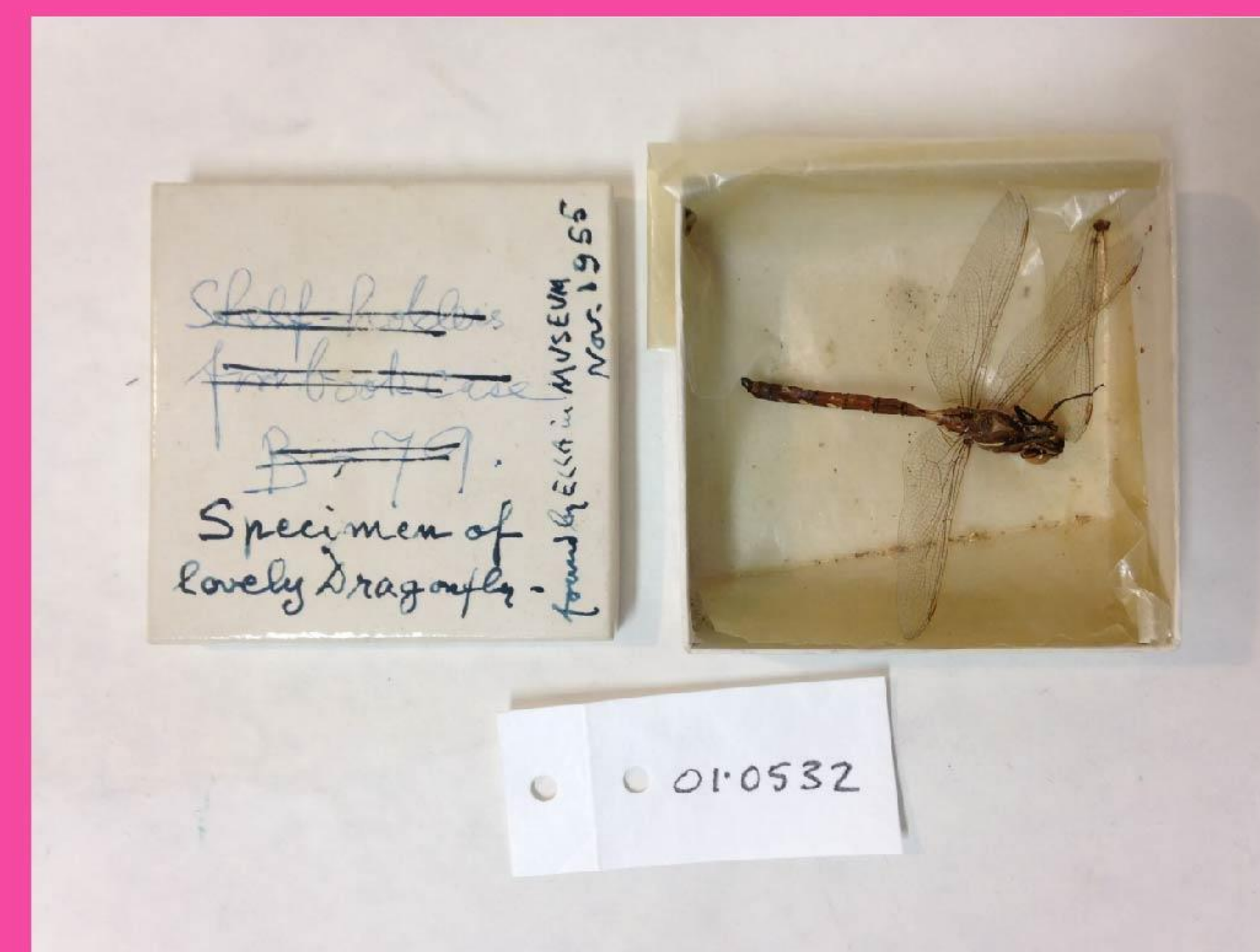
This is a fine, straight, substantial baton for display purposes. The ends of the baton are wrapped in metal decoration (silver), one end featuring a larger metal ball, giving it a dignified and elegant appearance. At a distance of 12.5 cm from the bottom is a silver ring with engraving, although it has faded due to oxidation, it still retains its historical symbolic meaning. The wooden part of the baton is designed simply but not losing its elegance, decorated with a wreath of laurel leaves, a design that is often associated with victory, honor, and lofty ideals. The spiral carving design extends from the top to the end, enhancing the decorative and artistic appeal of the instrument.



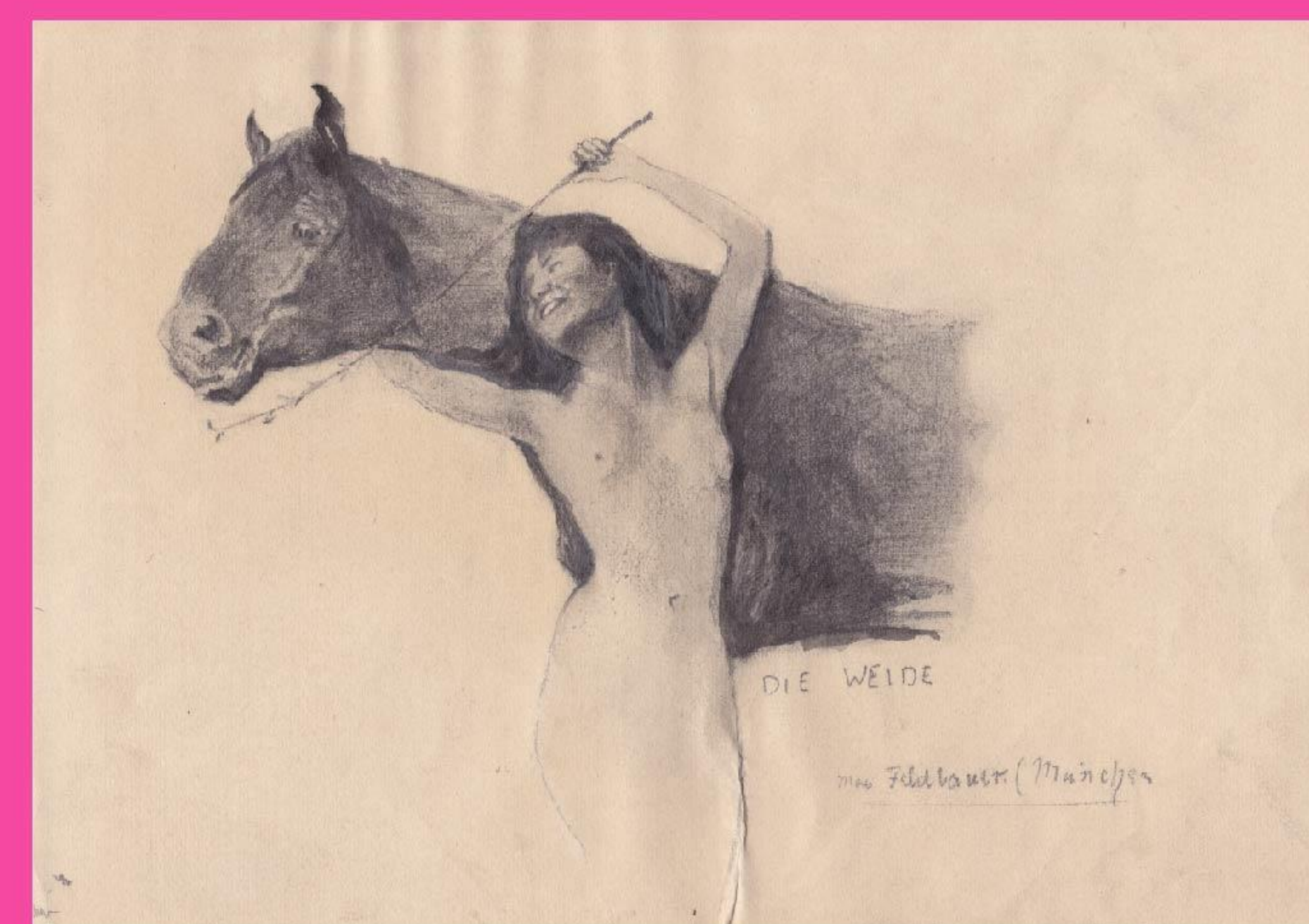
Conductor's Baton, 1863, wood and silver, 35 x 2 cm, Collection from Grainger Museum, Accession number 00.0049.

The inscription on the ring reads: "Herrn Dr. L. Damrosch (s?) um Andenken von den Damen des; "Breslau Choral Society. 1863 (on base)", the inscription indicates that this baton was given as a gift to Dr. Hermann Damrosch by the female members of the Breslau Choral Association, in commemoration of a special occasion or contribution.

"Percy Grainger and the Women in His Life"



Dragonfly, November 1955, Nature specimen, 9.5 x9.5 lid, 9.1x9.1 base, Collection from Grainger Museum, Accession number 01.0532.



Die Weide, Max Feldbauer, not dated, Graphite on paper, 20 x29 cm, Collection from Grainger Museum, Accession number 08.0010.

"Dragonfly"

This delicate dragonfly specimen was discovered by Ella Grainger at the Grainger Museum in 1955. Ella, the wife of composer Percy Grainger, had a keen eye for detail, and her curiosity about the natural world is evident here. The insect's finely veined wings and fragile body, carefully preserved, seem frozen in time. Unlike many of the artefacts in the museum that were meticulously crafted or manufactured, this dragonfly was once a living creature, embodying the vitality and fleeting beauty of nature.

Ella's decision to preserve and display the specimen reflects her deep appreciation for the natural world, serving as a unique testament to the interplay between life, art, and nature. Now encased in a small box, the dragonfly invites viewers to find beauty in even the smallest aspects of life.

"Die Weide"

Max Feldbauer, a renowned German artist, often explored themes of animals and the natural world in his works. Die Weide is a beautifully rendered graphite drawing that exemplifies his technical skill. It also reflects the early 20th-century movement towards more naturalistic and emotive themes in art. At the centre of the composition is a joyful and carefree nude woman, her expression radiating delight as she playfully supports the horse's head with a slender branch. The juxtaposition of the woman's delicate, ethereal form with the strength and freedom of the horse creates a dynamic balance. Feldbauer captures this fleeting moment with minimal lines and soft shading, evoking a sense of harmony between strength and tenderness, humanity and nature. The work conjures images of open natural spaces, inviting viewers to reflect on the connection between humans and the natural world.