

# **Ruskin's Good Looking!**

Sarah Casey





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Sarah Casey

Brantwood,  
8 February - 7 April 2019



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# Foreword

The first time I encountered Sarah's work I knew that it would connect with one of the great challenges of retaining objects in a historic collection - bringing an artefact to life. Partly this is an issue of communications, but at a deeper level it is about how we look at the world. What is the outward image of something if not an analogue for everything within it that you cannot see? Ruskin's interest in architectural ornament, in the forms and colours of nature, in textiles and clothing, far from being superficial was always about reading the whole life within.

Sarah's work engages with the paradox that this way of looking presents, a paradox that confronts us whenever we look more closely at the world around us: that the further beneath the surface we try to go with the analytical eye, the more elusive our quarry. Precisely because they involve such intense readings of the material nature of things, the doorways to perception that Ruskin and Sarah explore take us to what Ruskin termed our 'point of failure', requiring an engagement with the mysterious and unfathomable and, ultimately, calling forth the imagination 'brooding and dream gifted'. Sarah's studies of Ruskin's clothes ask us to follow a journey that begins in science and, as we are drawn ever closer to the intimate traces of another being, evokes empathy and humility – ending in something profoundly personal.

Howard Hull

Director  
Brantwood

January 2019

Left: John  
Ruskin's  
'signature' blue  
ties. Brantwood  
Collection.

Overleaf  
previous page:  
Detail Ruskin's  
shirt. Brantwood.

Overleaf  
following page:  
Detail inside  
Ruskin's trouser  
pocket. Keswick  
Museums.

J. J. Rus



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# *A Portrait of John Ruskin through his Clothes*

Ingrid Mida

Several garments that once belonged to nineteenth century art critic John Ruskin are stored in two drawers of a wooden bureau in his former bedroom on the second floor of Brantwood. One drawer houses a lacy white baby's frock and bonnet along with a scrap of paper in his mother's hand indicating that it was worn for Ruskin's Christening. A second drawer contains a gentleman's formal evening tailcoat, trousers, waistcoat, white cotton shirt, collars and blue stocks, displayed together as an ensemble. As garments that may have once touched Ruskin's body, they are among the most intimate of his possessions that have survived. In this brief essay, I will paint a portrait of the man through this clothing, focusing on the formal evening suit and accessories as garments that he would have selected for himself and evidence from a close examination of these items in April 2018.

Clothing offers visual clues as to a person's class, status and identity. We read a person's attire in an instant, taking in minute details without even being aware that we are visually processing this information. Clothing is also a form of material memory and the marks, stains and signs of wear imprinted in the cloth are evidence of past lives. In the examination of extant clothing in my role as a dress historian, I am looking for subtle clues of use, wear and alteration. In reading those marks in relation to other contextual evidence, I attempt to construct a plausible narrative that reveals something about the wearer.

In the nineteenth-century, men's dress seemed to have little variation following the 'Great Male Renunciation' of fashion.<sup>1</sup> The colour choices for men were sober, and the subtle clues as to a man's wealth and status were read through the quality of the fabric and the tailoring thereof. A gentleman of Ruskin's stature would be typically dressed in a dark-coloured frock coat with trousers, a white shirt, dark footwear and hat, as he is in John Millais 1853-54 portrait of him. A finely tailored suit created a smooth line over the body, hiding imperfections with selective padding and structured linings.

In images of Ruskin, he presented himself as a gentleman, dressed in a

Left: Detail of Ruskin's shirt and tailcoat in the Brantwood collection



white shirt with upturned collar worn underneath a dark waistcoat and hip length frock coat with a velvet collar. His signature accessory was a robin's egg blue stock or neck cloth that matched his piercing blue eyes, and the blue stocks included amongst Ruskin's things at Brantwood are heavily worn. Although the young Beatrix Potter once described Ruskin as 'the most ridiculous figure' she had ever seen, other accounts by his peers suggest that he was rather formal and old-fashioned in his attire, presenting the image of a 'slender, slightly stooping figure clad in the invariable dark blue frock coat and bright blue necktie.'<sup>2</sup>

Ruskin's trousers at Brantwood are made of fine black wool and exemplify the careful work of a skilled tailor. There is evidence of hand stitching in the buttonholes for the front buttoning trousers as well as the inner pocket detail. Parts of the garment that would be subject to heavy wear, including the crotch, have been reinforced with heavy weight unbleached cotton. There is a high degree of finish to the garment. A colourful 7.6 cm (3 inch) band of cream silk with purple and black vertical stripe is carefully hand-stitched into the trouser waist. There is evidence that these trousers were worn, but the marks of wear are subtle. The button holes are distended from use, the cotton inside the trousers has discoloured, and there is lint in the seams. There are small stains on the legs of the trousers and at the

Above: Ruskin's trousers showing waistband detail



crotch. The hems of the trousers legs are worn from rubbing and the hem tape has worn away altogether in some spots.

A significant piece of evidence in the biography of the trousers is the presence of a paper tag attached at the back waist that reads 'Lot 456'. Several decades after Ruskin's death, lots of his possessions were sold in a series of public auctions, and this lot number indicates that it was part of the Ruskin sale at Warwick Square in July 1931. According to James S. Dearden, this suit was presented to him by a dealer as having belonged to Ruskin, but no further enquires to verify the provenance of the clothing were made at the time.<sup>3</sup>

The measurements of the trousers suggest that the wearer was a relatively tall man since the back of the waist to the hem measures 130 cm (51 inches) and the inseam measures 84 cm (33 inches). These measurements suggest a man of about six feet in height (182 cm), and there are several accounts of Ruskin being close to six feet tall. The backside of these trousers is not closely fitted, and perhaps were cut for comfort rather than style, making them suitable for a man who was often seated as his desk writing.

Above left:  
Laundry mark on  
shirt

Above right:  
comparing  
garment  
measurements



The black wool waistcoat with shawl collar has two slash pockets at front and closes with five leather-covered buttons. Lined in brown cotton, the waistcoat can be fitted at the back with the adjustment of the black metal buckle. The waistcoat shows signs of wear in the buttons and buttonholes as well as discolouration of the lining. What is most interesting about the waistcoat is that the front is embellished with a floral motif pattern in brown silk thread. There are very slight variations and imperfections in the embroidery that suggest that this work was carefully executed by hand. This detail of embellishment, as subtle as it might be, is significant, since Ruskin's unabashed love of nature seems to be reflected in this garment. Although most of the photographs of Ruskin show him wearing what appears to be a plain gray wool waistcoat, his self portrait of 1873 includes several small dots near the upper left of his shoulder that echo the pattern of the waistcoat embroidery. If this waistcoat is the same as that depicted in his self-portrait, it might have been a favourite.

What is an anomaly in this group of garments is the tailcoat. This black wool coat, normally worn as a formal dress ensemble, appears to have had a part of the tails cut off with the cut edge left ragged, a strange alteration that is not easily explained. Also curious about the coat is that the wool for the coat is lighter in weight and does not match the weave

Above:  
Ruskin's  
waistcoat  
and detail.

structure of the cloth in the trousers. The jacket is minimally padded in the upper part of the back, and it is not lined. There is a tailor label underneath the facing with Ruskin's name written in ink, but normally, a tailor would carefully match the finishing details of the trousers and jacket in an evening suit. The striped purple silk seen in the trousers should also be present in this jacket if it was meant to be an ensemble. Unlike the trousers, this coat is made of poor quality cloth and cheaply made, which is peculiar since Ruskin was once reported to have said 'Never buy cheap ready-made clothing of any kind whatsoever.'<sup>4</sup> Although some of his colleagues described him as being formal and 'old-fashioned' in his dress, in many of the paintings and photos of Ruskin, he presents the elegant countenance of a well-dressed gentleman in a long frock coat with velvet collar. However, at this point in the biography of the coat and trousers, it does not matter that they seem to vary in quality and are made of different cloths, instead these garments tell a story of how his wardrobe was dispersed and later came back to the museum.

The evidence that the white cotton shirt belonged to Ruskin is plainly visible, since the shirt includes a laundry mark at the side hem that reads 'J R 12 95' stitched in red thread, likely a short form for 'John Ruskin December 1895.' Shirts, as the garment worn closest to the body, would be laundered relatively often and laundry marks were essential. If the numbers are indicative of a date, this shirt would have been worn by Ruskin relatively late in his life, when he was unwell and largely confined to his bed. The signs of his frail body are evident in this shroud-like garment. Deeply embedded yellow stains in both front and back of the shirt as well as small drops of blood, tell the story of a very ill old man.

Ruskin wrote at length about seeing and encouraged his students to draw, not to make a beautiful rendering, but rather so that they might better see what is before them. His keen attention to small details in dress patterns can be found in a 1858 lecture in which he describes spending 'two hours vainly trying to render, with perfect accuracy, the curves of two leaves of the brocaded silk' worn by a queen in a painting by Veronese that he admired. In my work to encourage students to draw in order to better see dress artifacts, artworks, and other objects, I have often quoted Ruskin. Like Ruskin, I believe that drawing helps us to see by engaging us in a journey of discovery as our hand records the path of our eyes. It is in drawing that we slow down to look long enough to see the subtle marks of use, wear, and alteration in a garment that might not be readily apparent, such that even if we are not able to touch the artifact

with our hands, we are able to touch it with our eyes. In reading the items of dress presented as belonging to Ruskin at Brantwood, I have aimed to unravel the story of these objects and in so doing paint a fuller picture of their biographies.

Ingrid Mida  
November 2018

### References

- <sup>1</sup> John Flügel, *The Psychology of Clothes*. New York: International Universities Press, 1969 [1930].
- <sup>2</sup> John S. Dearden, *John Ruskin: A Life in Pictures*. Sheffield: Sheffield Academic Press, 1999. pp.15-17.
- <sup>3</sup> James S. Dearden in Letter in answer to author's questions dated 22 April 2018.
- <sup>4</sup> John Ruskin, *Fors Clavigera: Letters to the Workmen and Labourers of Great Britain – 1871-1877* (London: George Allen Vol.9. Notes 321.
- <sup>5</sup> John Ruskin. 'Inaugural Address (1858)' in Dinah Birch (ed.) *Selected Writings*. Oxford: Oxford University Press, 2009. p.99.
- <sup>6</sup> Ingrid Mida, 'The Curator's Sketchbook: Reflections on Learning to See' in *Drawing: Research, Theory and Practice* 2.2. Bristol: Intellect, 2017. pp. 275-285.

Right: Measuring  
Ruskin's shoes at  
Keswick Museum  
2018







# Wearing the Soul: John Ruskin's Theory of Ideal Dress

Anuradha Chatterjee

John Ruskin was an important figure in the dress reform movement and a critic of Victorian fashion. However, his criticism of Victorian fashion was not really informed by a concern for health, or ease of movement. Rather it was informed by his affinity with Thomas Carlyle's philosophy of clothes outlined in *Sartor Resartus* (1843).<sup>1</sup> Contemporary scholars regard Carlyle as the founder of dress studies. Carlyle's central argument is that the modern age and the age of mechanisation was invested in and supported by the dominance of the physical realm and the body, to the extent that the inner, spiritual dimensions of the body would forever remain repressed by the bodily and the material realm. Carlyle offered a way out of this impasse, suggesting that clothing was the only medium through which soul could find autonomous expression. He therefore called clothes the

the grand Tissue of all Tissues, the only real Tissue, should have been quite overlooked by Science,—the vestural Tissue, namely, of woollen or other cloth; which Man's Soul wears as its outmost wrappage and overall; wherein his whole other Tissues are included and screened, his whole Faculties work, his whole Self lives, moves, and has its being<sup>2</sup>

For Carlyle, clothes have corporeal qualities, and an importance equal to, and greater than that ascribed to the body.

Ruskin admitted to being influenced by Carlyle's writings and ideas. Not only did he write to Carlyle in 1869 saying 'I have the *Sartor* with me also—it belongs to me now, more than any other of your books,' but he also said he that owed 'more than to any other writers—most of all, perhaps to Carlyle, whom I read so constantly, that...I find myself perpetually falling into his modes of expression.'<sup>3</sup> This was not just an assertion: it was a way of looking at the world. Therefore, when Ruskin looked at paintings, he focused on the 'frillings and trimmings, cuffs and collarettes; and on beautiful flingings or fastenings of investiture' because they said a lot more than the facial expressions of the painted figures. It is also no surprise then that there are numerous representations of draped and dressed female figures in the Ruskin collections across the many institutions. They include drawings (and photographs) of Greek, Gothic, and Renaissance paintings and

Left: Ruskin's 'frillings and trimmings'. Detail of cuffs on Ruskin's coat in the collection of Keswick Museum

sculptures, either made by Ruskin or by someone commissioned by Ruskin.

For Ruskin, the dress communicated the soul in two ways: one was through the suppression of form, and the other was through the use of colour. In *Seven Lamps of Architecture*, he wrote a detailed account of the Gothic drapery as seen in medieval cathedrals:

Christian sculptors, caring little for the body, or disliking it, and depending exclusively on the countenance, received drapery at first contentedly as a veil, but soon perceived a capacity of expression in it which the Greek had not seen or had despised. The principal element of this expression was the entire removal of agitation from what was so preeminently capable of being agitated. It fell from their human forms plumb down, sweeping the ground heavily, and concealing the feet; while the Greek drapery was often blown away from the thigh. The thick and coarse stuffs of the monkish dresses, so absolutely opposed to the thin and gauzy web of antique material, suggested simplicity of division as well as weight of fall. There was no crushing nor subdividing them. And thus the drapery gradually came to represent the spirit of repose as it before had of motion, repose saintly and severe. The wind had no power upon the garment, as the passion none upon the soul; and the motion of the figure only bent into a softer line the stillness of the falling veil, followed by it like a slow cloud by drooping rain: only in links of lighter undulation it followed the dances of the angels.<sup>4</sup>

This passage is perhaps one of the most important statements by Ruskin on what he thought was the ideal relationship between the surface of the dress and the body within. The body was undermined by the removal of bodily impression and movement. As the presence of the body was diminished, the soul was actualized. To this end, the idea of absence as presence was advocated as the new ideal in representation in clothing.

Colour was important because it symbolized the soul of the wearer, and in Ruskin's case, the soul of the dressed female body. This is indebted to the eighteenth and nineteenth century aesthetic discourse on colour and whiteness (specifically Uvedale Price, William Hogarth, and Edmund Burke), whereby blush was seen as a spiritual-erotic phenomenon. The blush (which was reliant on the gradation of colour and the glowing paleness of the skin) showed that the 'skin was pulsating with life, as if the soul was literally speaking.'<sup>5</sup> That Ruskin was part of this tradition was most clearly communicated in his commentary of rose, which often serves as a literary symbol of the female body, as the most

perfect example of colour because of the 'subtlety of gradation,' which imparted to the flower the reflective luminosity similar to the blush. We return to the topic of dress, as clothing was meant to re-present the blushing skin of the wearer by the 'juxtaposition of sumptuous fabrics of various colours,' as evidenced in Allan Ramsay's *Margaret Lindsay*.<sup>6</sup>

For Ruskin, the ideal dress was one that represented the soul, twice: first by 'masking and subduing the contours of the body through its taut lines and seamless surface,' and second, 'through and through the use of vivid colours that created a luminous counterpart to the blushing colour and tonal variations of the female skin'.<sup>7</sup> The ideal can be conceptually synthesized by considering two key examples. One was Jacopo della Quercia's effigy of Ilaria del Caretto in the Lucca Cathedral, which Ruskin visited, discussed, and drew several times. His many commentaries were focused on the taut and seamless surface of Ilaria's dress, which suppressed the physical form and re-presented the body as a streamlined silhouette. This should be imagined alongside Edith Mary Dorothy Collingwood's *Portrait of a Woman with a Rose*, which is a close approximation of the ideal of blush (gradation), and Louise Virenda Blandy's *Study from Veronese's Family of Darius* (commissioned by Ruskin), which is a sartorial interpretation of the blush (luminosity), achieved through the layering of luxurious fabrics.

In closing, while Carlyle's treatment of clothes as fleshly and corporeal entities (that nearly occlude and substitute the body) provide a way out of the materialism of the modern world, Ruskin's theory of the ideal dress adds greater specificity to Carlyle's philosophy. By relying entirely on the dressed female figure, and therefore, the parallel but inverse relationship between form and colour, Ruskin was able to visually demonstrate what spiritual life looked like.

Anuradha Chatterjee  
October 2018

### References

<sup>1</sup> Thomas Carlyle, *Sartor Resartus: The Life and Opinions of Herr Teufelsdröckh*. London: Chapman and Hall, 1894. eBook, Digitizing sponsor Internet Archive, URL: <http://www.archive.org/details/sartorresartuslicarlich>, Accessed: 20 November 2016.

<sup>2</sup> Ibid. p.2.

<sup>3</sup> Anuradha Chatterjee, *John Ruskin and the Fabric of Architecture*. London: Routledge, 2018, p. 51.

<sup>4</sup> John Ruskin, *The Works of John Ruskin*. Library edn, 39 vols, edited by E.T. Cook and Alexander Wedderburn. London: George Allen, 1903–1912. Vol. 8. pp.150-151.

<sup>5</sup> p.71.

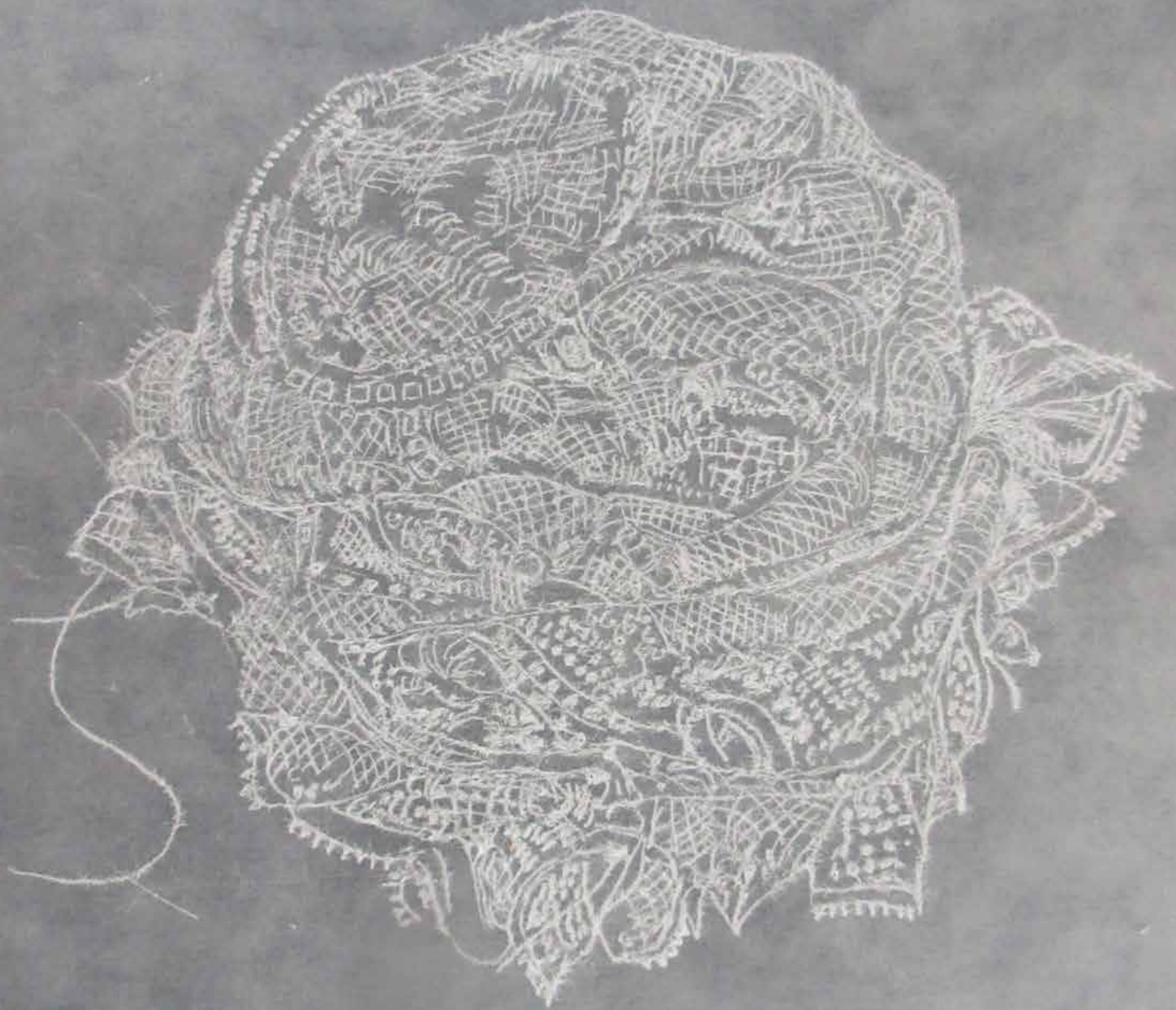
<sup>6</sup> Ibid.

<sup>7</sup> Chatterjee, 2018. p.9.



*Ruskin's Good Looking (Fold)*







# On Ruskin's Good Looking!

Sarah Casey

Museum objects are like time machines, or portals that can lead us back through time to their former uses. The directions for this journey are signposted by the material clues of wear visible in the present. Looking at historic artefacts it is tantalising to imagine this invisible thread flowing backwards through time, connecting me to an owner long dead. The word 'clue' is derived from an old English word for ball of thread. To read clues is thus to unravel and untangle. Drawing can be a process of following this thread. It can make us attentive to details that might otherwise be missed. As many writers have noted, our word in English 'to draw' can refer to bringing something forth – to draw out, to draw near. Drawing enables us to unravel complexities to see a subject more clearly. I often return to Tony Godfrey's description of drawing as 'an archaeology of acts of touching'.<sup>1</sup> It reminds us that in drawing we leave marks and traces that are made over time, albeit usually hours and days rather than decades and centuries. A drawing also belies this thread leading back to a point of becoming, its making and, in the case of this exhibition, the encounter between artist and historic artefact. As an artist I have been preoccupied with using drawing to visualise this invisible stratigraphy that accrues to historic artefacts, in this case, the clothing of John Ruskin.

John Ruskin's *The Elements of Drawing*, first published in 1857, remains frequently cited by contemporary writers on drawing. For Ruskin, drawing was a means to enhance human understanding of God's creation. While for a secular 21st century reader this view may appear anachronistic, the essence of Ruskin's belief is that drawing can reveal features and phenomena that we might not otherwise truly see or comprehend. Take for instance this much cited passage:

I believe that the sight is a more important thing than the drawing; and I would rather teach drawing that my pupils learn to love Nature, than teach the looking at nature that they may learn to draw.<sup>2</sup>

In other words, drawing is as an instrument for gaining knowledge rather than an end in itself. Drawing necessitates close attention to the specificities of a subject and is consequently a means of better

Left: Wax drawing of Ruskin's Christening cap in the Brantwood collection



understanding it. We might even say that Ruskin presents drawing as a means of deciphering clues latent in the world around us if only we slowed down to look with the care and intensity that drawing demands.

The project *Ruskin's Good Looking!* took this Ruskinian method of drawing and applied it to Ruskin's own clothing. The first stage was to scrutinise the details of each garment and map these in full-scale observational drawings. This method has yielded a number of discoveries, particularly around the tailcoat in the Brantwood collection. For example, the inner surface of the garment has structural padding under the arms, a common feature that would fit around the flank and back of the body when worn. This padding is arranged in a spiral-like design. It was only upon drawing it that it became readily apparent that the two sides of this feature were not symmetrical. Subsequently, a similar asymmetry was observed through drawing a jacket belonging to Ruskin in the collection of Keswick Museum. Drawing thus applied became a method of comparative anatomy. As artist Louise Bourgeois has poetically observed, 'a garment is like an envelope that bears the impact of a person.'<sup>3</sup> The idiosyncratic padding might therefore be read as fingerprint of Ruskin's specific physiology.

However, the most exciting discovery presented itself in the lining below

Above Left:  
Drawing 'maps'  
of Ruskin's  
clothing

Above Right:  
'Fingerprint'  
structuring  
inside Ruskin's  
coat. Brantwood  
Collection.



the collar the same jacket. Lifting this fabric to examine its construction my heart jumped. Here, tacked discretely under the facing, was a small ivory coloured tailor's label. Elegantly penned across its surface, beneath the faded type of the tailor's address, is the owner's name – John Ruskin Esq. – a finding that allayed any doubts surrounding the provenance of this somewhat unusual garment.

In *The Elements of Drawing* Ruskin states that the principal aim of his teaching of drawing is to obtain, 'to the utmost of the pupil's power, a delicate method of work'.<sup>4</sup> *Ruskin's Good Looking!* embraces this patient and delicate method. However the method also recalls other forms of patient and delicate work that would have taken place within the walls of Ruskin's home, the stitching, ironing, cleaning and mending. The drawings are made with a dressmakers pin, scoring marks into the surface of a finely waxed sheet of paper, a technique that calls for both delicacy and patience. Every touch is recorded. Nothing more is added, the marks are simply the index of touch itself.

The exhibition *Ruskin's Good Looking!* displays the drawings for the first time in Brantwood's Blue Gallery in the heart of John Ruskin's former home on the 200th anniversary of his birth. This is the home where these clothes would have been worn, laundered and mended. It is also the

Above:  
Tailor's label in  
Brantwood coat  
reads 'John  
Ruskin Esq.'



place where, upon his death in January 1900, his clothing would have been folded, put away and passed on.

If we think about it, touching clothing is an intimate act. We only usually make contact with the outer façade of garments worn by others as we brush against people in crowded space, or perhaps in offering a touch of reassurance to comfort a friend. It is normally only our own clothing, or that belonging to those in our closest domestic sphere, that we touch or see inside through mundane processes of laundering, ironing and repair.

Clothing brings us back to the body. It is a stark reminder of a person's physical, material existence as a human being who inhabited a body. Picking up one of Ruskin's shoes in Keswick museum, I felt the hardened leather melded to the shape of the foot of the absent wearer, a shape forged through continual use, a protrusion on the inner side of the ball of the foot, a bunion perhaps, pressing on the leather which over time has become rounded and nobbled.

Garments are an indexical trace of the wearer. This can make them rarefied, taking on the status of relics. In the archive or collection store, they are viewed in silence, venerated with a cautious curiosity. To put your hand inside this space, to open up inside the clothing where the body should

Above:  
Detail of Ruskin's  
Good Looking!  
(Shift) handled in  
the studio

be, feels almost too intimate. It carries a sense of transgression – after all it is only one step away from touching the skin. To draw this encounter, goes further. This is not a casual glimpse but an act of sustained visual scrutiny.

To enter this private space of a public individual is a privilege laden with ethical responsibility. Clothing is a barrier between the body and the world, bridging the social and embodied elements of life. It represents the public face of the person – or as Thomas Carlyle influenced Ruskin to believe – their soul.<sup>5</sup> To enter this space transgresses the threshold of the body's public façade. The drawings embrace this quality and find a way of giving material presence to this invisible force of curiosity and caution. Made with ephemeral material of wax, the drawings become more ghostly and spectral than the clothes themselves. They attempt not to depict the garment but rather the aura that clings to it of the absent wearer. The result is a surface that is nothing more than a gossamer veneer. The 'archaeology of touching' leaves a crepuscular trace of the barely present in a state of emerging or fading from view. Once again, the invisible is revealed through the patient and delicate act of drawing.

Sarah Casey  
November 2018

#### *References*

<sup>1</sup> Tony Godfrey , *Drawing Today*. London: Phaidon, 1990. p.9.

<sup>2</sup> John Ruskin, *The Elements of Drawing*. London: Bloomsbury, 1991. p.13.

<sup>3</sup> Louise Bourgeois in Marie Laure Bernadac, *Louise Bourgeois*, Paris: Flammarion, 2006. p.155.

<sup>4</sup> Ruskin, p.14-15.

<sup>5</sup> See Anuradha Chatterjee's essay in this catalogue.



*Ruskin's Good Looking!  
Drawings*







*Ruskin's Good Looking! (Vest)*  
2018  
Wax on Paper  
113 x101cm





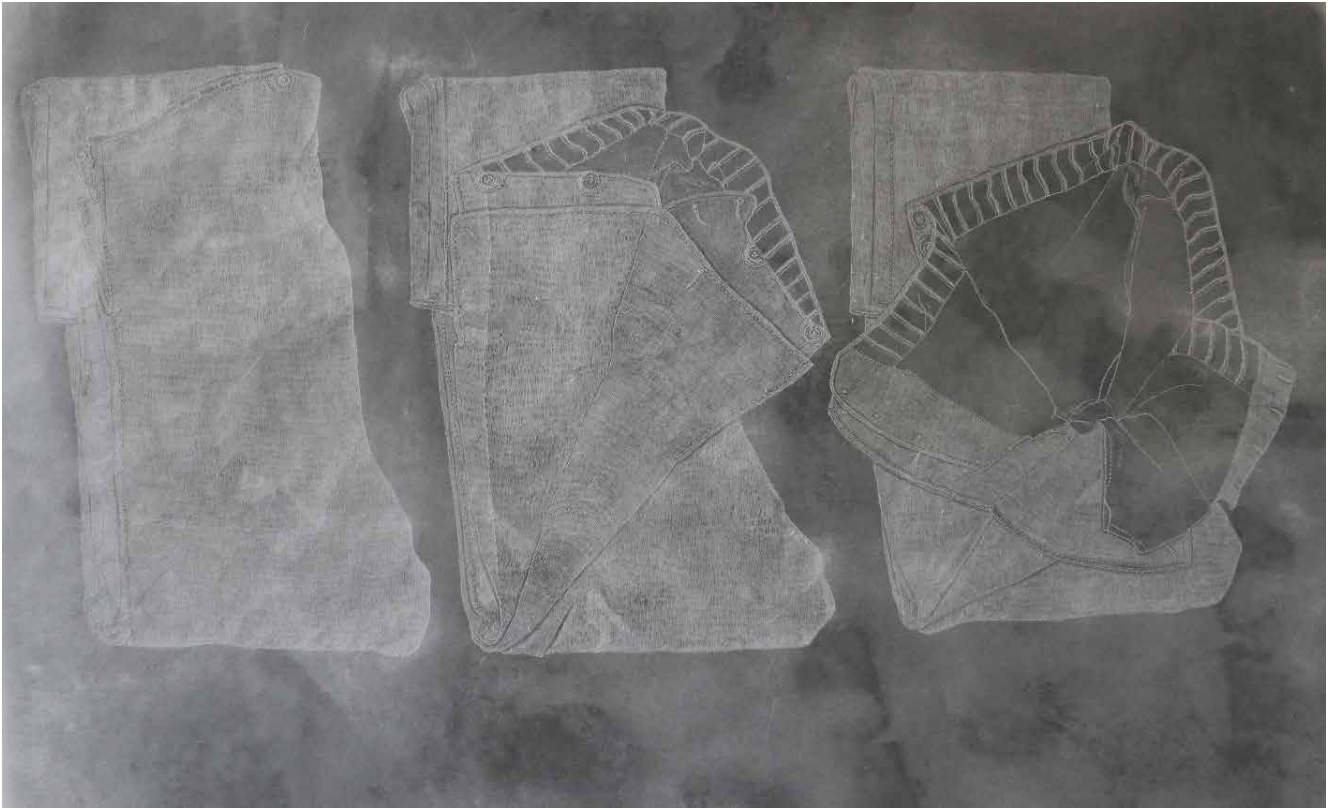
*Ruskin's Good Looking! (Gown)*  
2018  
Wax on Paper  
67x140cm





*Ruskin's Good Looking! (Shift)*  
2018  
Wax on Paper  
101x145cm





*Ruskin's Good Looking! (Fold)*  
2018  
Wax on Paper  
127x101cm







*Ruskin's Good Looking! (Coat)*  
2018  
Wax on Paper  
101x145cm





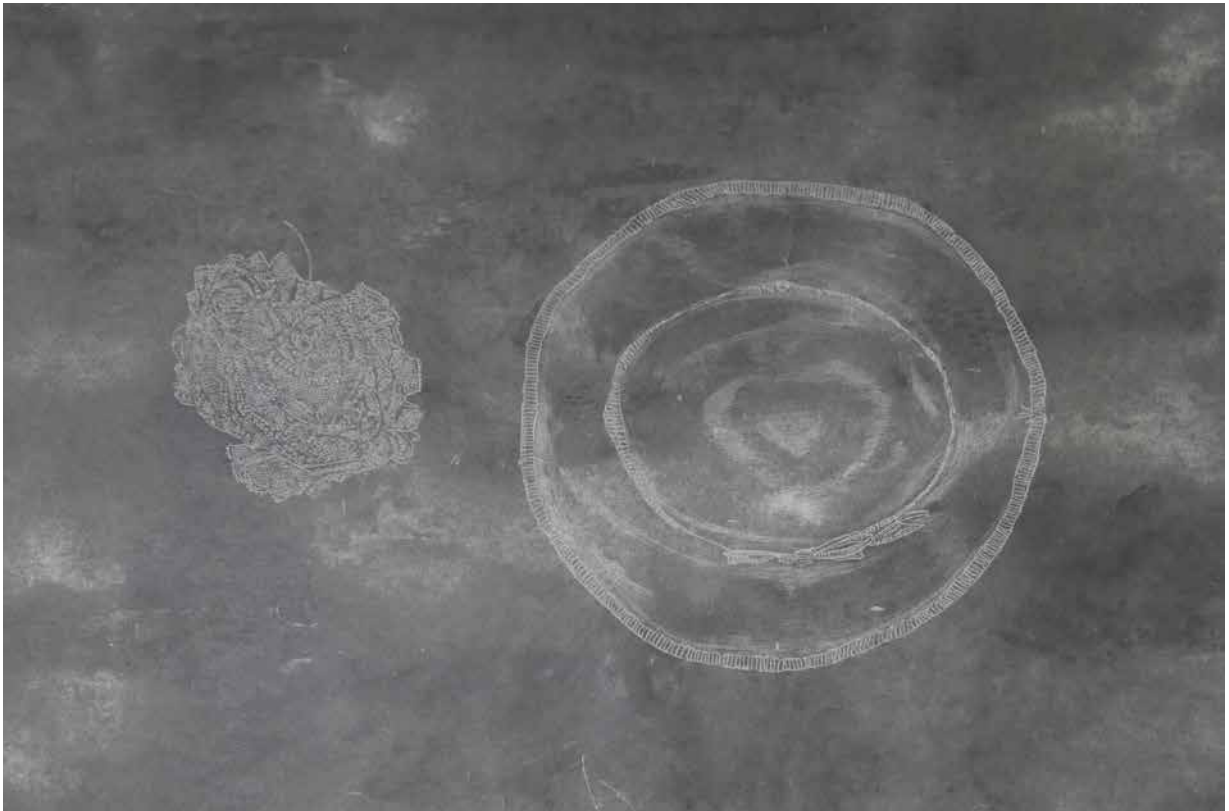
*Ruskin's Good Looking! (Accessory)*  
2018  
Wax on Paper  
101x145cm



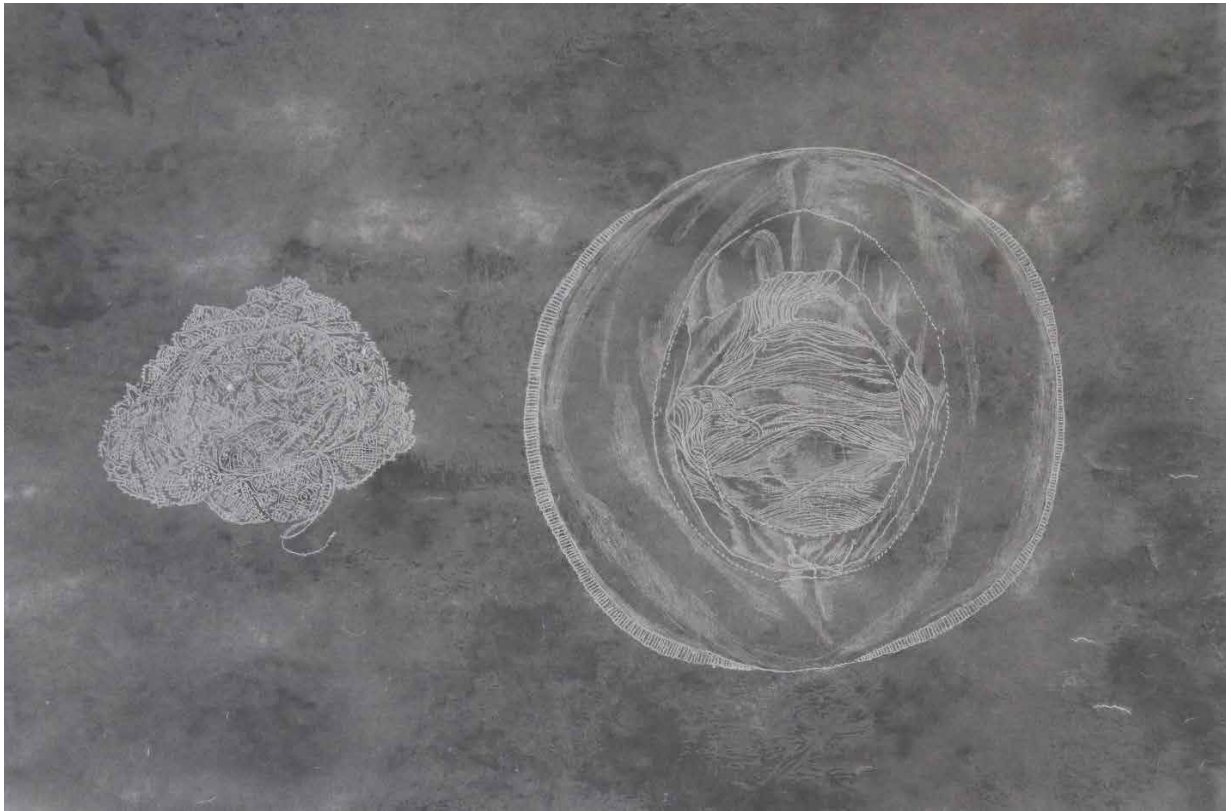
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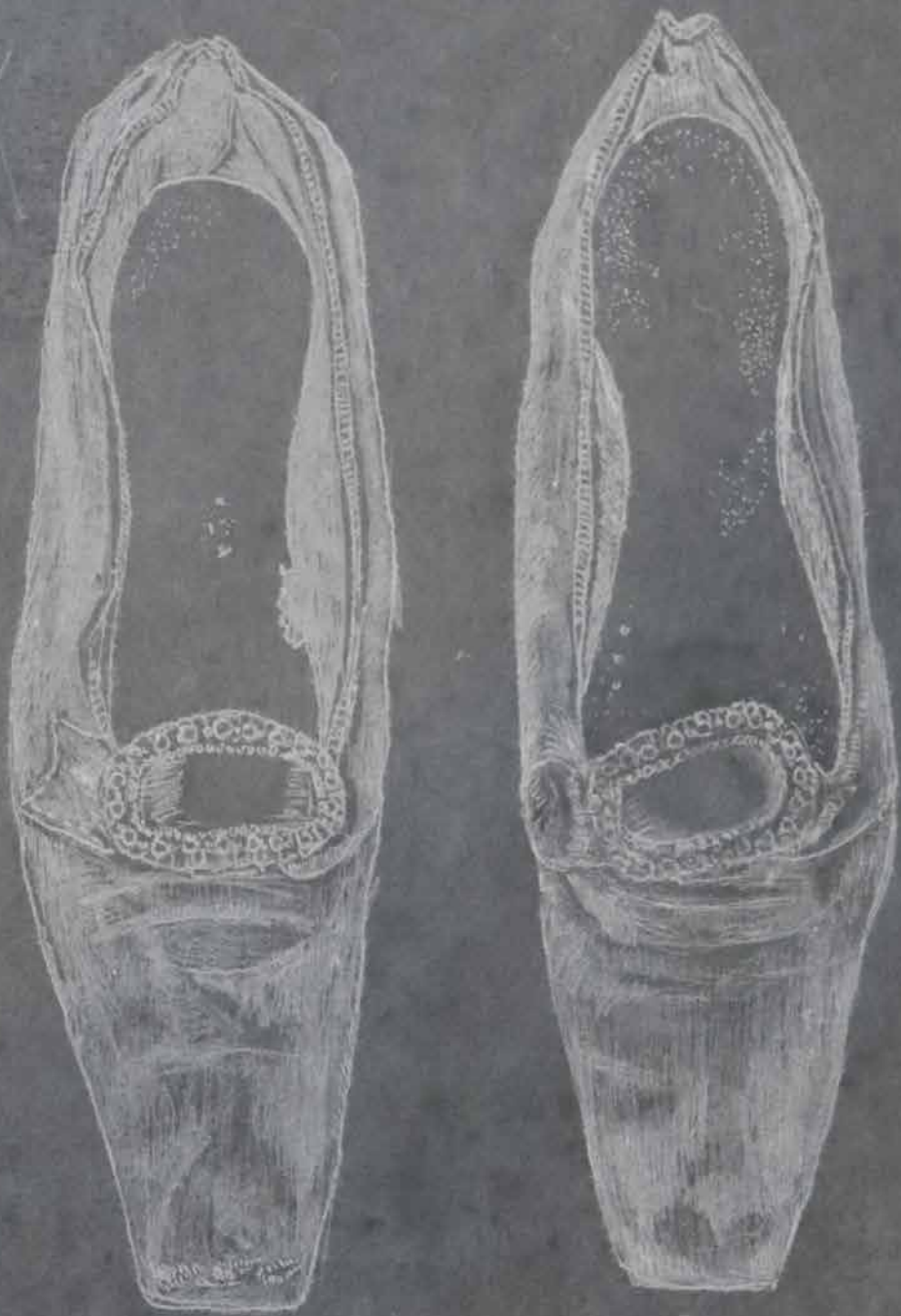
*Ruskin's Good Looking! (Marked)*  
2018  
Wax on Paper  
101 x143cm



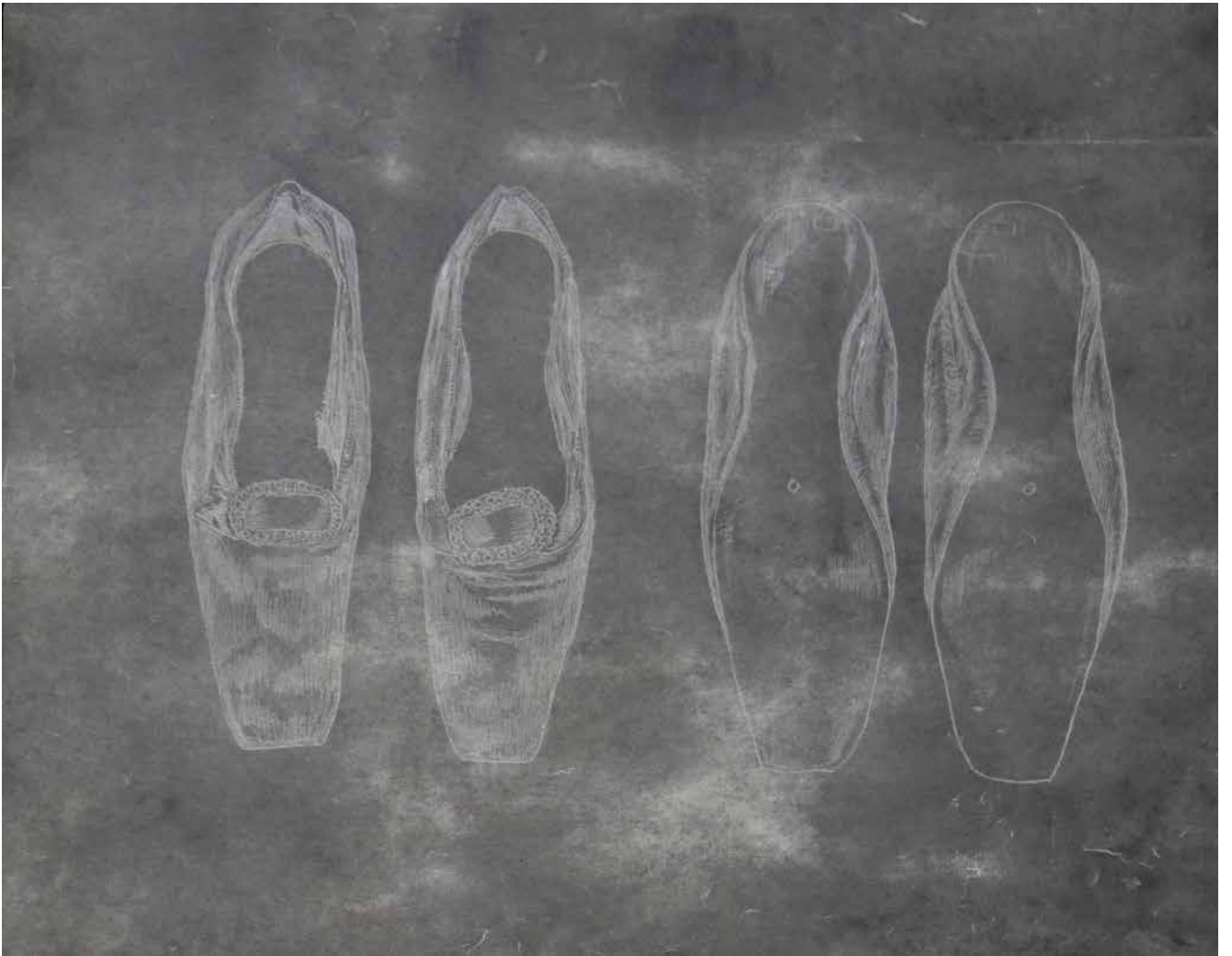
*Ruskin's Good Looking (Head)*  
2018  
Wax on Paper  
79x58cm



*Ruskin's Good Looking (Nests)*  
2018  
Wax on Paper  
79x58cm







*Ruskin's Good Looking! (Shoes)*  
2018  
Wax on Paper  
61 x54cm



*Ruskin's Good Looking! (Stocks)*  
2018  
Wax on Paper  
37x55cm



*Ruskin's Good Looking! (Caps)*  
2018  
Wax on Paper  
58x66cm





*Ruskin's Good Looking! (Hose)*  
2018  
Wax on Paper  
143x101cm

# Contributors

## Sarah Casey

Sarah Casey is an artist and Senior Lecturer in Drawing and Installation at Lancaster University. She makes drawings which test the limits of visibility and material existence. This practice reflects a fascination with the unseen, untouchable and unspoken. Drawing is a means of exploring what it means to see, touch and feel experiences on the edge of our grasp. Over the past decade she has taken drawing to a range of challenging environments, working alongside archaeologists, medical practitioners and conservators to see what the activity of drawing may share with these other practices that must negotiate the delicate to reveal the unseen. For this project, these interests have been aligned with Ruskin's ideas on looking and used to examine his clothing in collaboration with 'dress detective' Ingrid Mida. She also writes on drawing, usually in collaboration with her partner, Gerry Davies. Their book, *Drawing Conclusions, Graphic Investigations in Science Culture and Environment* will be published shortly by Bloomsbury.

### Solo Exhibitions

- 2019 Absence Presence, Ryerson University, Toronto
- 2019 Ruskin's Good Looking!, Brantwood, Coniston, UK
- 2016 Our Imperceptible Universe, Blyth Gallery, London
- 2015 Dark Matters: Our Imperceptible Universe, Peter Scott Gallery, Lancaster
- 2015 Common Grounds: Lace Drawn from The Everyday, The Bowes Museum, UK
- 2013 Hidden Drawers, Kensington Palace, London
- 2012 Drawing the Delicate, Peter Scott Gallery, Lancaster

### Selected Recent Group Exhibitions

- 2018 You and I are Continuous Beings, Birmingham City University, Birmingham
- 2017 The Nth Degree, Foundry Arts Center, Missouri, USA
- 2017 Brink Open, Brink, London
- 2015 Paper Chair Wall and After, National Taiwan University of Arts, Taipei, Taiwan
- 2015 Drawing Conversations, Coventry University Gallery, Coventry
- 2015 Beyond Perception, University of Aberdeen
- 2014 Jerwood Drawing Prize, Jerwood Space, London
- 2014 Paper, table, wall and after, Gallery North, Newcastle
- 2013 Darkness at the Edge, Propeller Visual Arts Centre, Toronto, Canada
- 2013 Sketch Drawing Prize, Rabley Drawing Centre, Marlborough
- 2013 Drawing Open, Salisbury Arts Centre, Salisbury
- 2011 Sketch Drawing Prize, Rabley Drawing Centre, Marlborough
- 2010 Paper Works 3: British Artists working with Paper, Bury, Art Gallery & Museum, Bury
- 2009 5th International Drawing Biennale, Melbourne Australia
- 2009 The Art of Research, TAIK, Helsinki, Finland

## Ingrid Mida

Ingrid Mida is a curator, art and dress historian, artist and lecturer. She is responsible for the revival of the Ryerson Fashion Research Collection in Toronto and is a frequent speaker at international events about dress. She is the lead author of *The Dress Detective: A Practical Guide to Object-based Research in Fashion* (2015) and is currently working on a second book for Bloomsbury Academic titled *Reading Fashion in Art with The Dress Detective* (forthcoming 2020). She has acted as an advisor on the Ruskin's Good Looking! project and will curate an exhibition of Casey's work at Ryerson University in May 2019.

## Anuradha Chatterjee

Dr Anuradha Chatterjee is Dean (Academics), Avani Institute of Design at Kozhikode, India. She has taught in India, China, and Australia for the past 17 years. She is the author of three books: *John Ruskin and the Fabric of Architecture; Built, Unbuilt, and Imagined Sydney; Surface and Deep Histories*. Dr Chatterjee is the Area Editor for South/East Asia for the Bloomsbury Global Encyclopedia of Women in Architecture 1960-2015, as well as Companion to *The Guild of St George*; Member of Editorial Board, Cambridge Scholars Publishing; Regional Editor for Asia Pacific, *Textile: Cloth and Culture* (Taylor and Francis journal); Senior Research Fellow, University of Queensland.



Ruskin's Good Looking! works in progress Sarah Casey's studio October 2018





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