Firmly rooted in the rational and logical, Carroll demonstrates how abstractions and dogmatism can lead to absurdity. He helps us to explore the inconsistencies in our beliefs and opens the door to new ideas. I will then proceed to focus specifically on Carroll’s exploration of scale and proportion, as they have the most obvious consequences for architecture. I will consider Carroll’s work in contradistinction to architectural theorists like Vitruvius and Le Corbusier, who attempt to develop a universal and authoritative system of proportion, and in conjunction with visual artists like René Magritte and Ron Mueck, who use our expectations of proportion as a way of subverting our complacency.

Jaya Beange is interested in the dynamic that exists between ethics and aesthetics. She believes that a shared appreciation of the aesthetic experience can serve as a foundation for community. Jaya has conducted extensive research and has lectured publicly on the nature of aesthetic categories and on the democratization of design, looking at the role of the architect in the age of open source. Her background includes a B.A. in Philosophy from the Catholic University of Leuven, a B.A. (Honours) in Philosophy from the University of Winnipeg, a B.Sc. in Mathematics from the University of Winnipeg and an M.Arch II in the History and Theory of Architecture from McGill University. She is now completing her M.Arch I in Architectural Practice at the University of Manitoba. In addition to being an Emerging Scholar at the 2015 Spur Festival of politics, art and ideas, she has won numerous awards, including a Government of Canada Millennium Scholarship, the Gold Medal for highest academic standing in her undergraduate degree in Philosophy at the University of Winnipeg, the Manitoba Association of Architects Award and a University of Manitoba Graduate Fellowship. She has been a Sessional Instructor of Mathematics in Art at the University of Manitoba since 2012. Jaya’s knowledge and practice in the field of fine art and architecture has been enriched by work as a Curatorial Assistant at Gallery 1C03 and Plug Institute of Contemporary Art, as a summer intern at Bridgman Collaborative Architecture and by ongoing contributions as a freelance photographer. Her photographs have appeared in Canadian Art, Plug In Editions, Border Crossings, as well as other local media, exhibitions and advertising.

Blazic, Milena Mileva (University of Ljubljana, Slovenia)

Slovenian Trilogy Alice in Crazy Country by Evald Fliser

Evald Flisar (1945) is contemporary Slovenian editor, play writer and writer. He studied Comparative literature at University of Ljubljana and English language and drama at Chiswick Polytechnic in London. He is cosmopolitan oriented adults author who wrote numerous drama and novel for adults. Lewis Carroll The Alice’s Adventures in Wonderland (1865) influenced to Slovenian author. Evald Flisar wrote Alice in Crazy Country as fantasy (2008), Alice in Crazy Country: Ecological Farce as drama (2010) and also as comic novel Alice in Poterunia (2013) for children as well as adults. The Flisar’s text is crossover genre (fantasy, dystopia, ecological, nonsense, political narrative) for crossover audience and for three different media (fantasy, drama, comic). Flisar’s Alice in Crazy Country (2008) is inspired by Carroll’s Alice in Wonderland (1865) but also differences e.g. allusions to nonsense politics in Slovenian or EU context. Flisar’s Alice is also the trilogy, where the dystopia is central for children and adult’s civilization. The twelve-years Alice character struggle in dystopia named Poterunia environment
of greediness, dishonesty, political problems etc. Flisar’s view of Slovenian or any civilization is stressed by the sense of girl protagonist as new humanism. Lewis Carroll Alice have been influential also to Slovenian authors, especially to Evald Flisar and became metaphor for social utopia where Alice as omnipotent child express not just grown-up’s or narrators nostalgia. Children’s literature is passage into adulthood, where the child protagonist quest for new social and political utopia. Although Flisar’s dystopia is opposite of utopia, it has the identical purpose: to motivate children and also adults not to conserve unchanging state of paradise lost childhood but to conform corruption, ecology and nonsense of politics. Evald Flisar’s Alice in Crazy Country whose work for adults and children is of the highest artistic quality characterised the new human values and subversive power of children’s literature.

Milena Mileva Blažič teaches children’s literature at the University of Ljubljana, Faculty of Education in Slovenia. Her fields of interest include children’s literature, the pedagogy of children's literature, folk tales and fairy tales, and multicultural children's literature and she has published numerous articles in Slovenian and English in these areas of scholarship.

Brown, Celia (Germany)

The Influence of Antiquity on Alice’s Adventures

Carroll was close to the hub of Greek scholarship in Oxford represented by the Dean of Christ Church, whose children who first heard about Alice’s adventures while boating on the River Isis. Donald Thomas (1996) has pointed to Carroll’s education in Latin and Greek as an influence on the Alice books. Supposing Alice time-travels into a world of myth and legend after entering the rabbit-hole and falling down a well? Could it be that she finds herself playing a series of goddesses and nymphs in Antiquity? Carroll mixes his metaphors, combining Greco-Roman and Egyptian concepts of entry into the Underworld. In Chapter II Alice grown large creates a pool of tears as the weeping Goddess Isis, after reciting a poem about the waters of the Nile. Her fear of disappearing into the pool is reminiscent of the nymph Cyane’s fate in Proserpine’s story according to Ovid’s Metamorphoses. In the published version of Wonderland, Carroll added two chapters inspired by Greco-Roman narratives. Chapter VI refers to Dionysus’s journey to the Underworld according to Aristophanes’ The Frogs. The metamorphosis of a pig into a baby could be inspired by Aristophanes’ play The Acharnians, about a famished farmer, who instructs his daughters to don hooves and snouts and cry out like the pigs in the mysteries; the Cheshire Cat may emerge from Euripides’ play The Bacchae. Psyche’s fate according to Apuleius in The Golden Ass identifies the dormouse as Amor in Chapter VII. Both Apuleius and Aristophanes are forerunners of Carroll’s comic style. There are structural similarities between Aristophanes’ plays and Carroll’s theatrical mode, which corresponds to the format in Old Comedy with only three actors on stage – a pair of Wonderland characters or chess-pieces plus Alice. All these writers conjure up vivid images of humans and beasts and have captured the imagination of millions.

Celia Brown was born in Cambridge. After reading Human Sciences at Lady Margaret Hall, Oxford (1973 - 1976) she did her PhD in Sociology at the LSE London, on single homelessness (1982). From 1980 to 1985 she studied painting at the State Academy for Fine Arts, Städelschule, in Frankfurt am Main, Germany and now lives