

Educators' Pack

# Alice in Wonderland

Tate Liverpool

4 November 2011 – 29 January 2012



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## Introduction to the exhibition and aims of this pack

- *Alice in Wonderland* at Tate Liverpool is the first exhibition of its kind to explore the influence of Lewis Carroll's timeless novels on the visual arts, from its publication over 150 years ago to artists of the present day.
- The starting point for the exhibition is Lewis Carroll's original manuscript with his own illustrations, written in 1864 as a present for ten-year-old Alice Liddell.
- The exhibition also features Lewis Carroll's drawings and photographs alongside John Tenniel's preliminary sketches for the first edition of the novel and a selection of Victorian Alice memorabilia.
- Featured works cover a wide range of styles and media: Victorian photography by Lewis Carroll and his contemporaries; illustrations of the novels by artists such as Salvador Dalí and Peter Blake; paintings by the author's Pre-Raphaelite friends, Dante Gabriel Rossetti, William Holman Hunt and Sir John Everett Millais; Surrealist works by Max Ernst, Paul Nash and René Magritte; and contemporary art by Yayoi Kusama and Adrian Piper, and other examples of pop art, conceptual art and video. Contemporary artists such as Annelies Štrba and Jason Rhoades demonstrate the continuous relevance of themes and forms of Lewis Carroll's novels.
- This pack is designed to support educators in the planning, execution and following up to a visit to *Alice in Wonderland*. It is intended as an introduction to the exhibition with a collection of ideas, workshops and points for discussion. The activities are suitable for all ages and can be adapted to your needs.

**Please note that there are some works in the contemporary sections of the exhibition which contain content which may be unsuitable for your group.** Specific works and advice on how to avoid them are listed at the end of this resource.

## Visiting *Alice in Wonderland* at Tate Liverpool

- The exhibition runs from 4 November 2011 to 29 January 2012 at Tate Liverpool on Albert Dock, Liverpool, L3 4BB.
- Tate Liverpool is open everyday from 10.00-17.00. The gallery will open at 10.30 every first Wednesday of the month due to Staff Training, and will be closed on 24–26 December 2011.
- To book your school or college visit to *Alice in Wonderland* please call one of our visitor services team on 0151 702 7400.
- Catalogue to the exhibition available in the Tate Shop: *Alice in Wonderland*, edited by Gavin Delahunty and Christoph Schulz, 2011.
- To subscribe to our free monthly Schools and Teachers e-bulletins, please visit: <http://www.tate.org.uk/bulletins/> To receive the most up to date information about Tate Liverpool, sign up for our ebulletin – [www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool) And join our Facebook page [facebook.com/tateliverpool](https://www.facebook.com/tateliverpool) and follow us on Twitter @tateliverpool

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## Introduction to Tate Liverpool

Tate Liverpool is one of the largest UK galleries of modern and contemporary art outside London. Each year we welcome over 22,000 school children to our gallery.

Tate Liverpool provides opportunities to engage with art, enhancing learning and richer cultural understanding. With plenty of scope for cross-curricular work, our gallery offers a safe environment in which to explore and experiment with modern and contemporary art.

This educators' pack is designed to support educators in the planning, execution and following up of a self-directed visit to *Alice in Wonderland* at Tate Liverpool. This pack includes activities that are suitable for all ages that can be adapted to your group's needs.

Should you require additional support when visiting our gallery we offer a wide range of introductory talks, in-depth workshops and other learning programmes to assist your visit. More information can be found at [www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool).

We hope you will join the many satisfied groups that visit Tate Liverpool each year, and look forward to welcoming you to our gallery.

## How to book a school visit

**To book call 0151 702 7400** Please book in advance of your visit as this helps us to ensure that you have the best possible experience. At busy times, groups who have not booked in advance may have to wait for admission. When making a booking, please have ready:

- A range of dates for your visit
- A full address and telephone number
- Group size and age of pupils (see below)
- Whether you want to book a lunch slot and a place to store coats and bags

**Group sizes for self-directed visits** Maximum size 60 pupils. Larger groups can stagger the timings of their visit.

**Supervision** Adult supervision is required at all times – accompanying adults are always responsible for students. Please meet the following adult to student ratios:

- Age under 5yrs      1 adult : 5 children
- Age 6-11yrs        1 adult : 10 children
- Age 12-16yrs       1 adult : 15 children
- Over 16yrs          1 adult : 20 children

**Preliminary visits** We strongly advise you to check that the content of galleries is appropriate before your visit. Art works can be taken off display at short notice and for unforeseen reasons, so it is wise to include a variety of works in your planning. To check whether a specific work is on display, call 0151 702 7400. Alternatively you can view most works on display online at [www.tate.org.uk](http://www.tate.org.uk)

**Admission Fees** Entry to *Alice in Wonderland* for pupils is £4. *Please note: teachers can make a research visit to any exhibition free of charge by prior arrangement.*

**Lunch Room** We have a room available for lunch and as a breakout space. This must be booked before your visit as availability is limited.

**Booking confirmation** To confirm your booking, we will send you important guidelines and a health and safety statement. Please fully brief all responsible adults and visiting students and ensure the guidelines are observed throughout. You will need to sign that you have read and understood the guidelines on your arrival at the reception desk.

## Getting here and useful information

### Address

Albert Dock  
Liverpool  
L3 4BB  
Tel. 0151 702 7400

### Opening Hours

September – May  
Open Everyday 10.00-17.50  
Closed Mondays (except Bank Holiday Mondays)  
Closed on Good Friday and 24-26 December

### Parking

Coach parking is available at the Kings Dock Car and Coach Park  
Multi-storey car parking is available at Kings Dock or at Q-Park Liverpool with 2000 underground spaces  
Limited (pay & display) parking is available at the Albert Dock

### Photography

Due to copyright restrictions photography and filming are not allowed in the exhibition. For the most up to date information about Tate and its learning programme visit [www.tate.org.uk](http://www.tate.org.uk). You can also sign up to receive our teachers and schools e bulletin.



## Alice in Wonderland at Tate Liverpool



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### Learning Aims:

- to provide a brief introduction to ***Alice in Wonderland*** at Tate Liverpool.
- to understand the aims and objectives of the exhibition and reasons behind the selection of works.

***Alice in Wonderland*** at Tate Liverpool is the first exhibition to explore how Lewis Carroll's stories have influenced the visual arts, providing an insight into the creation of the novels, the adoption of the text as an inspiration for artists and the revision of its key themes by artists up to the present day.

The starting point for the exhibition is Carroll's original manuscript, written in 1864 as a present for the ten year old Alice Liddell. The author's own illustrations ensured that images were an integral part of the story, creating a visual world which took on a life of its own following the book's publication.

The context for the novel's creation is an important part of the exhibition. Carroll was very much part of the contemporary art scene: a photographer and an art collector, he mixed

in theatrical circles and was friends with artists such as Dante Gabriel Rossetti and Sir John Everett Millais. Carroll's own drawings and photographs are shown alongside paintings from his personal art collection. Also included, are examples of Victorian Alice-inspired games and memorabilia, programmes from early stage adaptations and John Tenniel's preliminary drawings for the first edition of the novel in 1865.

Carroll's stories immediately became the inspiration for artists, beginning with Tenniel's influential illustrations. Surrealist artists from the 1930s onwards were drawn towards the fantastical world of Alice where natural laws were suspended. A section of the exhibition is devoted to the work of these artists, the backdrop of the Second World War giving context to their escapist appeal.

From the 1960s and through the 1970s, conceptual artists took Alice as a foil for exploring language and perception and the novels inspired visual responses in both Pop and Psychedelic culture.

Finally, a selection of contemporary works demonstrates the continuing influence of Carroll's novels. Themes inspired by Alice include the journey from childhood to adulthood; language, meaning and nonsense; scale and perspective; and perception and reality demonstrating the relevance of the novels to artists of today.

## Lewis Carroll

Learning Aims:

- to provide biographical information on the author and his relationship to the Liddell family
- to discuss the ideas and inspiration for the Alice novels

Lewis Carroll was the pseudonym of Charles Lutwidge Dodgson who was born into a rural parsonage in Daresbury, Cheshire in 1832. Up until the age of twelve he was educated at home by his mother, with instruction in Christianity from his father. His childhood was invoked in his poem *Solitude* 1853, which refers to 'the golden hours of Life's young spring/Of innocence, of love and truth' and 'to be once more a little child/ For one bright summer day'. The cult of childhood would remain central to his whole adult life.

After attending Rugby School, Dodgson followed in his father's footsteps by studying classics and mathematics at Christ Church, Oxford. Though he was ordained in 1861, he remained at Christ Church as a mathematics lecturer for twenty-five years before becoming a clergyman and pursuing a successful career as a children's writer.

From a young age, Dodgson wrote short stories and poems to entertain his seven younger sisters and two brothers. He later had satirical works published in national magazines and journals such as *The Comic Times* and *The Train*. In 1856, his poem *Solitude* was published in *The Train* under the name Lewis Carroll. The pseudonym was derived from his own name; Lewis being the anglicised form of Ludovicus which was Latin for Lutwidge, and Carroll from Carolus, the Latin version of Charles.

During the late 1850s, Dodgson was mixing in the Pre-Raphaelite artistic circle. Through John Ruskin who he became friends with in 1857, he got to know Dante Gabriel Rossetti and his family, William Holman Hunt, John Everett Millais and Arthur Hughes. The fairy-tale writer, George MacDonald was another close friend and it was allegedly his children's enthusiasm for Dodgson's story of Alice's adventures that eventually persuaded him to publish the work.

The Liddell children entered Dodgson's life in 1856 when their father was appointed Dean of Christ Church. The young mathematics tutor was a novice at photography and he frequently attempted to capture young Harry Liddell and his three sisters, Lorina, Edith and Alice as they played in the college gardens. During the next few years he became close to the family and frequently took the children on boating trips. It was on one such expedition that he related the story that was eventually written down and presented to Alice as a handwritten manuscript entitled *Alice's Adventures Under Ground* with his own illustrations in November 1864



## Work in Focus:

Charles Lutwidge Dodgson, *Alice Pleasance Liddell, Summer 1858*



Charles Dodgson *Alice Pleasance Liddell Summer 1858* © National Portrait Gallery, London

Dodgson took up photography in the same year that he met the Liddells and the children were amongst his first subjects. He quickly developed his photographic skills to the extent that he even considered making a career from the new art. He set up a studio on the roof at Tom Quad at Christ Church and created around 3,000 images before abandoning the medium in 1880. Although much of his portfolio is missing, the surviving prints reveal a range of subjects including landscapes and portraits of contemporary celebrities such as Dante Gabriel Rossetti, Alexander Munro and John Ruskin (many of these can be seen in the Tate exhibition).

Though much controversy now surrounds his choice of subject of young girls, there is no suggestion that Dodgson ever behaved improperly. Their parents were always in attendance at the studio and many of his photographs were taken in the Liddell's garden where natural light aided his technique.

Dodgson's photographs of children, particularly the nudes, have to be viewed in the context of the 'Victorian Child Cult' in which images of children were perceived as an expression of innocence. Alice, the youngest of the Liddell children was undoubtedly his favourite model. She posed for a number of images; sometimes in fancy dress or acting out scenes from literature.

Dodgson learnt much about composition and arrangement from his study of contemporary artists. His knowledge of painting helped him to attain a similar degree of naturalism with his sitters. In his photographs of children, Dodgson attempted to capture an informal pose, often with the child turned away from the camera as in *Alice Pleasance Liddell, Summer 1858*. Instead of sitting upright on a chair and facing the viewer, she sits side on, across the seat, holding onto the back almost as though riding a rocking-horse. The photographer has crouched down in order to be on the same level as the child who occupies the lower half of the image. The photograph is dominated by a huge slab of stone placed behind the subject. Dodgson uses the natural form of rock behind Alice's profile as a foil for her delicate features and perhaps to emphasise the fleeting nature of youth and innocence.

This image was later appropriated by Paul Laffoley for his psychedelic work *Alice Pleasance Liddell 1968* which also features in the Tate Liverpool exhibition. His work reverses the original photograph and links the child with 'thought bubbles' to coloured portals, which for Laffoley suggest the 'possibilities of childhood imagination'.

## Activities

**Research** the history of photography and find out more about Victorian portrait photographers eg Julia Margaret Cameron, Alexander Bassano, Charles Dodgson. What equipment did they use? How different was portrait photography in Victorian times?

**Appropriate** an old photograph and make a painting or poster in the style of Paul Laffoley.

**Compare** and contrast paintings and portrait photographs from the exhibition for example, Alexander Bassano's *Alice, Edith and Ina Liddell* c 1876 or one of Dodgson's portraits of the three girls and William Richmond Blake's *The Sisters* 1864; Dodgson's *Waking* and John Everett Millais's *Waking* 1865 which are both portraits of Mary Millais.

**Discuss** differences in 1865 medium and processes. Which medium tells you more about the subject? Can a photograph be expressive? Can a painting be photographic?

# The Novels: *Alice's Adventures in Wonderland* and *Through the Looking Glass*

Learning Aims:

- to provide contextual information on the Alice books
- to introduce some of the themes of the novels

Alice Hargreaves, as she became, later recalled that the inspiration for the original *Alice's Adventures in Wonderland* was the boat trip made on "the golden afternoon" of the book's opening poem. She had begged the storyteller to write down that day's tales for her, which Carroll duly did along with his own illustrative sketches. The novel, which he called *Alice's Adventures Under Ground* was a combination of the story related to the Liddell children on that particular occasion and other stories that he had made up for them during the period of their friendship. The story, which he revised and published as *Alice's Adventures in Wonderland* 1865 along with its sequel in 1871 was constructed around a Victorian child of the same class as the Liddells, with anecdotal details that they would have recognised: for example, the card games, croquet and chess which they had recently learnt to play and references to the subjects they would have studied with their governess.

The published story, *Alice's Adventures in Wonderland* of 1865 included the illustrations of a professional artist, Sir John Tenniel, to replace the author's own drawings of the original manuscript. The book was an overwhelming commercial success which brought international fame and wealth to Lewis Carroll, though his alter ego remained at Oxford as a modest mathematics tutor.

Ironically, by the time *Alice's Adventures in Wonderland* was published, the girl who had inspired Alice's adventures was no longer part of the author's life. There has been much speculation about the reasons for the Liddell family's rift with Dodgson, particularly as the pages covering this period in the author's life have been removed from his diary. It has been suggested that he may have proposed marriage to one of the Liddell girls and was not considered a worthy match by their socially ambitious mother. In any case, though Alice Liddell received copies of both books on their respective publications from Carroll, their friendship was over.

The original manuscript to *Alice's Adventures Under Ground* which Carroll wrote by hand an illustrated himself was sent to Alice Liddell, dedicated to 'a dear child, in memory of a summer day' in November 1864. Alice Hargreaves later sold the manuscript at auction and it was bought by an American collector. In 1948, it returned to England when a group of

benefactors presented it to the British Library in recognition of the role played by the country's citizens during the Second World War. The complete manuscript may be viewed at:

<http://www.bl.uk/onlinegallery/ttp/alice/accessible/page1.html#content>

## Growing Up

The Victorian age produced a number of classic novels about childhood and growing up, such as Charlotte Brontë's *Jane Eyre*, and Charles Dickens' *Great Expectations*. Carroll's novels were unique in that they were not simply stories about a child; they were also about adults as seen from the perspective of a seven year-old. The title of the first book with its reference to adventures and wonderland imply that the story is a typical children's fairy story. Carroll confounds expectations by combining the elements of nursery stories, such as kings and queens, fantastic creatures, talking animals, comical characters with philosophical puzzles, paradoxes and riddles. Carroll does not romanticise childhood but combines the fantasy world of children's literature with the adult world of argument and debate. 'It really is dreadful', exclaims an exasperated Alice, 'the way all creatures argue. It's enough to drive one crazy.'

## Activities

**Which** modern books feature children growing up? Are they realistic, romantic or fantasy? Can you identify with the children in these books?

**What** do you find most frustrating about adults? Make a list of complaints about adults and the way they behave!

**How** were children represented in Victorian art? Look at examples of paintings by John Everett Millais, Sophie Anderson, William Powell Frith. What was life like for children at that time? See:

[http://www.bbc.co.uk/schools/primaryhistory/victorian\\_britain/](http://www.bbc.co.uk/schools/primaryhistory/victorian_britain/)

## Alice's Identity

'Who in the world am I? That's the greatest puzzle.'

Throughout the novels, Alice is continually trying to assert herself and establish her own sense of identity. Besides the schoolboys, Tweedledee and Tweedledum, she is the only child in a world of adults and talking creatures. In Wonderland, she finds herself in a

continual state of confusion, trying to make sense of illogical situations and bewildering instruction.

Throughout her adventures she remains a middle class child of the Victorian age, holding on to values such as good manners, putting her education into practice and showing fortitude in the face of adversity. She is also led by her childlike curiosity and an endless need to explore her new surroundings.

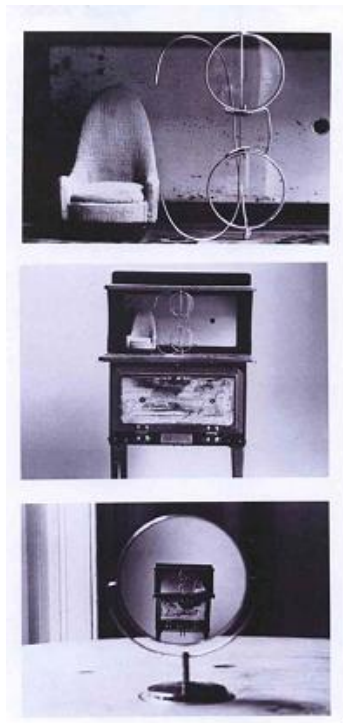
With her strong will, intelligence, independence and the bravery she demonstrates throughout her adventures, Alice can also be seen as one of the earliest feminist heroines in literature.

## Activities

**Write** a character analysis of Alice based on Carroll's novels. What is she like as a person? What are her interests? What are we told about her family and home? Would you like her as a friend?

**Discuss** representations of Alice in art and on film. How is she shown? What does she wear? Design a 21<sup>st</sup> century version of Alice for a modern interpretation of the story.

**Create** a male equivalent for Alice. Would the story be different if told from a masculine perspective or if Alice was from a different social class or nationality?



## Altered States

Perhaps the enduring images from the Alice books are those where she changes size and shape. Children are acutely aware of the scale of objects in their world and their changing relationship to their surroundings as they grow. During her adventures, Alice experiences shrinking to the size of a mouse, expanding to fill a room, climbing through a mirror, free-falling miles down a rabbit hole, swimming through her own tears etc

Duane Michals *Alice's Mirror* 1974 © Duane Michals Courtesy Pace/MacGill Gallery, New York

## Activities

**Research** artists who explore the effects of scale and the relationship between object and viewer: eg Ron Mueck, Robert Therien, Jasper Johns, René Magritte

**Imagine** what it is like to climb through a mirror in your home or in a public place. Describe your adventures – what do you find on the other side of the mirror? Who do you meet? How do you feel?

**Divide** a sheet of paper in half with a vertical line. On the left-hand side, draw your living room and on the right-hand side create a mirror image of the room. You can use tracing paper to make the reverse drawing.

**Fill** a matchbox with as many small objects as you can and then make an A3 drawing of the box and its contents, filling as much of the sheet as possible. Describe the effect of enlarging these tiny items?

## Sense and Nonsense

The Alice novels plunge the reader into a world of disrupted narratives and irrational explanations. On the one hand they present a world of childlike innocence with absurd images, riddles and nonsensical verse. On the other hand, the books are amongst the most experimental and original texts of their age, demonstrating the author's intellectual wit and his mathematician's love of puzzles.

The author claimed that the first book was written as a stream of consciousness, even though the subsequent published novels have obviously been meticulously constructed. The story he related to the Liddells was originally made up as he went along: 'I had sent my heroine straight down a rabbit hole, to begin with, without the least idea what was to happen afterwards.' He continued, 'In writing it out, I added many fresh ideas which seemed to grow of themselves... every such idea and nearly every word of the dialogue, *came of itself*.'

Dodgson's insistence on the spontaneity of his writing finds a parallel in the 'free association' of Surrealist writers and artists and in the 1960s those of the psychedelic age with its mind-freeing drug culture. For artists such as Max Ernst and Dorothea Tanning the appeal of the Alice books as subjects is their absurdity, escapism and rejection of logic

## Activities



**Read** and discuss The Jabberwocky – what could it mean? Make up your own meanings before reading Humpty Dumpty’s interpretation. Do you agree with his explanations?

**Draw** a Jabberwocky using your imagination and then compare it with Tenniel’s illustration for the novel.

**Write** your own nonsense poem using made-up words

**Compose** an acrostic poem.

**Research** Charles Dodgson the inventor. What else did he create besides books? What wordgames and puzzles did he make up?

**Source** a collection of images of strange animals and mythological creatures. Cut them out and distribute them at random to your students to make a ‘Caucus Race’ collage

**Find** other examples of nonsense verse eg Edward Lear, Stanley Unwin, Dr Seuss, Mervyn Peake, John Lennon, Roald Dahl etc

## Illustrations

The Alice books were published during the golden age of English printed book illustration. They followed George Cruikshank’s drawings for Grimms’ Household Tales, 1812-14 and illustrations for the novels of Charles Dickens by Hablot Browne who was better known as ‘Phiz’. During the Victorian age, illustration became an integral part of text, whether fiction, poetry or magazines and journals. John Tenniel, whose original drawings for the Alice books have become instantly recognisable and those most readily associated with the stories, made his name as an illustrator for *Punch*.

This was also the age of the Pre Raphaelite artists, who Carroll befriended in the 1860s. Rossetti, Millais and Arthur Hughes illustrated contemporary writers and many of their paintings were inspired by literature.

There have been numerous illustrators of the Alice books since John Tenniel, though his drawings remain the most popular. He created the image of Alice as a down-to-earth yet dreamy young girl with flowing blonde locks, sensibly tied back by a hair band and wearing a practical pinafore over a sky blue dress to match her blue eyes. The striped stockings were added for the second book, reflecting current trends and demonstrating that Alice was very much a young lady of her age. Other artists who have subsequently produced illustrations for the novels include Arthur Rackham, Salvador Dali, Walt Disney and Ralph Steadman.

## Work in Focus:

### Sir Peter Blake's Illustrations for *Alice Through the Looking Glass* 1970

Illustrations may be viewed at:

<http://213.121.208.204/servlet/ViewWork?cgroupid=999999961&workid=1019&searchid=9474>

Sir Peter Blake was introduced to Carroll's books by his student, Graham Ovenden in the 1960s and he immediately began to collect Alice books and memorabilia.

In 1970 Ovenden and Blake were commissioned to illustrate one Alice novel each for a pair of artists' books. Blake worked on *Alice Through the Looking Glass* and Ovenden took *Alice's Adventures in Wonderland*. When the project was abandoned due to print costs, the artists decided to make the illustrations into sets of silkscreen prints instead.

Ovenden's images reflect his personal interest in Victorian photography. Rather than illustrating each scene as a narrative, they focus solely on the moods, facial expressions and reactions of the pubescent heroine.

Blake's illustrations are closer in feel to the Sir John Tenniel drawings. From the fifty engravings of the original text, Blake chose eight to interpret, picking scenes with his favourite characters: The White Knight, Tweedledee and Tweedledum, Humpty Dumpty, The Mad Hatter and of course Alice, who features in all of his images. Blake said that he was always conscious of the power of Tenniel, which he described as 'so definitive. Nobody can illustrate Alice without them and nobody can ever better them.' His versions make tiny variations in order to personalize them, for example, the Mad Hatter's price tag says 'five shillings' rather than '10/6'.

Blake has always been captivated by 'the magical realism' of the Alice stories and in his series he aims to capture the make-believe world of childhood and 'the sense of living one's life through other characters.' In the spirit of Lewis Carroll, he worked closely from photographs of a friend's children who dressed in hired costumes and acted out the scenes for the artist in their garden in Holland.

Blake described his technique for these illustrations: 'I would literally have traced the photographs and then drawn though the tracing, so there's a line that appears through the watercolour occasionally.'

Peter Blake's interest in Alice extended into various projects including a collaborative exhibition of paintings and memorabilia with Ovenden in 1970 and with his wife Jann Howarth, designed an 'Alice garden' at their home in Wellow. Howarth also set up a

'Looking-Glass School' for their children and friends in the local village where the pupils had lessons and picnics in idyllic countryside surroundings.

## Activities

**Discuss** the relationship between illustrations and text. Should an artist's drawing faithfully represent the author's description or should the artist interpret the text in his/her own way?

**Draw** illustrations for your favourite book or poem.

**Find out** about artists' books where the book is intended as a work of art in its own right (eg Matisse's *Jazz*; Ed Rucha; Rodney Graham etc)

**Describe** life at an imaginary 'Looking Glass School.' What lessons would be taught? What would the classrooms be like? Would you have a uniform?

## Further Resources

Lewis Carroll, *Alice's Adventures in Wonderland and Through the Looking Glass*, Oxford University Press, 2009

Gavin Delahunty and Christoph Schulz (eds), *Alice in Wonderland* exhibition catalogue, Tate Liverpool, Liverpool 2011

Colin Ford, Lewis Carroll *Photofile*, Thames and Hudson, 2009

Morton N Cohen, *Lewis Carroll: a Biography*, Papermac, 1996

Elizabeth Prettejohn, *The Art of the Pre-Raphaelites*, Tate Publishing, 2007

Fiona Bradley, *Surrealism (Movements in Modern Art Series)*, 1997

Michael Remy, *Surrealism in Britain*, Lund Humphries 2001

Lindsay Smith, *Victorian Photography, Painting and Poetry: The Enigma of Visibility in Ruskin, Morris and the Pre-Raphaelites*, Cambridge University Press, 2008

## Online Resources:

<http://www.tate.org.uk/collection/>

<http://lewiscarrollsociety.org.uk/index.html>

<http://www.the-office.com/bedtime-story/alice-background.htm>

<http://www.chch.ox.ac.uk/visiting/alice>

Julie Robson 2011

**List of works considered unsuitable for children:**

Ground floor Gallery:

*Tate Touche from My Madinah: in pursuit of my ermitage*, Jason Rhoades (involves slang terms for female genitals)

4<sup>th</sup> floor Gallery, later sections of exhibition:

*167 White Conversations*, Joseph Grigely (written content with some swear words)

*English Heritage - Humpty Fucking Dumpty*, Bill Woodrow (title only)

*Arsewoman in Wonderland Act 1*, Fiona Banner (pornographic text)

*Through a Looking Glass*, Douglas Gordon (film with some swearing)

Relevant signage is in place throughout the exhibition to help you avoid these works if necessary and gallery staff are there to support, advise and answer any questions. The works by Fiona Banner and Douglas Gordon are in rooms separated from the rest of the exhibition.