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## REPRESENTING SYLVIA PLATH

Interest in Sylvia Plath continues to grow, as does the mythic status of her relationship with Ted Hughes, but Plath is a poet of enduring power in her own right. This book explores the many layers of her often unreliable and complex representations and the difficult relationship between the reader and her texts. The volume evaluates the historical, familial and cultural sources that Plath drew upon for material: from family photographs, letters and personal history to contemporary literary and cinematic Holocaust texts. It examines Plath's creative processes: what she does with materials ranging from Romantic paintings to women's magazine fiction, how she transforms these in multiple drafts, and the tools she uses to do this, including her use of colour. Finally, the book investigates specific instances when Plath herself becomes the subject matter for other artists, writers, film-makers and biographers.

SALLY BAYLEY is Teaching and Research Fellow at The Rothermere American Institute, University of Oxford. She is co-editor of *Eye Rhymes: Sylvia Plath and the Art of the Visual* (2007) and author of *Home on the Horizon: America's Search for Space, From Emily Dickinson to Bob Dylan* (2010).

TRACY BRAIN is Senior Lecturer in English Literature at Bath Spa University. Her book *The Other Sylvia Plath* was published in 2001. She is the author of 'Dangerous Confessions: The Problem of Reading Sylvia Plath Biographically' (2006), 'Sylvia Plath's Letters and Journals' (2006) and 'Unstable Manuscripts: The Indeterminacy of the Plath Canon' (2007). Her essay 'Ted Hughes and Feminism' will appear in *The Cambridge Companion to Ted Hughes* (2011).

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EDITED BY  
SALLY BAYLEY  
AND  
TRACY BRAIN



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SALLY BAYLEY is Lecturer in English at Balliol College, Oxford. She was co-director of the Sylvia Plath Symposium, a four-day international conference that took place at Oxford University in October 2007. She is co-editor of two collections of essays: *Eye Rhymes: Sylvia Plath and the Art of the Visual* (2007) and *From Self to Shelf: The Artist Under Construction*, a book of interdisciplinary essays on artistic self-representation (2005). Dr Bayley is author of numerous articles on Plath and the Cold War, D. H. Lawrence, Stevie Smith and Tracey Emin. She has recently completed an interdisciplinary study of American space, *Home on the Horizon: America's Search for Space, from Emily Dickinson to Bob Dylan* (2010). Dr Bayley is also a memoirist and poet.

TRACY BRAIN is Senior Lecturer in English at Bath Spa University. Her book *The Other Sylvia Plath* was published in 2001. She is the author of *Unstable Manuscripts: The Indeterminacy of the Plath Canon* (2007), *Dangerous Confessions: The Problem of Reading Sylvia Plath Biographically* (2006) and *Sylvia Plath's Letters and Journals* (2006). Dr Brain is currently working on a book about the representation of pregnancy and birth in the eighteenth- and nineteenth-century novel and an essay on 'Sewing in *Jane Eyre*'. She is also the author of 'Ted Hughes and Feminism' for the forthcoming *Cambridge Companion to Ted Hughes*.

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KATE FLATT won a 2007 Rayne Fellowship for Choreographers. She is one of the UK's best-known choreographers, whose large-scale work includes opera and music theatre for the West End (*Les Misérables*, *Fiddler on the Roof*, *Carmen* and *Dr Faustus*). She studied at the Royal



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Ballet School, London Contemporary Dance and on a Churchill Scholarship in Germany and Eastern Europe. She was assistant to Léonide Massine for productions in New York, London and Australia. She has choreographed four productions at the Royal Opera House, Covent Garden, including *Turandot*, and productions for the English National Opera, Glyndebourne, Opera North, Welsh National Opera, Scottish Opera and Garsington. Flatt has also worked at the Châtelet and the Bastille in Paris, and in Orange. Film choreography includes *The Avengers*, *Restoration* and *Chaplin*. Her most recent work is *Soul Play*, a powerful piece of dance theatre for one actor and one dancer that explores the archetypal idea of 'soul' in a secular world. *Soul Play* is supported by Arts Council England, East and The Junction. Flatt is currently working on a piece about the embodiment of metaphor; here, she considers strategies for using script and metaphor in dance.

SUZIE HANNA is Subject Leader in Animation and Course Leader for the Master of Arts in Animation and Sound Design at the Norwich School of Art and Design. Her work includes collaborations with composers, poets and dancers. Hanna is a regular contributor to literature festivals and conferences, and is a consultant for animation projects and productions. She also performs puppetry and is working on a book about animation and anthropomorphism.

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LAURE DE NERVAUX-GAVOTY is a former Fulbright Scholar. She is lecturer in English at the Université Paris-Est Créteil Val de Marne. Entitled 'Writing Beyond Images: A Study of Sylvia Plath' ('Sylvia Plath: la traversée de l'image'), her PhD dissertation explored the representation of visual processes and the dialogue with the visual arts in Plath's work. Dr de Nervaux-Gavoty has published several articles

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on Plath in collections of essays in French as well as in English in the electronic journal *E-rea* (*Revue électronique d'études sur le monde anglophone*).

STELLA VINE first came to prominence in 2004, when Charles Saatchi bought one of her images of Princess Diana and another of a dead heroin addict, 'Rachel', and displayed them in the Saatchi Gallery for his New Blood Show. Since then, Vine's controversial paintings of iconic figures from our celebrity- and victim-loving culture have received constant attention in the press, with reviews and interviews in the *Daily Telegraph*, *Guardian*, *Times*, *Independent* and by the BBC. Vine is admired by Germaine Greer, who wrote the Preface for the catalogue that accompanied Vine's first solo exhibition, *Stella Vine: Paintings*, at Modern Art, Oxford, in late 2007. Vine's work appears in multiple forms and places, from high to low culture: from her major Oxford exhibition to a collection of tee-shirts for Top Shop that were print-screened with images from some of her paintings. Vine was curator of an exhibition of youth art at Tate Liverpool in 2006, and has given a talk at the Tate Modern on a 1943 painting by Balthus, 'Sleeping Girl'. Vine's paintings sell for thousands of pounds, but she also donates work, alongside other contemporary artists.

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Plath as Pedagogue, c.1930. Sally Bayley would like to thank Edward Kanterian and Tom MacFaul for their assistance in readying the images for production.

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*Abbreviations*

<i>BJ</i>	Sylvia Plath, <i>The Bell Jar</i> (London: Faber and Faber, 1966; New York: Harper & Row, 1971)
<i>BL</i>	Ted Hughes, <i>Birthday Letters</i> (London: Faber and Faber; New York: Farrar, Straus and Giroux, 1998)
<i>CP</i>	Sylvia Plath, <i>The Collected Poems</i> , ed. Ted Hughes (London: Faber and Faber; New York: Harper & Row, 1981)
<i>Journals</i>	<i>The Journals of Sylvia Plath: 1950–1962</i> , ed. Karen V. Kukil (London: Faber and Faber, 2000); <i>The Unabridged Journals of Sylvia Plath</i> (New York: Anchor, 2000)
<i>JP</i>	Sylvia Plath, <i>Johnny Panic and the Bible of Dreams and Other Prose Writings</i> (London: Faber and Faber, 1977; New York: Harper & Row, 1979)
<i>LH</i>	<i>Letters Home: Correspondence, 1950–1963</i> , ed. Aurelia Plath (New York: Harper & Row, 1975; London: Faber and Faber, 1976)
<i>OED</i>	<i>Oxford English Dictionary</i>
<i>PM</i>	Plath MSS, Lilly Library, Indiana University, Bloomington, Indiana
<i>SPC</i>	Sylvia Plath Collection (Poetry), Mortimer Rare Book Room, Smith College, Massachusetts