

The *Ariel* Story in Painting
Kristina Zimbakova



Whirl of Barbed Gobbledygoo. Mixed media on canvas (acrylic, poppy seed, steel wire, paper), 89 x 64 cm, 2008.

This artwork is based on the October 1962 ground-breaking poem "Daddy." The embedded *Ach Du* – as an epitome of Daddy's harsh language – is depicted as a vortex swallowing the daughter-persona.



Detail close-up from *Whirl of Barbed Gobbledygoo*.



Detail close-up from *Whirl of Barbed Gobbledygoo*.



Holes of the Papery Day. Mixed media on canvas (acrylic, shredded paper), 89 x 64 cm, 2008.

The painting is informed by the October 1962 poem "The Jailer." The background inscriptions are key expressions from the poem, whereas the texture is extensively burned, in line with the poem's scene.



Detail close-up from *Holes of the Papery Day*.



Rising Vowels. Mixed media on canvas (acrylic, pencil, shredded paper, cloth, glue), 89 x 64 cm, 2008.

The leitmotif of the current artwork is the eye-rhyme constituted by the letter "O," which is a landmark of Plath's poetry. Inscriptions from the poems "Morning Song," "Balloons" and "Child" are an integral part of a huge vowel represented by a rising balloon.



Detail close-up from *Rising Vowels*.



The Doppelgänger. Mixed media on canvas (acrylic, wood shavings, cloth, paper), 50 x 40 cm, 2010/2011.

The work blends Plath's central notion of the double treated in the poems "The Fearful" and "The Other," from the *Ariel* collection, with Anne Sexton's black-humour poem "The Rumpelstiltskin," from her collection *Transformations*. The worm-shaped incorporated scraps are text extracted from the book of Macedonian translations of Plath.



Detail close-up from *The Doppelganger*.