

Fire and ice - pictures inspired by a classic horror story



Behind the lens: Chloe Dewe Mathews.

Published: 09:42
Friday 12 October 2018

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Until 1 July 2018 - In the summer of 1816 Mary Shelley visited Switzerland and was a neighbor of Lord Byron's house, as she herself explained in the introduction to the 1831 edition of the novel *Frankenstein*. The weather was not the best and in the many evenings of rain, in front of the fireplace, the group of friends made up of Lord Byron, Mary Shelley, Percy Bysshe Shelley, Mary's sister (and Byron's lover) Claire Clairmont and John William Polidori (Lord Byron's doctor), he spent these rigid and abnormal summer evenings telling stories of ghosts. They were near Geneva, in Villa Diodati. Lord Byron launched a challenge: each of those present had to write his own story of terror. On this occasion, among the Swiss mountains and with these suggestions, is born one of the most famous works in the world, made by a very young Mary Shelley, who was in fact only 19 years old when she completed the first draft of the novel. The work was published for the first time in March 1818 and then re-proposed, These words of Mary Shelley, taken from the introduction, recall the genesis of the novel:

"I spent the summer of 1816 near Geneva. The weather was cold and rainy; in the evening we gathered around a large wood fire and enjoyed reading German ghost stories, which had happened to us. These readings aroused in us a burlesque desire for emulation. We decided to write each one a story that was based on some supernatural event. But the weather suddenly became clear and my friends left me for an excursion to the Alps. My story is the only one that has been completed "

The photographic exhibition by Chloe Dewe Mathews, exhibited up to the first of July at the British Library in London, traces the places seen by Mary Shelley in 1816 (which has gone down in history as the year without summer) and tries to project the past into the present: explains the photographer, the shots she made took place thinking of the words of Mary Shelley, to get images that do not offer what is but what probably was.

Chloe Dewe Mathews – In Search of Frankenstein – Guernsey Photo Festival

Shot in the alpine landscape that inspired Mary Shelley's classic novel, Chloe Dewe Mathews' photographic series *In Search of Frankenstein* juxtaposes snow-covered mountains with a network of eerie subterranean bunkers, built in the 1960s to shelter the entire population of Switzerland in the event of a nuclear disaster.

The project was conceived during a residency at the Verbier 3-D Foundation in 2016, when the artist discovered that Shelley's manuscript was started during an unusual holiday on the shores of Lake Geneva. The ominously wet weather conditions of 1816 – the 'Year without Summer' – forced Shelley and her companions to stay indoors day after day, dreaming up ghost stories, from which Frankenstein's monster emerged.

Dewe Mathews photographed the region that had inspired the eighteen-year-old author, exploring miles of underground corridors and vast melting glaciers that seemed to offer parallels between Shelley's prophetic socio-environmental concerns and the anxieties of our time. *In Search of Frankenstein* presents a contemporary sublime, which affords this monumental piece of literature fresh resonance, two hundred years after it was first published.

The artist book *In Search of Frankenstein – Mary Shelley's Nightmare* has just been published by Kodoji Press. The book combines Dewe Mathews' photographs with reproductions of the Geneva Notebook: the first half of Mary Shelley's original manuscript.

In Chloe Dewe Mathews own words:

In 2016, the Verbier 3-D Foundation invited me to do an artist residency in the Val de Bagnes, Switzerland. While researching the area's history I came across the extraordinary story of the "Débacle du Giétroz". Between 1816 and 1818, the Giétroz Glacier built up to form

a great dam of ice. Under mounting pressure, it exploded to release gallons of water that tore through the valley, travelling all the way to Lake Geneva and devastating everything in its path.

This disaster was caused by a peculiar climactic event. In 1815, the eruption of Mount Tambora on an Indonesian island emitted a huge, impenetrable cloud of ash that blocked out sunlight over much of the world, causing temperatures to plummet. The effects spread from Asia to North America and Europe, leading to crop failure, starvation and mass migration. 1816 became known as 'the Year Without Summer'.

It was at this time that Mary Shelley, her husband Percy Bysshe, Lord Byron and John Polidori were holidaying on the shores of Lake Geneva. The unusual weather conditions meant that instead of spending the summer swimming or rowing on the lake, the poets stayed indoors, reading books and watching the relentless rain. One afternoon, Lord Byron challenged each member of the party to write a ghost story. Mary Shelley was only eighteen at the time. Intimidated by the older, more experienced, male group, she spent days wracking her brains for an idea, a starting point, but nothing came. One night as she lay down to sleep and a series of horrific images flickered before her closed eyes. She was overwhelmed, if only she could write a story as terrifying as her waking dream. It suddenly became clear; to write the ultimate ghost story all she needed to do was recount the events she had witnessed in the dream; the story that had terrified her so deeply. Over the coming weeks, this transcription became the first draft of *Frankenstein*.

After making the connection between Geneva, the Swiss Alps and the epiphany that inspired Mary Shelley to create her iconic work, I packed my old copy of *Frankenstein* and took it with me on my first trip to Switzerland. I carried it up to the glacier and read it on the snowy mountainside. Some of the most memorable scenes are set in the wild icy landscapes of the Swiss Alps. My eyes scanned the

barren white lands for Frankenstein's creature, crossing the glacier at 'super-human speed'. I imagined catching a darting figure in my peripheral vision or coming across a makeshift cabin that had sheltered the fugitive for the night. I looked at these beautiful, fragile expanses, searching for Frankenstein's creature but realized I was in fact looking at another incarnation of the beast. The grey bulk of melting glacier became, like Frankenstein's creation, an embodiment of human folly.

Back in Verbier, I was told about a network of nuclear bunkers deep inside the mountain, built on a huge scale by the Swiss government in the 1960's as a place of refuge for the entire population in the event of a nuclear disaster. I arranged to visit this eerie facility, wondering as I went, about the likelihood of such a catastrophe ever happening. It was, of course, a threat that we humans had created. The stark aesthetic contrast between these man-made fortresses and the fragility of the snow-covered slopes seemed to chime with Mary Shelley's nightmarish vision, and became the substance of my project.

Over a year later, back in England, I was given access to Mary Shelley's original manuscript at the Bodleian Library (part of which is known as the Geneva notebook). It is hard to describe my excitement at the intimate experience of seeing her frantic spidery handwriting: the corrections and additions that made up the initial draft of the novel. The questions she was asking in her book seem just as relevant today. All these discoveries fed into, and helped form this body of work, which I hope will resurrect some of the same questions Mary Shelley was asking about hubris, human nature, man-made disaster and our continuing destructive impact on the natural environment.

www.guernseyphotographyfestival.com



守望者青年客棧

2018年09月02日 19:08

In Search of Frankenstein , Chloe Dewe Mathews , UK . 英國自由攝影師 Chloe Dewe Mathews 根據英國科幻小說之母 瑪麗·雪萊 的經典小說「弗蘭肯斯坦」在瑞士雪山和一座建於六十年代為了防禦核災難建造的地下掩體中拍攝了名為「尋找弗蘭肯斯坦」的系列攝影作品。



Watchman Youth Hostel

In Search of Frankenstein , Chloe Dewe Mathews , UK . British freelance photographer Chloe Dewe Mathews is based on the classic novel of the British science fiction novel Mary Shelley "Frankenstein" in the Swiss snowy mountains and one built in the 1960s to defend the nucleus A series of photographs entitled "Finding Frankenstein" was filmed in the underground bunker of the disaster.

Things To Do Today In London: Monday 25 June 2018

Looks like this article is a bit old. Be aware that information may have changed since it was published.



IN SEARCH OF FRANKENSTEIN: In 1816, a 'year without summer' a young Mary Shelley created a monster. Two centuries later, photographer Chloe Dewe Mathews returned to the Swiss glaciers where Frankenstein was spawned to capture contemporary environmental and social issues through the lens of the seminal sci-fi novel. Chloe Dewe The British Library (Euston), free. just turn up, 9.30am-8pm, until 1 July

American Photography's

PROPHOTODAILY

Exhibitions: Searching for Frankenstein in the Swiss Alps

By David Schonauer Monday June 25, 2018

In 1815, Mount Tambora in the Dutch East Indies erupted. Indirectly, the event gave the world an enduring monster.

The massive volcanic eruption spewed a cloud of sunlight-blocking ash into the air and brought about the so-called Year Without a Summer in 1816, during which cold temperatures and unusual weather patterns around the globe caused crops to fail, leading in some places to famine. That summer, Mary Shelley and her husband, the poet Percy Shelley, visited Switzerland, where they were entertained by another famous poet, Lord Byron, at his rented Villa Diodati near Lake Geneva. Driven indoors by what Shelley later described as “wet, uncongenial” weather, the group found amusement in a challenge issued by Byron: Each was to write a ghost story.

It was there that Shelley conceived her book *Frankenstein*; or the Modern Prometheus — a Gothic tale about a creature audaciously created by man, set against the brooding and stark backdrop of the Swiss Alps. Shelley later said the idea for the story came to her in a vivid dream.

Two hundred years later, British photographer Chloe Dewe Mathews went to the Alps to explore the landscape that inspired Shelley and found the abiding shape of human folly.

In 2016, Dewe Mathews was invited to begin an artist's residency at Bagnes, Switzerland. “I knew that Shelley had visited the Mer de Glace in the French Alps,” she told *The Guardian*, “and that the mountains around Villa Diodati were a crucial element of the psychological, as well as physical, landscape of her novels. So that was my tentative conceptual starting point on my journey to produce a contemporary

creative response to the book.”

Through her research, Dewe Mathews learned of a local disaster that took place in 1818, the year that Shelley's famous book was published. All that rain during the Year Without a Summer caused a lake to form behind the Giétro glacier in the upper Bagnes valley; when the glacier cracked, water rushed through the valley below, bringing death and destruction.

Dewe Mathews began to connect both the creative and cataclysmic events from two centuries earlier, notes *The Guardian*, and headed to the Alps with an old copy of *Frankenstein*, which, she later said, she read “on a snowy mountainside.”

The result is a remarkable series on view through July 1 at the British Library in London in an exhibition “In Search of Frankenstein – Mary Shelley's Nightmare.”

“Instead of retracing [Shelley's] footsteps, I was using the themes in the novel, which are the fear of technology and what people will do that will come back to haunt us or come back to destroy us, to look at this contemporary landscape,” Dewe Mathews told *Hyperallergic*.

In the Alps, Dewe Mathews found a fragile landscape threatened by rising temperatures due to climate change and destruction caused by tourism. Local people also told her about a large network of bunkers built deep within mountains by the Swiss government in the 1960s to shelter the country's entire population in the event of nuclear

disaster.

“Initially, the bunkers didn't seem relevant to her project, but then she began drawing parallels between the robust, internal spaces of the bunkers, created to protect against a man-made disaster, and the questions Shelley's novel raises about hubris, human nature, man-made disaster, and our destructive impact on the natural environment,” notes the *British Journal of Photography*.

Dewe Mathews has tackled the connections between historical events and modern society in other works. Her series “Shot at Dawn,” which documents the sites at which British, French Belgian soldiers were executed for cowardice and desertion during World War I, explores the parallels and juxtapositions that exist between humans and their surroundings, notes *It's Nice That*.

For her *Frankenstein* project, Dewe Mathews shot with a medium-format camera, overexposing film “so that the images almost melt or disintegrate,” she tells *BJP*. The creative decision “lends an even more ethereal and slightly ominous atmosphere to her images,” adds *The Guardian*.

Dewe Mathews's exhibition is accompanied by a book that features both her images and the first half of Shelley's original *Frankenstein* manuscript. “The author's scrawled handwriting, with crossed-out words and inky additions, contrasts in its spirited energy to the stark mountains and human-made tunnels that bore through the landscape,” notes *Hyperallergic*.

24 June 2018 by Tabish Khan

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The Top 7 Art Exhibitions to see in London this week

Art critic Tabish Khan brings you 'The Top 7 Art Exhibitions to see in London' this week 24/06/18. Each one comes with a concise review to help you decide whether it's for you. Hurry, as all close soon:



[In search of Frankenstein by Chloe Dewe Mathews @ The British library](#)

A haunting set of photographs of glaciers and subterranean tunnels in Switzerland built to shelter population in case of nuclear disaster, that were never used. It as if we've stepped into an alternate future and it's all in an area that was the inspiration for Mary Shelley's Frankenstein. **Until 1 July.**

🕒 21.06.2018, 17:09



Amazing sculpture in the sky of Verbier



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A sculpture called AERO CAB arrives in the sky of Verbier. It is a work of the British artist James Capper.

Perhaps you have seen a gondola pass this week in the sky of Verbier. This is the work AERO CAB James Capper, whose installation has not gone unnoticed.

The British artist and engineer was invited by the Verbier 3-D Foundation to exhibit in the 3-D sculpture park located between La Chaux and Les Ruinettes. "AERO CAB offers a platform for visitors to examine the role of the engineer in creating solutions in a fragile environment such as Verbier," reads on the Verbier website. The development process of the work is detailed on La Planie, a walk between the Ruinettes and the Croix de Coeur.

On Saturday and Sunday 23 and 24 June, free guided tours of the exhibition will take place in the company of the artist and curators of Verbier 3-D.

PHOTOGRAPHY

Looking for Frankenstein

Giovanna D'Ascenzi , photo editor of Internazionale

21 june 2018 • 17.54



In 1816 Mary Shelley goes on vacation with the poet Percy Bysshe Shelley, her husband. Destination Lake Geneva and the Swiss Alps. The couple is staying near Villa Diodati, which is rented for the summer period by the poet Lord Byron, back from the separation scandal with his wife, and John William Polidori, his personal physician and writer. The group was later joined by Claire Clairmont, Mary's half-sister who had had an affair with Byron in London. Before leaving for the holidays, perhaps none of them had imagined that summer would never have arrived: in fact, 1816 went down in history as "the year without summer", characterized by low temperatures and precipitation; the anomaly is caused by the eruption of the Indonesian Tambora volcano. These events cause heavy damage to agriculture and catastrophes such as the flooding caused by the breaking of the Gietro glacier.

The group is thus found to spend a lot of time at home reading and chatting. They are confronted on topics such as galvanism, the laws of nature and above all on the possibility of instilling life into something inanimate. Among the readings, the anthology of

German Gothic Fantasmagoriana tales stands out. In this atmosphere Byron proposes to the guests to write in turn a history of terror. Mary struggles to find the right idea, but after a few days the subconscious comes to her rescue with a dream, or rather a nightmare, in which the "creature" appears. Thus was born the novel Frankenstein, or modern Prometheus, to be published in 1818.

This story has inspired the new project by Chloe Dewe Matthews, a British photographer we had already talked about for Shot at dawn, which told of the places where defectors and traitors were executed during the First World War. Still tempted by spaces that have a strong link with the past, this time reconstructs the connection between Geneva, the Alps and the epiphany that led to the writing of Frankenstein.

Interviewed by the Guardian, the photographer states that "the initial idea behind my trip was to give a contemporary response to the novel". If in the cold summer of 1816 Shelley understands how helpless and helpless the human being is before nature and

looks forward to a technology-dominated future, Dewe Matthews continues these reflections and takes us into an extraordinary landscape threatened by mass tourism and climate change.

The images of In search of Frankenstein were taken in the mountains and glaciers surrounding Lake Geneva, as well as inside them. In fact, we discover that in the sixties the Swiss did not spare themselves in the construction of bunkers. The choice of the photographer to slightly overexpose the film creates an ethereal and phantasmagoric dimension, aided by the void of the valleys and the rocky walls and the functional architecture of the shelters. As Sean O'Hagan writes about the Guardian, the idea of scientific progress, already seen with suspicion by Shelley, is enriched in Dewe Matthews' photos with even more obscure and dystopian aspects.

In search of Frankenstein he is on show until July 1 at the British library in London.

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In Search of Frankenstein – Mary Shelley's Nightmare



In Search of Frankenstein – Mary Shelley's Nightmare

By Chloe Dewe Mathews
Softcover 192 pages
ISBN 9783037470916
Published by Kodoji Press
£22.00 approx. (CHF29.00)
Reviewed by Max Houghton

When the monster comes, we shout 'Watch Out!' ... which is how the Latin monstrare – to watch or to show – came to inform our word for the inhuman creature that haunts our dreams. The etymology is freighted with monere, too; to warn.

By rich and varied textual and visual methods, Chloe Dewe Mathews delivers a timely warning with her new book *In Search of Frankenstein*. Like many writers and artists before her, she has reanimated the endlessly fascinating story of man's hubris by Mary Shelley, during a residency in Val de Bagnes, Switzerland.

The deep green book, bound to look like a travel journal with a red ribbon bookmark, is dense with hand-writing, and its concomitant nullifications. The hand belonged to Shelley herself, and is a facsimile reproduction from The Geneva Notebook, housed in Oxford's Bodleian library, forming part of the original manuscript. The writing is more or less unintelligible, not least because it is overlaid frequently with Dewe Mathews' photographs. Clearly the photographer is transfixed by the text, its content and its form. Its 'frantic, spidery' style reflects the emotional state of the author as much as the content of the tale, and offers a reading superior to a typewritten page. Like the pauses and coughs of spoken testimony, textual aberrations can speak volumes. In selecting the hand-written text over the finished novel, Dewe Mathews is validating Shelley as the true author of *Frankenstein* (sometimes said to be Shelley's husband, Percy, because such a young woman – she was just 19 when she finished writing the novel – couldn't possibly understand or create such complex philosophical argument. Her mother was Mary Wollstonecraft...).

The reader is first transported to 1816, when the Shelleys, Lord Byron and his doctor John Polidori, were staying on the shores of Lake Geneva, in the grip of strange climatic conditions, following the explosion

of the inclement weather confined the group to their houses by the lake, Byron challenged his friends to write a ghost story. Mary Shelley was at a loss as to how to undertake the feat, until one night she was subjected to a terrifying hypnagogic hallucination. Whether influenced by fashionable talk of 'galvanism' (reanimating a corpse) among her party, or by her recent loss of a premature baby, she knew she had her subject, and out-wrote the famous Romantic poets with her enduring and prescient story.

There is a subtle critique within *The Search for Frankenstein* of a hyper-masculine Romanticism, as embodied in traditions of contemporary landscape photography as in C18th and C19th century painting. If we consider the way in which Dewe Mathews used landscape to retell the stories of soldiers killed for cowardice in *Shot at Dawn*, the lineage is clear. Dewe Mathews focuses of course on the spectacular mountainous landscapes for this body of work, but as backdrop to contrasting interior spaces. As nature-writer Nan Shepherd wrote of the Cairngorms, a mountain has an 'inside', and the Alpine inside here is a network of bunkers, built by the Swiss government in the 1960s to provide refuge and medical assistance in case of nuclear disaster. The photographs of the 'inside' look like abandoned rooms, filled with abject items of cleaning equipment, disused signage, rolls of paper arranged on industrial scale shelving. Several of the rooms, containing variously a bed, showering facilities and a lone bucket, are decorated in unmistakably pastel hues, adding a surreal touch to these otherwise stark subterranean chambers.

In order to magnify the contrast, Dewe Mathews purposely over-exposed for the snow-whiteness of the exterior, which had, in any case, turned an off-grey: 'The grey bulk of melting glacier became, like *Frankenstein's* creation, an embodiment of human folly,' she writes in her introduction. The vast snow-covered rocky expanses that would

of the Giétroz Glacier, in which gallons of water, ice and rock

— tore a devastating path from the mountain to the lake. The 'Débacle de Giétroz' was caused by the eruption thousands of miles away of Mount Tambora in the Dutch East Indies the year prior. A deadly cloud of ash blocked out sunlight across Asia, North America and Europe, leading to crop failure and starvation. As Dewe Mathews writes:

'1816 became the Year Without Summer.' As

once have been perceived with due awe, as their summits touched the very heavens, now remind us more than ever of our collective failure to protect the natural world, even as we have the means to play God. Dewe Mathews captures this sense adroitly in an image of three statues, their heads bowed in reverie, as though they might be praying for the future of the glaciers. Michelangelo said that every block of marble possesses a sculpture within, and it is for the sculptor to find it. With this photograph, it is Dewe Mathews' eye that has carved these spectral figures from the mountain, whose futile task is to try to guard their land; already lost forever. Along with a couple of plastic human skeletons in a teaching room inside the mountain, these apparitions offer the only semblance of human figures.

Somewhere in the spaces between these two registers of imagery, there is an odd conflation between Switzerland's status as a place where death itself can be controlled via medical euthanasia, and the preserving qualities of ice, which have preserved and returned fallen walkers in fact and fiction. In W G Sebald's *The Emigrants*, the narrator chances upon a newspaper article, which details the recovery of Johannes Naegeli, recovered in the Oberaar glacier. 'They are ever returning to us, the dead,' observes the narrator. The dead and the undead still haunt these mountains.

Dewe Mathews is such a talented image-maker that she might well have created a large-scale book of colour photographs. Yet her decision to create this at times frustrating image-text is crucial to the cautionary tale she wishes to convey; that the human hand can create monstrosity in fact as in fiction. 'I shall be with you on your wedding night,' pronounces the nameless creature to its creator, Dr Frankenstein. This utterance stands among the most terrifying sentences in English literature ... yet we have not heeded the warning. The 'hideous progeny' of Dr Frankenstein did indeed go forth and prosper. Shelley's darkest observation is surely that human race seems fated to sow the seeds of its own destruction in its endless quest for knowledge and power – the original Faustian pact. While the nuclear threat may not be as pressing as it was during the Cold War, environmental disaster seems unstoppable. Even the fictional monster has presaged this future fact in this near-perfect rendition of the Anthropocene:

'The cold stars shone in mockery, and the bare trees waved their branches above me; now and then the sweet voice of a bird burst forth amidst the universal stillness. All, save I, were at rest or in enjoyment; I, like the arch-fiend, bore a hell within me, and finding myself unsympathized with, wished to tear up the trees, spread havoc and destruction around me, and then to have sat down and enjoyed the ruin.'

Dewe Mathews has not utilised the photographic image as she might easily have done, to 'enjoy the ruin' but has instead created an awkward, brilliant and discursive intervention into the pursuit of knowledge and its consequences. As scary as Mary.

– reviewed for Photomonitor by Max Houghton

A journey into the icy landscape of Frankenstein

From glaciers to nuclear bunkers, Chloe Dewe Mathews descends into the dark heart of the Swiss mountains that inspired Mary Shelley

"In the summer of 1816, we visited Switzerland, and became neighbours of Lord Byron," Mary Shelley wrote in her introduction to the 1831 edition of *Frankenstein*. "At first we spent our pleasant hours on the lake, or wandering on its shores ... But it proved a wet, ungenial summer, and incessant rain often confined us for days to the house." The gloomy, claustrophobic environment of Byron's rented Villa Diodati near Lake Geneva provided the immediate context for her remarkable novel, written when she was 18, in response to Byron's challenge to his house guests that they each write a ghost story. After days of trying to think of a starting point, the "creature" that has stalked the imagination of readers ever since came to her in a dream that, as she later put it, unfolded "with a vividness far beyond the usual bounds of reverie".

However, it was the stark elemental beauty of the surrounding Alpine landscape that provided the backdrop for one of the novel's most dramatic descriptive passages. Narrated by the troubled scientist Victor Frankenstein, as he walks alone in the mountains, it evokes both the brooding power of nature and his anxious state of mind: The abrupt sides of vast mountains were before me; the icy wall of the glacier overhung me; a few shattered pines were scattered around; and the solemn silence of this glorious presence-chamber of imperial Nature was broken only by the brawling waves, or the fall of some vast fragment, the thunder sound of the avalanche, or the cracking reverberated along the mountains of the accumulated ice, which, through the silent working of immutable laws, was ever and anon rent and torn, as if it had been but a plaything in their hands. Before starting an artist's residency in Bagnes, Switzerland in 2016, British photographer Chloe Dewe Mathews began researching the history and geography of the area. "I knew that Shelley had visited the Mer de Glace in the French Alps," she says, "and that the mountains around Villa Diodati were a crucial element of the psychological, as well as physical, landscape of her novels. So that was my tentative conceptual starting point on my journey to produce a contemporary creative response to the book."

In her initial research, she read about the cause of the "wet, ungenial weather" that kept Shelley and her company confined in their villa for days on end. The previous year, Mount Tambora in Indonesia had erupted, producing an ash cloud so vast and thick that it blocked out sunlight across the globe, causing temperatures to plummet and

crops to fail. Throughout Europe, 1916 became known as "the year without a summer". The incessant rainfall that Shelley refers to in her introduction also caused a vast lake to form behind the Gietro glacier in the upper Bagnes valley. In 1818, the year in which *Frankenstein* was published, the glacier cracked and a torrent of water coursed through the valley below, causing death and destruction in the villages of Bagnes and Martigny-Bourg. The so called "debacle du Gietroz" remains imprinted on the collective memory of the people who live in the region.

All of these events and portents, creative and cataclysmic, underpin Dewe Mathews's exhibition, *In Search of Frankenstein — Mary Shelley's Nightmare*, which opened at the British Library recently. "After making the connection between Geneva, the Swiss Alps and the epiphany that inspired Shelley to create her iconic work," she writes in her introduction to the accompanying book, "I packed my old copy of *Frankenstein* and took it with me on my first trip to Switzerland. I carried it up to the glacier and read it on the snowy mountainside." There, she found that the glacial landscape described in the novel had been replaced by a fragile natural environment increasingly under threat from rising temperatures and mass tourism. "We assume that mountains are unchanging," she says, "but there is now a motorway through the region that looks from above like a smear of grey and, year by year, [signs that] the ice level is receding." In her photographs, the Alpine landscapes around the Corbassiere glacier, the Gietroz glacier and the Mauvoisin Dam are rendered almost ghostly, with tall, snow-dusted trees standing on steep slopes that give way to an indeterminate zone that could be sky or incoming snow. Early on, she made a creative decision to overexpose the film slightly, which lends an even more ethereal and slightly ominous atmosphere to her images. In one, three stone figures stand forlorn on pillars, their silhouettes the same grey-blue tone as the rocky surfaces that no longer lie shrouded in a deep layer of snow. In another, the still surface of an ice-blue lake has an almost hyperreal sheen that speaks of the sublime. Elsewhere, her eye has picked out the traces of tourism: an advertising hoarding affixed to a rocky promontory, snaking tyre tracks on slushy roads. As well as trekking over the mountains, Dewe Mathews journeyed into them, exploring the vast warren of nuclear shelters that were built by the state in the 1960s. "There are bunkers all over Switzerland, many under private houses, but also concentrated in

this elemental mountain landscape," she explains. "Bizarrely, there is enough capacity in this one region to house the entire population of the country in the event of a nuclear attack or accident." In stark contrast to the mysterious exterior landscapes, her images of the bunkers evoke a world of almost absurdist functionality, a subterranean web of kitchens, canteens, washrooms, classrooms, meeting rooms and, of course, store rooms. All are harmonised by muted colour schemes — sky blues, pale greens and soft pinks — which add to the strangely suspended atmosphere of a place that, as long as it remains empty of hordes of frightened people, retains an air of quasi-normality.

"Usually a caretaker would let me in, and I would wander alone for a few hours down there in this airless place that smelt vaguely of disinfectant," she recalls. "The atmosphere was eerie at first because of the emptiness, but there is a certain practical beauty to the design that is very Swiss. Some of the bigger shelters are actually used to house children on school trips to the mountains." If the towering snow-covered Alps are, as Shelley instinctively recognised, a profoundly symbolic landscape that reflects both our hubris and our helplessness in the face of nature, these manmade subterranean structures speak of more contemporary fears and anxieties. Some of Dewe Mathews's most ominous images are of the manmade tunnels that run deep into the core of the mountains linking the bunkers. Miles of electric cable snake along the sides and long metal ventilation tubes hang overhead. It is an enclosed world entirely at odds with the expanse of mountains and valleys above. Here, as in *Frankenstein*, the idea of scientific progress is imbued with a darker, dystopian aspect. "I am exploring ways in which to project the past on to the present," says Dewe Mathews, whose previous work includes the series *Shot at Dawn*, about the First World War sites where army deserters were executed. "In the Alps, it was all about making a journey with her text in mind and realising that what you read infuses, not just what you look at, but how you look." *Frankenstein* has lent itself to many readings since it was first published, without Shelley's name on the cover. Two hundred years on, Dewe Mathews's project demonstrates that it is still being reinterpreted in ways the 18-year-old author could never have imagined — even in her wildest dreams. —Guardian News & Media Ltd



FRANKENSTEIN'A İLHAM VEREN ALP MANZARALARI

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British photographer Chloe Dewe Mathews discovered Mary Shelley's dream of Frankenstein in the Alps where she began to dream.

In its original name " Frankenstein; or, in one of the critical sections of The Modern Prometheus , Victor Frankenstein dives into the mountains and tries to escape from his torment of all evil and guilt caused by the beast he creates, and to find peace in the Alps. The idea that had already revealed the book was born in 1816, when Shelley sought refuge with Villa Diodati in the aftermath of freezing rain near a Lake Geneva lake with a group of friends.

In the intervening 200 years after the photographer Dewi Chloe Mathews, " In Search of Frankenstein " (Frankenstein Ararken) is the series visited the Alps and pointed to photos. However, following his footsteps, instead of following his footsteps, he chose to capture squares that would reflect the spirit of Frankenstein . He took not only photographs of the mountains, but also photographs of shelters built into the mountains that would protect the entire Swiss population in the 1960s in the event of a nuclear attack or serious catastrophe.

The photos will be on display at the British Library in London from 1 June 2018 .

Mary Shelley was only 20 when he published Frankenstein in 1818. The novel, which draws attention to the darkness of progress in technology and science, many years before electricity has taken its place in the daily life yet, continues to fulfill its mission and to be the subject of series and movies.

In Search of Frankenstein by Chloe Dewe Mathews embodies Mary Shelley's "nightmarish vision" 200 years on



Words by Ruby Boddington, Wednesday 23 May 2018

"I'm interested in the history of places and the human relationship to the landscape," explains London-born, St Leonards-on-Sea-based photographer Chloe Dewe Mathews. With a background in fine art, Chloe spent four years working in the film industry before coming to photography as a way to "express myself in a much more spontaneous and economic way." Now, through projects like Shot at Dawn which documents the sites at which British, French Belgian soldiers were executed for cowardice and desertion during the First World War, Chloe explores the parallels and juxtapositions that exists between humans and our surroundings.

Chloe's work is rooted in narrative, telling stories through images, often with a very specific relationship to text. "I hope to give insight into a particular subject or situation but, at the same time, retain some element of mysteriousness and questioning," she tells It's Nice That. During a recent residency in Switzerland, these qualities once again presented themselves resulting in her series In Search of Frankenstein.

Chloe-dewe-mathews-photography-itsnicethat-5
Chloe Dewe Mathews: In Search of Frankenstein

"After I was invited to do the Verbier 3-D Foundation residency in

Switzerland, I embarked on some preliminary research on the area," she recalls, "I came across the extraordinary story of the 'Débacle du Giétroz.'" Between 1816 and 1818, she describes, the four-kilometre-long Giétroz Glacier built up to form a large dam of ice which, due to mounting pressure, burst releasing gallons of water that tore through the valley to Lake Geneva, devastating everything in its path.

This disaster was caused by the eruption of Mount Tambora on an Indonesian Island in 1815 which cast a huge cloud of ash that blocked out sunlight over much of the world, causing temperatures to plummet. As a result, 1816 became known as the "Year without Summer". "It was at this time that Mary Shelley, her husband Percy Bysshe, Lord Byron and John Polidori were holidaying on the shores of Lake Geneva," Chloe explains. The group spent day after day confined indoors due to the bad weather and, in response to a ghost story writing challenge, the 18-year-old Mary Shelley produced the world-renowned novel, Frankenstein.

Chloe-dewe-mathews-photography-itsnicethat-1
Chloe Dewe Mathews: In Search of Frankenstein

"I was fascinated to discover that this iconic novel could be seen as a cultural consequence of these climatic abnormalities during the 'Year

without Summer,'" Chloe explains of the beginning of her latest work. This discovery prompted In Search of Frankenstein, a series of images shot in the alpine landscape which inspired Shelley's story. With beautifully tranquil and intimidating shots of snow-covered mountains, the series juxtaposes these with a network of eerie subterranean bunkers, built in the 1960s to shelter the entire population of Switzerland in the event of nuclear war.

This juxtaposition is at the core of what makes In Search of Frankenstein so intriguing. "I asked to visit the bunkers, just out of curiosity at first, but then I realised how relevant they were," Chloe recalls. Where Frankenstein is a cautionary tale about hubris and what happens when humans mess with nature, Chloe's stark aesthetic contrast between the man-made bunkers and the mountains feels incredibly pertinent. By presenting both scenes as fragile and daunting at the same time, In Search of Frankenstein embodies Shelley's "nightmarish vision", tapping into our fears of technology, the ethics of science and our complex relationship with the natural world.

In Search of Frankenstein is currently on display at the British Library in London until 1 July 2018 and has been published as a book by Kodoji Press.

LAURA MALLONEE PHOTO 05.21.18 02:24 PM

HUNTING FOR FRANKENSTEIN AMID SWITZERLAND'S MELTING GLACIERS AND NUCLEAR BUNKERS

MOST PEOPLE VISIT the Swiss Alps to ski or hike, maybe to launder money. British photographer Chloe Dewe Mathews went to find Frankenstein.

Author Mary Shelley dreamed up her legendary science fiction tale while staying near the Alps, and their snowy peaks serve as a backdrop for the story. Dewe Mathews, a fan, brought along her old copy to read, letting the text guide her journey through the landscape.

"My eyes scanned the barren white lands for Frankenstein's creature, crossing the glacier at 'super-human speed,'" she writes in the introduction to her new photo book, *In Search of Frankenstein - Mary Shelley's Nightmare*. "I imagined catching a darting figure in my peripheral vision or coming across a makeshift cabin that had sheltered the fugitive for the night."

At a glance, the melting glaciers and nuclear bunkers she photographed seem unrelated to the infamous mad scientist and his lumbering monster. But they provoke the same questions about the cost of progress. "The fear of technology, the ethics of science—those things are constant issues throughout human development," Dewe Mathews says.

The photographer first became fascinated by Frankenstein in 2015,

after the Verbier 3-D Foundation in Switzerland awarded her a week-long residency there. Researching the area ahead of her stay, she discovered the bizarre circumstances that led to the book's creation. Thanks to an Indonesian volcano eruption the summer year before, the summer of 1816 was wet and dismal—ruining the vacation of the 18-year-old Mary Shelley, who was at Lake Geneva in the Alps with Lord Byron and Percy Shelley. Byron suggested that the group stave off cabin fever by writing ghost stories, and the first science fiction novel was born.

At first, Dewe Mathews planned to photograph the now-melting glacial environment where the book is set. The once-sublime Mer de Glace glacier, where Frankenstein encounters his escaped monster midway through the book, has shrunk by more than a mile since Shelley wrote the scene. "It's so significantly diminished—very visibly so," she says. "Bits of rock and dust have fallen on it so the glacier is not white, but gray."

Then someone told her about the bunkers. Switzerland has more than 300,000 underground fallout shelters capable of housing its entire population of 8.3 million people in the event of a nuclear meltdown or attack. They were built after the government passed laws in the 1960s and '70s requiring building owners and municipalities to construct

shelters, reasoning that "neutrality is no guarantee against radioactivity." Fitted with reinforced steel and expensive ventilation systems, they can withstand the blast of a 12-megaton explosion just half a mile away but are mostly used to store wine, old toys, and other odds and ends.

Of course Dewe Mathews had to visit, even if she didn't immediately see the connection to her project. She explored the municipal bunkers in Verbier, as well as private ones in the Geneva suburb of Colony that extend beneath the very ground where Shelley penned Frankenstein. It soon became clear that these windowless, claustrophobic networks, tinged with the faint smell of disinfectant, are a consequence of creating another kind of monster: "I realized this was another embodiment of human folly, and perhaps the ultimate, considering the effects that nuclear weapons can cause so quickly," she says.

In *Search of Frankenstein* weaves these contrasting spaces together in a thoughtful, poetic way. Dewe Mathews overexposed the snowy exterior scenes by a few stops on her Mamiya 7 camera to make them appear blown out and delicate while shooting the dark, manmade bunkers normally. The effect suggests the power humans wield over nature and the many ways it can go wrong—just like the book that inspired them.

Attempting to find Frankenstein Amid Switzerland's Melting Glaciers and Nuclear Bunkers



TecnoStaff · May 21, 2018 · zero comment

Most individuals go to the Swiss Alps to ski or hike, possibly to launder cash. British photographer Chloe Dewe Mathews went to seek out Frankenstein.

Writer Mary Shelley dreamed up her legendary science fiction story whereas staying close to the Alps, and their snowy peaks function a backdrop for the story. Mathews, a fan, introduced alongside her outdated copy to learn, letting the textual content information her journey via the panorama.

"My eyes scanned the barren white lands for Frankenstein's creature, crossing the glacier at 'super-human speed,'" she writes within the introduction to her new picture e book, *In Search of Frankenstein – Mary Shelley's Nightmare*. "I imagined catching a darting figure in my peripheral vision or coming across a makeshift cabin that had sheltered the fugitive for the night."

At a look, the melting glaciers and nuclear bunkers she photographed appear unrelated to the notorious mad scientist and his lumbering monster. However they provoke the identical questions on the price of progress. "The fear of technology, the ethics of science—those things are constant issues throughout human development," Mathews says.

Mathews first turned fascinated by Frankenstein in 2015, after the

Verbier 3-D Basis in Switzerland awarded her a week-long residency there. Researching the world forward of her keep, she found the weird circumstances that led to the e book's creation. Due to an Indonesian volcano eruption the summer season yr earlier than, the summer season of 1816 was moist and dismal—ruining the holiday of the 18-year-old Mary Shelley, who was at Lake Geneva within the Alps with Lord Byron and Percy Shelley. Byron urged that the group stave off cabin fever by writing ghost tales, and the primary science fiction novel was born.

At first, Mathews deliberate to {photograph} the now-melting glacial atmosphere the place the e book is about. The once-sublime Mer de Glace glacier, the place Frankenstein encounters his escaped monster halfway via the e book, has shrunk by greater than a mile since Shelley wrote the scene. "It is so considerably diminished—very visibly so," Mathews says. "Bits of rock and dirt have fallen on it so the glacier will not be white, however grey."

Then somebody advised her in regards to the bunkers. Switzerland has greater than 300,000 underground fallout shelters able to housing its complete inhabitants of 8.3 million folks within the occasion of a nuclear meltdown or assault. They had been constructed after the federal government handed legal guidelines within the 1960s and '70s requiring constructing homeowners and municipali-

ties to assemble shelters, reasoning that "neutrality isn't any assure in opposition to radioactivity." Fitted with bolstered metal and costly air flow methods, they'll stand up to the blast of a 12-megaton explosion simply half a mile away however are principally used to retailer wine, outdated toys, and different odds and ends.

After all Mathews needed to go to, even when she did not instantly see the connection to her venture. She explored the municipal bunkers in Verbier, in addition to personal ones within the Geneva suburb of Colony that reach beneath the very floor the place Shelley penned Frankenstein. It quickly turned clear that these windowless, claustrophobic networks, tinged with the faint scent of disinfectant, are a consequence of making one other form of monster. "I realized this was another embodiment of human folly, and perhaps the ultimate, considering the effects that nuclear weapons can cause so quickly," Mathews says.

In *In Search of Frankenstein* weaves these contrasting areas collectively in a considerate, poetic manner. Mathews overexposed the snowy exterior scenes by just a few stops on her Mamiya 7 digicam to make them seem blown out and delicate whereas taking pictures the darkish, artificial bunkers usually. The impact suggests the ability people wield over nature and the various methods it may well go incorrect—similar to the e book that impressed them.

AUTHENTIC PLACES



A PHOTOGRAPHIC JOURNEY IN THE FOOTSTEPS OF FRANKENSTEIN

📅 05/20/2018 👤 Author's Places 📁 Events 💬 Leave a comment 📁 💬

Until 1 July 2018 - In the summer of 1816 Mary Shelley visited Switzerland and was a neighbor of Lord Byron's house, as she herself explained in the introduction to the 1831 edition of the novel *Frankenstein*. The weather was not the best and in the many evenings of rain, in front of the fireplace, the group of friends made up of Lord Byron, Mary Shelley, Percy Bysshe Shelley, Mary's sister (and Byron's lover) Claire Clairmont and John William Polidori (Lord Byron's doctor), he spent these rigid and abnormal summer evenings telling stories of ghosts. They were near Geneva, in Villa Diodati. Lord Byron launched a challenge: each of those present had to write his own story of terror. On this occasion, among the Swiss mountains and with these suggestions, is born one of the most famous works in the world, made by a very young Mary Shelley, who was in fact only 19 years old when she completed the first draft of the novel. The work was published for the first time in March 1818 and then re-proposed,

These words of Mary Shelley, taken from the introduction, recall the genesis of the novel:

"I spent the summer of 1816 near Geneva. The weather was cold and rainy; in the evening we gathered around a large wood fire and enjoyed reading German ghost stories, which had happened to us. These readings aroused in us a burlesque desire for emulation. We decided to write each one a story that was based on some supernatural event. But the weather suddenly became clear and my friends left me for an excursion to the Alps. My story is the only one that has been completed "

The photographic exhibition by Chloe Dewe Mathews, exhibited up to the first of July at the British Library in London, traces the places seen by Mary Shelley in 1816 (which has gone down in history as the year without summer) and tries to project the past into the present: explains the photographer, the shots she made took place thinking of the words of Mary Shelley, to get images that do not offer what is but what probably was.

ARTICLES

Traces of Human Folly in the Alpine Landscapes that Inspired *Frankenstein*

British photographer Chloe Dewe Mathews explored the Alps where Mary Shelley imagined *Frankenstein*, and the nuclear bunkers there that recall a modern dark side to scientific progress.



Allison Meier May 18, 2018



302 Shares

A pivotal scene in Mary Shelley's 1818 *Frankenstein*; or, *The Modern Prometheus* occurs in the Alps, when Victor Frankenstein wanders into the mountains to find some peace from his guilt and terror following the escape of his monster. It's there that he witnesses "the figure of a man, at some distance, advancing towards me with superhuman speed"; it's his creature, his experiment in giving life. Yet instead of the "mortal combat" Victor anticipates, the creature asks for his love: "I am thy creature: I ought to be thy Adam, but I am rather the fallen angel, whom thou drivest from joy for no misdeed."

In the summer of 1816 Shelley conceived of *Frankenstein*, sparked by a ghost story writing challenge instigated by Lord Byron. Bone chilling rain had kept their group, which also included Percy Shelley and John Polidori, confined inside the Villa Diodati near Lake Geneva. The terrible weather was attributed to the eruption of Mount Tambora in Indonesia, its ash contributing to cooling temperatures that caused crop failure around the world, and what's known as the Year Without a Summer.

Two centuries after Shelley, British photographer Chloe Dewe Mathews journeyed through the same Alpine landscapes for her series *In Search of Frankenstein*, on view through July 1 at the British Library in London. A book, *In Search of Frankenstein – Mary Shelley's Nightmare*, recently published by Kodoji Press, features her photographs alongside what's known as the Geneva Notebook, the first half of Shelley's original manuscript. The author's scrawled handwriting,

with crossed-out words and inky additions, contrasts in its spirited energy to the stark mountains and human-made tunnels that bore through the landscape.

Dewe Mathews worked on the project as part of a 2016 Verbier 3-D Foundation residency in the Val de Bagnes, Switzerland, carrying an old copy of Shelley's book to read as she explored the glaciers and summits. She not only photographed the towering peaks, but also journeyed inside the mountains to document the hidden nuclear bunkers. These were built by the Swiss government in the 1960s with the capacity to protect the country's entire population, and have the kitchens, beds, and classrooms all waiting for some possible apocalypse.

"Instead of retracing [Shelley's] footsteps, I was using the themes in the novel, which are the fear of technology and what people will do that will come back to haunt us or come back to destroy us, to look at this contemporary landscape," Dewe Mathews told Hyperallergic. "I was thinking about climate change and our effect on the glacial landscape, and also looking at that interior landscape of the bunkers as it's the ultimate manifestation of the things that we have created in science that will have such immediately devastating effects if they're put into use."

Dewe Mathews's photographs are very different from the postcard visions of Switzerland. Skeletal trees burst from spectral mountains,

whose jutting forms dwarf the small human settlements nestled on the slopes. "I overexposed the film a lot to create these whitened-out, disintegrating images rather than the classical monumental mountain-scapes that you might be used to seeing, something that feels much more fragile," she said. These reinforce the contemporary dangers to these imposing vistas, where climate change is causing glaciers to recede and snow to melt.

Like Dewe Mathews's series *Shot at Dawn*, in which she photographed sites where World War I army deserters were executed, *In Search of Frankenstein* considers these unseen human relationships to a place. *Frankenstein*, or its pop culture distillation into a metaphor for human folly, has new resonance against the ominous scenes of mountains and nuclear bunkers. The long tunnels leading into these mountain shelters are haunted by the dark side of scientific progress, just as the mountains themselves are shadowed by the human hubris that continues to drive climate change. Although there are no direct references to *Frankenstein* in the images, or even any human figures, these narratives are there. As Dewe Mathews stated, "I think there is something very powerful in looking at a landscape with the idea of a story, sometimes the absence makes the story all the more present."

In Search of Frankenstein: Photographs by Chloe Dewe Mathews is on view through July 1 at the British Library (96 Euston Road, London).

British Journal of Photography

Published on 11 May 2018

Chloe Dewe Mathews goes In Search of Frankenstein in the Swiss Alps

Written by Eva Clifford

"I looked at these beautiful, fragile expanses, searching for Frankenstein's creature but realised I was in fact looking at another incarnation of the beast. The grey bulk of melting glacier became, like Frankenstein's creation, an embodiment of human folly," writes Chloe Dewe Mathews of her latest project *In Search of Frankenstein*

In 2016, Chloe Dewe Mathews was invited to do an artist's residency at the Verbier 3-D Foundation in the Val de Bagnes, Switzerland. The chosen theme was the so-called 'Year Without a Summer' of 1816, which followed the eruption of Mount Tambora volcano in Indonesia. The eruption, which emitted a vast cloud of ash blocking sunlight across much of the world, caused temperatures to plummet, the dramatic weather changes leading to crop failure, starvation and mass migration.

Two centuries later, while researching the area's history, Dewe Mathews came across the story of a local disaster that happened because of these weather changes. Between 1816 and 1818 the Giétroz Glacier built up to form a great dam of ice, which then burst its banks and tore up the valley below, leaving a trail of destruction all the way to Lake Geneva. She went on to discover that Mary Shelley had also been in the area during that summer-less year, staying on the shores of Lake Geneva with her husband Percy Bysshe and fellow Romantic poets Lord Byron and John Polidori.

Due to the unforeseen weather, the group were confined to their lodge and, with nothing to do, Byron challenged them all to write a ghost story. "Shelley was only 18 at the time and she was wracking her brains trying to think of a way to come up with a ghost story to contend with these older, much more experienced figures in the Romantic scene," Dewe Mathews tells BJP. "Then, one night she had a waking dream in which the whole story of Frankenstein played out in front of her.

"After making the connection between Geneva, the Swiss Alps and the epiphany that inspired Mary Shelley to create her iconic work, I packed my old copy of Frankenstein and took it with me on my first trip to Switzerland," she says.

Once in-situ, Dewe Mathews began talking to local people to unearth more about the region. In Verbier, she was told about a network of nuclear bunkers deep within the mountain, built on mass scale by the Swiss government in the 1960s to accommodate the country's entire population in the event of nuclear disaster. For her, this was an unexpected discovery. Initially, the bunkers didn't seem relevant to her project, but then she began drawing parallels between the robust, internal spaces of the bunkers, created to protect against a man-made disaster, and the questions Shelley's novel raises about hubris, human nature, man-made disaster, and our destructive impact on the natural environment.

"The stark aesthetic contrast between these man-made fortresses and the fragility of the snow-covered slopes seemed to chime with Mary Shelley's nightmarish vision, and became the substance of my project," Dewe Mathews says.

"The research element is what enriches the work for me, because while I really love being in a landscape responding photographically and aesthetically, without the research it feels less full-bodied to me. It is about that balance between the two things in my work."

On her return to England, Dewe Mathews was granted access to see the physical manuscript of Frankenstein itself at the Bodleian Library. "It is hard to describe my excitement at the intimate experience of seeing her frantic spidery handwriting; the corrections and additions that made up the initial draft of the novel," she says. In fact, Dewe Mathews has incorporated reproductions of the Geneva Notebook – the first half of Mary Shelley's original manuscript – into her forth-

coming book, *In Search of Frankenstein – Mary Shelley's Nightmare*.

"What's so lovely about a manuscript is that it shows the inner workings of a mind; I think we're all fascinated by the process of creativity," she says. "Looking at the Frankenstein manuscript, you can actually Mary Shelley's ideas forming on the page in front of you."

While she spent one week at the residency, Dewe Mathews returned a year later to complete the project. Using a medium format camera, she enjoyed experimenting with the exposure on the side of the mountain, trying to get bleached-out images of the alpine landscape and "really pushing the exposure, so that the images almost melt or disintegrate."

She adds, "when finishing a project, working out what to include and what to leave out is the biggest challenge of all," but says that, as her work straddles the line between documentary and conceptual art, she tries to allow the viewer space to think about the subject and find their own way into the images, rather than being entirely literal. "I think that's a delicate balance to achieve," she says.

An exhibition of *In Search of Frankenstein* is on show at the British Library in London until Sunday 1 July 2018. Selected objects from the Shelley archive, including the first edition of Frankenstein, will be on display in the nearby Treasures Gallery for the duration of the exhibition.

The artist book *In Search of Frankenstein – Mary Shelley's Nightmare* will be released in April 2018 by the independent publishing house Kodoji Press. The book combines Dewe Mathews' photographs with reproductions of the Geneva Notebook: the first half of Mary Shelley's original manuscript. chloedewemathews.com

In Search of Frankenstein is a Photo London satellite event <https://photolondon.org/public-programme/satellite-events/>

Art, Lifestyle, The Latest / May 10, 2018

Private View New York Launches During The Frieze Art Fair

by Russell Klein



Last week we dropped by a new private loft showroom in Soho called Private View for their inaugural exhibition called “Without Qualities” featuring the works of AFA artists Tariku Shiferaw and Luam Melake.

Set in an old-school loft, Private View is a multi-discipline outpost for exhibitions, lectures, showcases, and special projects that provides a new type of program platform that encourages social engagement and experimentation within contemporary art and tangential practices by partnering with an international community of artists, galleries, institutions, and residencies.

The collaborative project we checked out brought together two exciting Ethiopian-American artists, Tariku Shiferaw and Luam Melake. Now working in Brooklyn, the artists fuse the cultural influences of their backgrounds and their lives in New York. Their diasporic origins are similar, although their creative artistic approaches and processes are quite distinct. Their work equally portrays intangible, abstract narratives that evoke the viewer’s emotions and memory.

Private View is a new gallery model that extends beyond the confines of the White Box. Set in an old-school loft, it is a multi-discipline outpost for exhibitions, lectures, showcases and special projects. The space is owned by Swiss-American, interdisciplinary artist Madeleine Paternot and was conceptualized through her long partnership with Artist Liaison and its director, Alaina Simone. Private View is as an extension of the free and open-air environment that reflects Verbier 3D Sculpture Park and Residency that Paternot co-founded in Switzerland with Swiss-American artist, Kiki Thompson in 2011.

Private View will host exhibitions, events, talks and provide a residency for artists from Switzerland and Europe. “Without Qualities” is the first of many exhibitions. Private View will open in London next.

Chloe Dewe Mathews looks beneath the surface

Will Martin

3 MAY 2018

In 1815 Mount Tambora in Indonesia erupted. It is considered one of the largest volcanic eruptions ever – bigger than Krakatoa and Vesuvius. Twelve thousand people were killed directly by the volcanic activity, but the fallout was felt far beyond the immediate area and resulted in tens of thousands more deaths. The poet Li Yuyang travelled across China documenting its effects on the climate:

The clouds like a dragon's breath on the mountains,
Winds howl, circling and swirling,
The Rain God shakes the stars, and the rain
Beats down on the world. An earthquake of rain.

In later verses Li Yuyang describes how the lack of sunlight, which had been blocked by the fallout from the eruption, led to a failure of the rice crop and three years of famine. In some cases children were sold for food. Across India, Europe and New England there are similar accounts of failed harvests in 1816, which has become known as 'The Year Without Summer'.

This was the year that Mary Shelley stayed beside Lake Geneva in Switzerland with her soon-to-be husband Percy Shelley and their friends Lord Byron and Dr Polidori. The awful weather led to them spending a lot of time indoors, during which time a competition was held to see who could write the best horror story. Two years later Mary Shelley's contribution to the competition was published as

Frankenstein; or, The Modern Prometheus.

Two hundred years after Shelley's stay in Switzerland, the photographer Chloe Dewe Mathews stayed in the mountains as part of the Verbier 3-D Foundation's residency programme. The photographs she produced in this period take Frankenstein as their inspiration and are currently on show at the British Library. Mathews juxtaposes the massiveness of the Alpine landscape into which Frankenstein's monster fled with the austere interiors of nuclear bunkers. Built in the 1960s, the bunkers tunnel into the mountains with the purpose of sheltering the entire Swiss population in the event of nuclear disaster.

The landscape shots are all dominated by the white of snow; Mathews deliberately over-exposes them a little to exaggerate the whiteness. There's none of the white snowy caps, lush green grass and azure blue sky, which a tourist board might favour – Mathews' landscapes are beautiful, but imposing and cold; empty apart from the structures which might outlast us. Small features are dwarfed by the scale of the mountains, a small wooden hut sits among some fir trees, and the entrance to a tunnel has been built beneath a precarious wall of rock. Another shot shows buildings dug into the rockface of a craggy mountainside, which seem inaccessible until you notice some cable-car lines running across the scene.

The interiors continue this sense of emptiness but look as if they

could still shelter people if necessary: blankets are neatly folded and piled up, an industrial-looking kitchen is clean and stocked with equipment, and rows of benches are stacked in a corner ready for the room to be used as an assembly space. There's little sign that these bunkers have become redundant.

One of Mathews' landscape shots shows the Giétroz Glacier, which in 1816 began to grow to become a dam for a two kilometre-long lake. By 1818 engineers were sent to drill holes in the glacier to let the water level down safely. Their efforts were not enough; the glacier broke, sending five thousand swimming pools worth of water crashing down through the mountains, killing 44 people and destroying hundreds of buildings.

The Giétroz disaster and Tambora eruption were natural catastrophes that show how deadly climatic changes can be and how little we can do to stop the effects. Now, with societies still lacking effective responses to the consequences of man-made climate change, Shelley's parable about the dangers of overreaching may be more relevant than ever.

'In Search of Frankenstein: Photographs by Chloe Dewe Mathews' is at the British Library, London until 1 July.

Private View New York Launches During Frieze Art Festival

01 May 2018 by HOMBRE in Celebrities, Decorating, Event, Fame, General, Home, Money, Pleasure, Theater



This is an exciting time for New York art lovers, with the prestigious art event known as Frieze NYC running May 2- 6. In anticipation of such important fair, Addis Fine Art of Addis Ababa, Ethiopia and London, Fort Makers, and Private View (a new private loft showroom in Soho) announced the inaugural exhibition of Private View, New York "Without Qualities" featuring the works of AFA artists Tariku Shiferaw and Luam Melake.

Private View is located at 66 Crosby Street, #5F, in the heart of Soho, NYC. Set in an old-school loft, it is a multi-discipline outpost for exhibitions, lectures, showcases, and special projects. It provides a new type of program platform that encourages social engagement and experimentation within contemporary art and tangential practices by partnering with an international community of artists, galleries, institutions and residencies.

This collaborative project brings together a dual presentation of two exciting Ethiopian-American artists, Melake and Shiferaw. Now working in Brooklyn, the artists fuse the cultural influences of their

backgrounds and their lives in New York. Their diasporic origins are similar, although their creative artistic approaches and processes are quite distinct.

Despite the different approaches, both artists create abstract compositions using carefully selected multi-layered materials that represent the interconnectivity of art and industry. Their work equally portrays intangible, abstract narratives that evoke the viewer's emotions and memory.

Fort Makers, the Brooklyn collective focuses on artwork and the intersection of art, design and craft is presenting an installation upstairs. Naomi Clark and Tamika Rivera from Fort Makers will round out the exhibition, as well as work by artist and founder, Madeleine Paternot.

Private View is a new gallery model that extends beyond the confines of the White Box. Set in an old-school loft, it is a multi-discipline outpost for exhibitions, lectures, showcases and special projects. The space is owned by Swiss-American, interdisciplinary artist Paternot

and was conceptualized through her long partnership with Artist Liaison and its director, Alaina Simone.

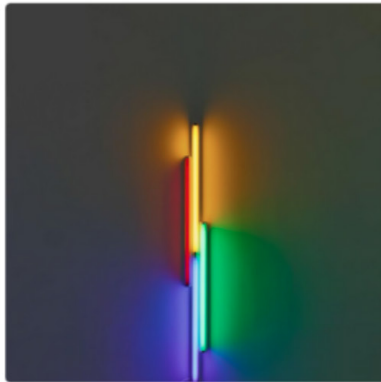
Private View aims to provide a new type of program platform that encourages social engagement and experimentation within contemporary art and tangential practices by partnering with an international community of artists, galleries, institutions and residencies. The 3D Sculpture Park is a stunning park and non-profit dedicated to creating contemporary art to promote environmentalism, education, and culture to local and international audiences. Paul Goodwin (Tate Britain) and Alexa Kusber (Museum of Digital Art, Zurich) are curators.

Private View will host exhibitions, events, talks and provide a residency for artists from Switzerland and Europe. "Without Qualities" is the first of many exhibitions. Private View will open in London next. The New York show runs May 1st – 31 at ADDIS FINE ART 66 Crosby Street, NYC.

Frieze New York Art Fair- Thursday May 3rd- Sunday May 6th



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Preview Days May 2-3, Public Days May 4-6, 2018

Opening Hours

Wednesday Preview, May 2: first access 10am (invitation only)

Thursday Preview, May 3: 11am - 8pm

Thursday Private View, May 3: 5pm - 8pm

Friday, May 4: 11am - 7pm

Saturday, May 5: 11am - 6pm

Sunday, May 6: 11am - 6pm

There are different ticket types available, including admission only, as well as options with 50% off subscriptions to frieze magazine. All admission ticket holders will receive a 5% discount on selected prints at Allied Editions at the fair (one purchase only). You can also present your admission ticket at The Museum of Modern Art ticket desk to

receive \$5 off one adult admission ticket, or \$25 off a membership.* (\$48-\$108)

Thursday Preview, May 3, 11am-8pm

Be the first to see the fair! New for 2018, Thursday Preview tickets provide a complete Frieze Week experience including:

Early access to the fair

Complimentary access to the Private viewing of Radical Women: Latin American Art, 1960-1985 (Friday, May 4, 6-7pm) at the Brooklyn Museum and to MoMA PS1's Night at the Museum, (Saturday, May 5, 8pm-12am)

Complimentary Frieze publications in a limited-edition gift bag
10% discount on selected editions at Allied Editions' booth (one purchase)

Return ferry or bus journey.

*Strictly limited offer, available on a first-come, first-served basis.

Thursday Private View, May 3, 5pm-8pm (\$45-\$400)

Get access to the fair on Thursday evening, from 5pm-8pm, and enjoy complimentary ferry services to and from the fair. Strictly limited offer, available on a first-come, first-served basis.

Students

Tickets from \$27 for full-time students (valid ID required for entry).

Under 25s Special Offer

A limited number of \$12 tickets are available on Friday for anyone aged 18-25-year old. Available on a first-come, first-served basis.

Children

All children need to present a Child Ticket at the door to gain entry to the fair. Please keep your children close to you at all times and please explain that they are not allowed to touch the art.

Tours (\$18 or \$23)

Enhance your visit by taking a guided tour. Different types of tours are available depending on your interests, as well as Private Group Tours for larger groups. Tour tickets do not include admission to the fair.

Frieze Bespoke

And if you're particularly interested in starting or growing your art collection, buy a Frieze Bespoke tour. Bespoke tours are created with your interest and budget in mind and include admission to the fair for 2 guests.

More & Buy Tickets Here!

Without Qualities || Addis Fine Art + Private View New York



Luam Melake, "Black," 2017. Photo courtesy of Addis Fine Art.

Addis Fine Art (AFA) and Private View New York, a new private loft showroom in Soho, holds its first exhibition of *Without Qualities*, featuring AFA artists Tariku Shiferaw and Luam Melake. This collaboration brings together two phenomenal Ethiopian-American artists who fuse the cultural influences of their backgrounds and their lives in New York. Although their origins are similar, their artistic approaches and processes are what differ. Both artists do create abstract compositions using carefully selected multi-layered materials that represent the interconnectivity of art and industry, as well as portray abstract narratives that evoke the viewer's emotions and memory.

Looking for Frankenstein: photographs by Chloe Dewe Mathews

April 13th - July 1st



The 1816 , in Switzerland, it was a “ year without summer “, part of a three-year period where the climate underwent major changes. “Frankenstein” saw the light during this period, and was strongly influenced by the climate and landscape of Switzerland - where the author Mary Shelley was. The photographer Chloe Dewe Mathews returns to the glaciers two hundred years later, and her shots explore contemporary environmental and social issues inspired by the themes of Shelley’s novel.

In Search of Frankenstein: Artist Talk

Tue 24 Apr 2018, 18:15 - 19:15



Chloe Dewe Mathews discusses her new exhibition

Photographic artist Chloe Dewe Mathews discusses her new exhibition, which explores the Alpine land and the weather conditions that gave birth to Mary Shelley's creation.

In Search of Frankenstein was commissioned by the 3-D Foundation. Chloe is in conversation with Paul Goodwin, curator at the Verbier 3-D Sculpture Park and professor of contemporary art and urbanism and Director of the Research Centre for Transnational Art, Identity and Nation (TrAIN) at University of the Arts London. Find out more about the exhibition [here](#).

The event is free however advance booking is required.

Details

Name: In Search of Frankenstein: Artist Talk
Where: Knowledge CentreThe British Library
96 Euston Road
London
NW1 2DB

When: Tue 24 Apr 2018, 18:15 - 19:15

Price: Free Event: £0.00

Enquiries:

+44 (0)1937 546546
boxoffice@bl.uk

Looking for Frankenstein

Among the landscapes and bunkers of Switzerland, the country where the book is set, photographed by Chloe Dewe Mathews



In the photos of Chloe Dewe Mathews there are two things: the landscapes of the Swiss Alps and their glaciers and the bunkers built in the 1960s by the government as shelters for a possible nuclear disaster. The photos are inspired by the novel *Frankenstein* by Mary Shelley and are now collected in the book *In Search of Frankenstein* - published by Kodoji Press and available from mid May -, in which the photographer approaches her images with a reproduction of Shelley's notes. The project is also currently on show at the British Library in London.

Mary Shelley wrote *Frankenstein* in 1816 in a sort of challenge with her husband, Lord Byron and writer and physician John William Polidori, as they spent the summer at Villa Diodati in Cologne, a small town on the shores of Lake Geneva in Switzerland. One rainy afternoon Byron proposed to his companions to write a ghost story to deceive the time and Mary Shelley ended up writing *Frankenstein*. It

was the so-called "year without summer", when due to the eruption of the Tambora volcano in Indonesia, the global temperature was lowered because sunlight could hardly pass through the atmosphere because of the ashes (find the story here).

Chloe Dewe Mathews became interested in the subject in 2016, while he was in Verbier for an artistic stay (ie a residency, as they say when an artist spends some time in a certain place for a project), and he returned to Switzerland the following year to continue working on it. In the photos of the landscapes around the glaciers of Corbassière and Giétroz, or the lake of Mauvoisin, Dewe Mathews plays a lot with the exhibition, presenting very white images that seem to vanish and alternating with the very clean ones of the bunkers.

Initially Dewe Mathews was interested in the landscape, its changes and the descriptions that he read in *Frankenstein*, but then, as he ex-

plained to the British Journal Institute, he began to connect the spaces of the bunkers (created to protect himself from something created by man), to the questions that the novel raises "on the presumption, on human nature, on the disasters caused by man and on the impact it has on the natural environment". Dewe Mathews explained:

«The clear aesthetic contrast between these man-made fortresses and the fragility of the snowy slopes seemed to fit with Mary Shelley's anguished vision, and became the substance of my project»

Chloe Dewe Mathews lives in St Leonards-on-Sea, England, and has devoted herself to photography after studying at the Camberwell College of Arts and Oxford and working in the film industry. On Instagram you can find it here.

Contemporary Mountain

Images and alpine stories of rebirth, art, culture.

WORKS | In Search of Frankenstein – Chloe Dewe Mathews

04/13/2018 / montagnacontemporanea / photography, works



Part of the constellation of Verbier's 3D Foundation, *IN SEARCH OF FRANKENSTEIN* moves between the history of the Bagnes glaciers and a new ecological approach to the alpine environment.

The artist

Chloe Dewe Mathews, documentary and photographer trained at the Ruskin School of Fine Art of the University of Oxford, elaborates during the residency of 2016 at the 3-D Foundation of Verbier a photographic series deeply rooted in the history of the territory and with an ecological perspective towards the future.

The work for Verbier

Call to interpret the difficult landscape of the glaciers of Bagnes, Chloe Dewe Mathews manages to interpret the disturbing presence to grasp the real fragility and complexity. The glacier and its life become the background of a reflection on the increasingly fragile relationship between man and the environment. The photographer questions the environment of the Corbassière and Giétroz glaciers, the Mauvoisin dam near Bagnes and the surrounding villages. The work is carried out in collaboration with the inhabitants and the authorities, the alpinists, the glaciologists to deepen the dialogue with the territory.

The bunkers

This artistic research has also led her to explore the underground bunkers and hospitals of the area, walking for two days in close contact with nature and sleeping with the workers of the dam. Through photography she has managed to make life in close contact with a difficult nature and the abuses that science and human technology have achieved here.

In stark contrast to the mysterious outer landscapes, his bunker

images evoke a world of paradoxical functionality. An underground network of kitchens, canteens, bathrooms, classrooms, meeting rooms and, of course, warehouses. All are harmonized by soft colors - blue, pale green and pale pink - added to the strangely suspended atmosphere of a place that, until empty of hordes of frightened people, retains an air of normality.

Behind the project

The name of the project, *In Search of Frankenstein*, is a desired reference to the famous Frankenstein by Mary Shelley. The novel was conceived in 1818 in the Swiss Alps following the extraordinary climatic conditions of that "year without summer". The summer of 1818 suffered a severe global climate deterioration caused by the eruption of Mount Tambora in Indonesia in April 1815. This led to the melting of Giétroz's ice sheet and the flooding of the Bagnes valley. In particular, the hidden forces and dangers in the environment have been revealed, the precarious balances that allow man to survive in nature.

"The steep slopes of the vast mountains were in front of me; the icy wall of the glacier stood overhead; some split pines were scattered around and the solemn silence of this magnificent audience hall of imperial nature was broken only by the roaring of the waves or the fall of some large fragment, by the roar of the avalanche or by the crackling, which echoed in the mountains, of the ice accumulated that, through the silent work of immutable laws, every now and then it broke and broke away, as if it were only a toy in their hands. These sublime and grandiose scenarios offered me the greatest comfort I could receive."

Mary Shelley, Frankenstein or modern Prometheus, chap X, p. 46

Just by reading Shelley's novel and visiting the glaciers and the nearby nuclear bunker that Chloe Dewe Mathews found the inspiration for the project. The photographic series aims to interpret the main themes of the novel in light of the ecological and social problems of our time.

If the high snow-covered Alps are, as Shelley instinctively recognizes, a symbolic landscape that reflects both our arrogance and our impotence in the face of nature, these subterranean structures created by man speak of more contemporary fears and anxieties. Some of Dewe Mathews' most disturbing images are the artificial tunnels that creep into the heart of the mountains that connect the bunkers. It is a world completely closed in disagreement with the expanse of the mountains and valleys above. Here, as in Frankenstein, the idea of scientific progress is imbued with a more obscure and dystopian aspect.

At the foot of the glacier, the photographer found that the glacial landscape described in the novel had been replaced by a fragile natural environment increasingly threatened by rising temperatures and mass tourism. "We believe the mountains are immutable," says Dewe Mathews to the Guardian, "but now there is a highway through the region that looks down on it like a trail of gray and, year after year, [points out] the level ice is coming down".

In Search of Frankenstein he gives us an accurate investigation of the complex problems of the age of the Anthropocene: the ethicality of science and its practices, climate change, industrialization, the modern sublime.

In 2018:

The artist's notes for *In Search of Frankenstein*

The photographs that make up this project have been collected and published in a volume for the Swiss publishing house Kodoji Press; the publication will be an extension of the work developed during the residency, with insights, explanations, interventions by the artist.

Exposure image from the instagram profile of the artist
Yesterday, 12 April, the exhibition of photographs by *In Search of Frankenstein* was inaugurated at the British Library in London. The exhibition will be open from April 13th to July 1st 2018.

Frozen with fear: a photographic journey into the icy landscape of Frankenstein

In the summer of 1816, we visited Switzerland, and became neighbours of Lord Byron,” Mary Shelley wrote in her introduction to the 1831 edition of *Frankenstein*. “At first we spent our pleasant hours on the lake, or wandering on its shores ... But it proved a wet, ungenial summer, and incessant rain often confined us for days to the house.”

The gloomy, claustrophobic environment of Byron’s rented Villa Diodati near Lake Geneva provided the immediate context for her remarkable novel, written when she was 18, in response to Byron’s challenge to his house guests that they each write a ghost story. After days of trying to think of a starting point, the “creature” that has stalked the imagination of readers ever since came to her in a dream that, as she later put it, unfolded “with a vividness far beyond the usual bounds of reverie”.

However, it was the stark elemental beauty of the surrounding Alpine landscape that provided the backdrop for one of the novel’s most dramatic descriptive passages. Narrated by the troubled scientist Victor Frankenstein, as he walks alone in the mountains, it evokes both the brooding power of nature and his anxious state of mind:

The abrupt sides of vast mountains were before me; the icy wall of the glacier overhung me; a few shattered pines were scattered around; and the solemn silence of this glorious presence-chamber of imperial Nature was broken only by the brawling waves, or the fall of some vast fragment, the thunder sound of the avalanche, or the cracking reverberated along the mountains of the accumulated ice, which, through the silent working of immutable laws, was ever and anon rent and torn, as if it had been but a plaything in their hands.

Shelley recognised that the towering snow-covered Alps reflect our hubris and our helplessness in the face of nature. Before starting an artist’s residency in Bagnes, Switzerland in 2016, British photographer Chloe Dewe Mathews began researching the history and geography of the area. “I knew that Shelley had visited the Mer de Glace in the French Alps,” she says, “and that the mountains around Villa Diodati were a crucial element of the psychological, as well as physical, landscape of her novels. So that was my tentative

conceptual starting point on my journey to produce a contemporary creative response to the book.”

In her initial research, she read about the cause of the “wet, ungenial weather” that kept Shelley and her company confined in their villa for days on end. The previous year, Mount Tambora in Indonesia had erupted, producing an ash cloud so vast and thick that it blocked out sunlight across the globe, causing temperatures to plummet and crops to fail. Throughout Europe, 1816 became known as “the year without a summer”. The incessant rainfall that Shelley refers to in her introduction also caused a vast lake to form behind the Giétro glacier in the upper Bagnes valley. In 1818, the year in which *Frankenstein* was published, the glacier cracked and a torrent of water coursed through the valley below, causing death and destruction in the villages of Bagnes and Martigny-Bourg. The so called “débacle du Giétroz” remains imprinted on the collective memory of the people who live in the region.

When science goes wrong ... inside a nuclear bunker.
Facebook Twitter Pinterest When science goes wrong ... inside a nuclear bunker. Photograph: Chloe Dewe Mathews

All of these events and portents, creative and cataclysmic, underpin Dewe Mathews’ exhibition, *In Search of Frankenstein – Mary Shelley’s Nightmare*, which opened at the British Library this week. “After making the connection between Geneva, the Swiss Alps and the epiphany that inspired Shelley to create her iconic work,” she writes in her introduction to the accompanying book, “I packed my old copy of *Frankenstein* and took it with me on my first trip to Switzerland. I carried it up to the glacier and read it on the snowy mountainside.”

There, she found that the glacial landscape described in the novel had been replaced by a fragile natural environment increasingly under threat from rising temperatures and mass tourism. “We assume that mountains are unchanging,” she says, “but there is now a motorway through the region that looks from above like a smear of grey and, year by year, [signs that] the ice level is receding.”

In her photographs, the Alpine landscapes around the Corbassière glacier, the Giétroz glacier and the Mauvoisin Dam are rendered almost ghostly, with tall, snow-dusted trees standing on steep slopes that give way to an indeterminate zone that could be sky or incoming snow. Early on, she made a creative decision to overexpose the film slightly, which lends an even more ethereal and slightly ominous atmosphere to her images. In one, three stone figures stand forlorn on pillars, their silhouettes the same grey-blue tone as the rocky surfaces that no longer lie shrouded in a deep layer of snow. In another, the still surface of an ice-blue lake has an almost hyperreal sheen that speaks of the sublime. Elsewhere, her eye has picked out the traces of tourism: an advertising hoarding affixed to a rocky promontory, snaking tyre tracks on slushy roads.

Man-made tunnels run deep into the core of the mountains linking the bunkers

Facebook Twitter Pinterest

Man-made tunnels run deep into the core of the mountains linking the bunkers. Photograph: Chloe Dewe Mathews
As well as trekking over the mountains, Dewe Mathews journeyed into them, exploring the vast warren of nuclear shelters that were built by the state in the 1960s. “There are bunkers all over Switzerland, many under private houses, but also concentrated in this elemental mountain landscape,” she explains. “Bizarrely, there is enough capacity in this one region to house the entire population of the country in the event of a nuclear attack or accident.”

In stark contrast to the mysterious exterior landscapes, her images of the bunkers evoke a world of almost absurdist functionality, a subterranean web of kitchens, canteens, washrooms, classrooms, meeting rooms and, of course, store rooms. All are harmonised by muted colour schemes – sky blues, pale greens and soft pinks – which add to the strangely suspended atmosphere of a place that, as long as it remains empty of hordes of frightened people, retains an air of quasi-normality.

“Usually a caretaker would let me in, and I would wander alone for a few hours down there in this airless place that smelt vaguely of disin-

12
APR

Chloe Dewe Mathews - In Search of Frankenstein

Event in London
The British Library

Thursday 12 April 2018, 18:30 till Thursday 12 April 2018, 20:30

Organized by : Verbier 3-D Foundation
Residency Participating Artists

May 21-June 25, 2011

Zak Ove
Gregory Coates
Musa Hixson
Will Ryman
Kiki Thompson
Donna Dodson
Andy Moerlein
Josette Taramarcas
Etienne Krähenbühl

Activities London / Description
We are pleased to announce the exhibition

'In Search Of Frankenstein' by artist Chloe Dewe Mathews at the British Library in London.

The "Year Without a Summer"—1816—belongs to a three-year period of severe climate deterioration of global scope caused by the eruption of Mt. Tambora in Indonesia in April, 1815. With plummeting temperatures, and disruption to major weather systems, human communities across the globe faced crop failures, epidemic disease, and civil unrest on a catastrophic scale. In 1818, Giétroz glacier, at the site of the Mauvoisin Dam near Verbier, overflowed and flooded the entire valley and surrounding areas.

'In Search of Frankenstein' is the result of the 2016 3-D Foundation residency in which Chloe Dewe Mathews was invited to Verbier to make new work in response to the glacial environment of Bagnes, Switzerland: a landscape that provides a fitting backdrop for this commentary on the increasingly fragile relationship between man and the natural world.

The artist was invited to examine the psychological landscapes of the Corbassière Glacier, Giétroz Glacier, Mauvoisin Dam and local surrounding villages while working with local authorities, mountaineers, and glaciologists to further her research while developing the work.

The resulting photographs suggest the contemporary relevance of Mary Shelley's novel 'Frankenstein (1818)', which was conceived in the Swiss Alps as a direct consequence of the extraordinary weather conditions that took hold during the "Year without Summer". It was while reading Shelley's novel and visiting the glaciers and nearby nuclear shelters, that Chloe Dewe Mathews was inspired to create a project that would attempt to use the book's literary themes to discuss the environmental and social issues of our time.

'In Search of Frankenstein', provides an artistic response to the current era of the Anthropocene. The series visualises opposing environments that coexist under the influence of climate change and technological advance, whilst raising questions on the ethics of science and the possibility of a modern sublime.

The exhibition has been developed with curators Paul Goodwin and Alexa Jeanne Kusber.

www.chloedewemathews.com

Client: Chloe Dewe Mathews: 'In Search of Frankenstein' at The British Library

[PRINT](#)

Shot in the alpine landscape that inspired Mary Shelley's classic novel, Chloe Dewe Mathews' photographic series *In Search of Frankenstein* juxtaposes snow-covered mountains with a network of eerie subterranean bunkers, built in the 1960s to shelter the entire population of Switzerland in the event of a nuclear disaster.

The project was conceived during a residency at the Verbier 3-D Foundation in 2016, when the artist discovered that Shelley's manuscript was started during an unusual holiday on the shores of Lake Geneva. The ominously wet weather conditions of 1816 – the "Year without Summer" – forced Shelley and her cohort to stay indoors day after day, dreaming up ghost stories, from which Frankenstein's monster emerged.

Dewe Mathews photographed the region that had inspired the eighteen year old author, exploring miles of underground corridors and vast melting glaciers that seemed to offer parallels between Shelley's prophetic socio-environmental concerns and the anxieties of our time. *In Search of Frankenstein* presents a contemporary sublime, which affords this monumental piece of literature fresh resonance, two hundred years after it was first published.

The exhibition *In Search of Frankenstein* brings this new body of photographic work to the relevant context of the British Library. Selected objects from the Shelley archive, including the first edition of *Frankenstein*, will be on display in the nearby Treasures Gallery for the duration of the exhibition.

The artist book *In Search of Frankenstein* will be released in April 2018 by the independent publishing house Kodoji Press. The book combines Dewe Mathews' photographs with reproductions of the Geneva Notebook: the first half of Mary Shelley's original manuscript, which was purchased during the Shelleys' infamous holiday on the shores of Lake Geneva.

Genesis are delighted to have supported this exhibition with our Aluminium Mounting and Foamboard Mounting Services.
Chloe Dewe Mathews: 'In Search of Frankenstein' at The British Library
13th April 2018 – 1st July 2018

Second Floor Gallery
The British Library
96 Euston Road

London

NW1 2DB

[Find Out More About 'In Search of Frankenstein'](#)

[Visit Chloe's Website](#)

About Chloe Dewe Mathews:
Chloe Dewe Mathews is a photographic artist based in St Leonards-on-Sea. After studying fine art at Camberwell College of Arts and the

University of Oxford, she worked in the feature film industry before dedicating herself to photography.

Her work is internationally recognised, exhibiting at Tate Modern, Irish Museum of Modern Art, Museum Folkwang and Fotomuseum Antwerp, as well as being published widely in newspapers and magazines such as the Guardian, Sunday Times, Financial Times, Harpers and Le Monde.

Public and private collections have acquired Chloe's work, including the British Council Art Collection, the Irish State Art Collection and the National Library of Wales. She has also received commissions from institutions such as the Contemporary Art Society, Oxford University and Photoworks.

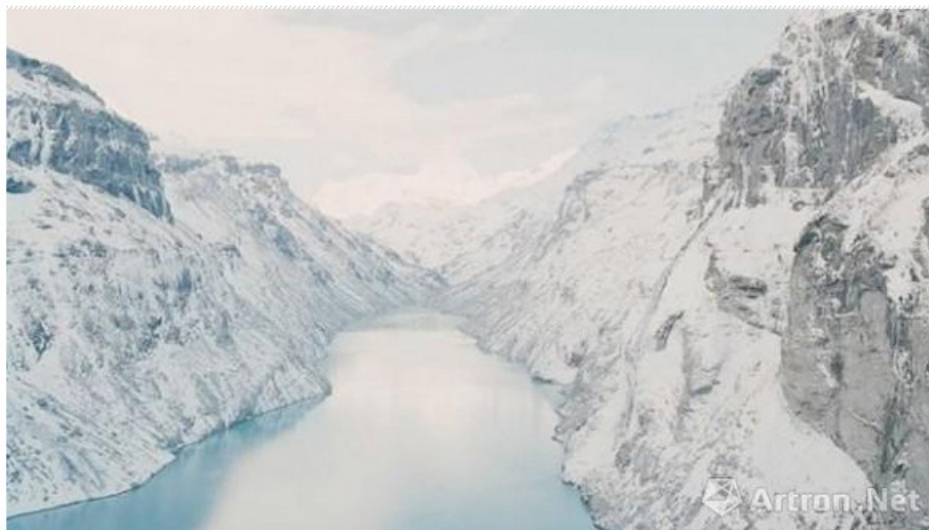
Her awards include the British Journal of Photography International Photography Award, the Julia Margaret Cameron New Talent Award and the Royal Photographic Society Vic Odden Award and her nominations include the Deutsche Börse Photography Prize, the Prix Pictet and Paul Huf Award.

Chloe's first monograph 'Shot at Dawn' was published by Ivorypress in 2014 and in the same year she became the Robert Gardner Fellow in Photography at the Peabody Museum of Archaeology and Ethnology, Harvard University.

“寻找弗兰肯斯坦”克洛伊·德威·马修斯摄影作品展

时间：2018-3-23 20:13:13

信息来源：雅昌艺术网



克洛伊·德威·马修斯作品

Exhibition: 2018-04-13 --2018-07-01

Exhibition City: United Kingdom - London

exhibition sector: the British Library

Exhibition Address: 96 Euston Road, London NW1 2DB

Exhibitors: Chloe Matthews Dulwich

Exhibition Introduction

The British Library will host Chloe Dewe Mathews with the theme “In Search of Frankenstein” from April 13 to July 1, 2018. Personal photography exhibition. Switzerland in 1816 did not welcome the summer, which happened to provide a good background for the concept of Frankenstein, which is part of the three-year period of severe climate deterioration. Today, two hundred years later, Chloe Dewey Matthews led the visitors back to the glacier, using their own photos, using their own photos, borrowing Mary Shelley’s novel theme to further Explore the environmental and social issues facing this era.

20 March 2018 by Mark Westall

[Tweet](#) [Share](#)

2018 Verbier 3-D Residency Artist is James Capper.

The Verbier 3-D Foundation have just announced British artist James Capper as their 2018 Artist in Residency.

James Capper's art adopts the techniques, materials and complex problem-solving processes of innovation and engineering to develop the possibilities of sculpture. Capper's way of making mobile sculpture consists of three distinct but interrelated processes – drawing, making sculpture and the capacities and application of the sculpture in action. The sculpture in action is understood and developed through testing, filming and subsequent demonstrations.

James is heading to Verbier, Switzerland to examine the sublime alpine landscape in connection with the 200th year anniversary of the Gie?tro Glacier Disaster of 1818. Birthing from the 'Year Without Summer', which belonged to a three-year period of severe climate deterioration of global scale caused by the eruption of Mt. Tambora in Indonesia in April 1815, this climatic event led to an outburst flood sweeping the Val de Bagnes in its path to Lake Geneva.

The Gie?tro Disaster is one of the most famous and most catastrophic historical events in the Swiss Alps related to climate change. Its folklore is imbedded in the local history of the surrounding areas and recently resurrected due to this year's anniversary fused with current debates on effects of the present-day period of amplified global warming – the Anthropocene.

Capper will develop a new body of work during his residency

that will be exhibited from June this year in the Verbier 3-D Foundation Sculpture Park. www.3-dfoundation.com
I envisage the project operating and expanding in two specific areas with a wider reflection on the current ecology conversations – Glaciology and Engineering. – James Capper

www.jamescappersculpture.com

About Verbier 3-D Foundation

The Verbier 3-D Foundation is a non-profit organization dedicated to creating contemporary art to promote environmentalism, education, and culture to local and international audiences. Founded in 2010 by New York-based artist Madeleine Paternot and Verbier-based artist Kiki Thompson, the foundation creates educational and cultural work inspired by the stunning Alpine environment of Verbier, Switzerland at an altitude of 2,300 meters. More than one million visitors to Verbier can access the park for free year round.

The Sculpture Park and Artist Residency create a space for artists and experimentation to meet on the mountain in which the artists' practices are challenged to create cutting-edge contemporary art in relation to place.

In 2016, the Verbier 3-D Foundation launched a 4-year initiative that links art, education and glacier conservation.

The Glacier Project unites artists and scientists to chronicle the impact of global warming on glaciers in Valais, Switzerland. Their insights are captured in photography, sculpture and multi-media residencies, alongside research, exhibitions and education programmes. Utilising the lens of art, viewers will be informed about the local Valaisan landscape in relation to global environmental and societal changes.

Our curatorial perspective in this four-year project is to create a residency for artists to investigate these modern complex issues around the environment in creative dialogue with scientists and other scholars. The aim is to generate aesthetically innovative series of works and creative propositions in situ that can provide a prism to see the fragility but also the beauty of our environment in a new light. – Alexa Jeanne Kusber, Verbier 3-D Foundation Curator

The residency also keeps an open-door policy, so the public is able to see the work in progress. This approach demystifies the making of art and creates a more intimate and informed experience for the viewer.

This initiative acts as an integrated creative hub and a vital part of the cultural resurgence of Verbier, Switzerland.

EDUCATION, CULTURE AND ENVIRONMENTALISM AT THE VERBIER SCULPTURE PARK AND RESIDENCY

Education, Culture and Environmentalism at the Verbier Sculpture Park and 3-d Sculpture Park and Residency 3D-Foundation – non profit organization – in Verbier, Switzerland

The 3-D foundation began in 2010, with artists Madeleine Paternot and Kiki Thompson. It is based in the beautiful Alpine environment of Verbier, in Switzerland. The foundation is a not for profit organization that is dedicated to the creation of Contemporary Art and Artist Residency. The foundation promotes environmentalism, education, and culture to local and international audiences.

The project has grown since it began and in 2016. It launched a 4-year initiative to unite artists, local residents and scientists to record the impact of Verbier's environment and surroundings. The results have been and will continue to be presented in sculpture, photography and various multi-media types. The ongoing work of all involved will continue to be exhibited and bring about further research and education programmes.

"More than one million visitors to Verbier can access the sculptural park for free year round."

The Verbier 3-D Foundation aims to create awareness surrounding the theme of glacier warming and behaviour of the local community and how this action extends to the visitors.

"The Verbier 3-D Sculpture Park Residency is an invitation-only residency. The international and Swiss artists selected for the residency will have contact with the local community in a social capacity to help form ideas and projects among artists, residents and tourists. This will create a lasting international network of artists, curators, collectors and art aficionados and connect with people normally not interested in art. The Residency is an incubator for ideas and creativity." Read more @ Residency Program

Contemporary artists: Chloe Dewe Mathews (UK), Olaf Breuning (CH) and Zak Ové have created artworks at the 3-D foundation Art Residency

British artist James Cappers is participating in the 2018 Artist Residency programme. Capper's work is exhibited worldwide. The artist has been awarded the prestigious Jack Goldhill Prize for Sculpture from the Royal Academy of Arts, London in the 2009 Summer Exhibition. www.themovingmuseum.com/artists/james-capper

Find out more about the 3-D Foundation's collaborating artists, the exhibitions, and get involved with the education programmes.

Verbier Art Summit

The elevator basket slides silently through the air. It moves high above the ground, and I hover, as well as shielded from the surroundings, with the trees below like big sticks. The silence and the snow-covered panorama spreading under my feet make the trip to the top almost surreal. Up the hill is breathtaking with all the splendid mountains that dramatically revolve around the classic alpine ski resort Verbier in Switzerland. Here at 2200 meters there are a number of outdoor sculptures made to withstand the weather and wind, but several of them only stand up a bit above the snow. It has fallen in unusually abundant amounts this year, it is said.

The site-specific sculptures are undoubtedly featherish in the magnificent environment. Nevertheless, the Swiss architect Gramazio Kohler, invited by the Verbier 3-D Foundation, made a good attempt with his "Interference Cube" (2003, above). A simple square of concrete with an inside embossed in a spherical relief pattern - a bit like a mix of sound waves and woodcraft. But how will art can seriously compete against nature here?

In Verbier, the Verbier Art Summit (VAS) conference recently took place during a few hectic days. For the second year, a number of artists and curators gather from the absolute topmost of the art world together with authors, critics and scientists for short public lectures and informal discussions. The latter only in the circle of VAS founder and protector - ie those who pissed in the money.

The theme this year is "More than Real." Art in the Digital Age "and has been composed by Daniel Birnbaum, invited by VAS initiator Anneliek Sijbrandij. Birnbaum would discuss how digital technologies like virtual and augmented reality (VR

and AR) change art, and vice versa. How are we affected as social creatures through the presence of artificial intelligence? And does the new technology allow artwork whose existence has previously been unthinkable?

Whoever thought the technology would bring an euphoric feeling is probably wrong. Certainly there is a pronounced will and great interest in trying to understand the technology's premise, from both artists and curators, but at least in this group there is a widespread feeling of sadness and lack. Something significant has been lost, and it is perhaps symbolized most clearly through the absence of our bodies in digital reality.

But that lack can also be an exemption. In any case, it meant (cool) author Douglas Coupland in his conversation with Birnbaum. There, Coupland delivered several ironic one-liners as "books are overrated and a passing technology soon exchanged" and "does anyone remember how our brain worked before the internet?"

Coupland described VR as a self-absorbed and autistic medium. It hits our reptile brain and is most used for reality escape. In the 60's there was possibly a technology optimism, but now it's money that governs. Coupland appeared as something of a pessimistic permissive philosopher for the digital state. He thought we would study the media theorist Marshall McLuhan who probably had the answer to how VR changes us already before the technology was even invented.

Video artist Ed Atkins, as we recently showed up in the Modern Collection, "The New Human", was the one who best noted the current technical dystopia. In his brave performance - almost a performance - he stacked in a fast

paced philosophical concept and technical word of words. Atkins lecture may be better suited to the anthology produced afterwards.

Curator Susanne Pfeffer said that the boundary between subject and object was finally collapsed with post-internet art. Pfeffer has investigated the "posthumana" field in a trio exhibit at Fridericianum in Kassel, where several of the artists who read under VAS were included. For example, Anicka Yi, who told about her technologically advanced dioramas with live ants and bacteria, and Pamela Rosencrantz, who described how she uses terra preta in her art. It is a very fertile mill from the Amazon rainforests that was created over a thousand years ago by the urine inhabitants by charcoal. The cultivation form is now highlighted as a possible solution to the climate problems. The insights into their business gave me more flavor.

Most positive and enthusiastic, Dado Valentic, advanced film director, and Olafur Eliasson, who told me about their collaboration on a new VR artwork, were probably. Unlike other works, they should be able to meet and interact with others. Perhaps a solution to the existential isolation that we heard so much about during VAS?

Finally, I still got myself a VR helmet and could try to float around in a seamless digital image. Dsl collection is a completely digital museum that presented its collection of Chinese contemporary art. It was a bit uncomfortable and unexpected, but I could still move inside their virtual house, where the artwork in close-up actually looked the right pixel. The technology is simply not there yet.

Then the lifetime gave me a more encompassing and overwhelming feeling.

Magnus Bonis
Verbier Art Summit was held January 18-20, 2018 in Verbier, Switzerland

The best UK photography galleries chosen by Sean O'Hagan

The Observer's photography critic on the country's most



From *In Search of Frankenstein* by Chloe Dewe Mathews, at Impressions Gallery, Bradford. Photograph: Chloe Dewe Mathews

News

5th October

Exhibition inspired by iconic horror novel opens in Bradford's Impressions Gallery



AN exhibition inspired by one of the most iconic horror novels of all time has opened in a Bradford gallery.

Chloe Dewe Mathews' acclaimed exhibition *In Search of Frankenstein* features photographs showing off the landscapes of Geneva and the Swiss Alps, the same landscapes that inspired Mary Shelley to write the novel, released in 1818.

The exhibition was first shown in the British Library, and has now been put on display at Impressions Gallery in City Park.

It marks the novel's bicentennial year, and will run at the gallery until January.

Shelley was holidaying on the shore of Lake Geneva with her future husband the poet Percy Bysshe Shelley and companions including Lord Byron when she was inspired to write the novel about a scientist who tries to defy death, but creates a monster in the process.

The photographs include more modern additions to the landscape, such as nuclear bunkers.

As well as her photographs, the exhibition includes Dewe Mathews' collection of vintage Alpine photographs and prints, and facsimiles of handwritten pages from Mary Shelley's original manuscript *The Geneva Notebook*, now part of the Bodleian Library at Oxford University.

The gallery will also be displaying an 1897 edition of the book loaned from the University of Leeds Special Collections.

The photographer will be at Impressions to launch the exhibition and sign books at a special event tonight from 6pm to 8pm.

6 REASONS TO MAKE SWITZERLAND YOUR NEXT VACATION SPOT

An idyllic mountainside retreat is exactly what you need. In collaboration with [W Hotels](#).

By: [Hannah Baxter](#)

Photography: [Alec Kugler](#)

While we're all for lying on a beach sipping cocktails somewhere warm and sunny, sometimes the perfect vacation is a little further off the beaten path. In all our travel brainstorming, or what we used to call a productive workday, we've admittedly never considered Switzerland as the place to go for a relaxing getaway. Fortunately, our friends Jason and Julie Alkire—the husband-and-wife duo behind luxury womenswear brand Haus Alkire—have convinced us otherwise by letting us tag along for their CFDA Fashion Incubator Inspiration Trip to Verbier, Switzerland, sponsored by W Hotels. Aside from being blindingly picturesque (seriously, just mountains and clear blue sky for days) the adventure north was just what we needed to rest and recharge from our relentlessly busy schedules. Once you're ready to book your next vacation to the Alps, here's everything Jason and Julie recommend seeing, doing, and eating.

1. STAY AT THE W VERBIER LUXURY RESORT

"The staff and the service level at the W Hotel were amazing. Everyone we encountered made us feel welcome. You can tell there is a sense of pride in working at the resort, and the attention to detail is Swiss at heart. The place runs like a fine-tuned timepiece. Nothing lacked, and the food at the W Kitchen was outstanding. We almost felt guilty for exploring outside after we had dinner there. The W Insider made sure

that we had the ultimate Verbier experience. We will be back."

2. TAKE A HELICOPTER TOUR OF THE SWISS ALPS

"We highly recommend booking a helicopter tour—it gives you a perspective of the Alps and wildlife that you cannot get from any other viewpoint. We landed at 11K feet on the shale peak of Rosablanche and buzzed the hiking chalets throughout the other mountains. And we found a rare mountain daisy flora. It was definitely Jason's favorite activity all week."

3. GO FISHING IN THE GORGEOUS LAC DE CHAMPEX

"The gentleman at the guiding service was fit for a movie character—he knew how to communicate without saying a word. He put us in a scenic corner of the lake in Champex, a small village in Valais. W packed us a tasty picnic lunch of salmon, tartines, and local fruit. The picturesque view was a perfect backdrop for a relaxing afternoon. Jason caught a beautiful trout, which he traded to a local for a handshake."

4. VISIT A SWISS WINERY

"We loved our visit to Jean Rene Germanier Vineyards in Vetroz. It was quite a large winery, and the breadth of varieties

it produced was a surprise. We enjoyed the Fendant and the varietal reds, as well as the Raclette, baby potatoes, pickled onions, and cornichons we ate during our lunch."

5. HIKE THROUGH THE MOUNTAINSIDE

"We could have done this every day. The view was one-of-a-kind from every summit. Each hike for us was a treasure hunt for rare flowers, mountain streams, and creatures. Our favorite hike was the 3D art sculpture tour through La Chaux and Ruinettes. Viewing sculptures in this setting was a spiritual experience. And we found our first mountain plant to study as part of our botanical exploration—the Enziane, Gentiana."

6. ENJOY THE LOCAL CUISINE

"Our first local fondue experience was at Le Sonalon in Verbier. After an apricot spritzer, we indulged in four homemade fondues and thyme ice cream with chocolate soup for dessert. After a traditional dinner of rosti and game at Le Carrefour in Verbier, we ended up at Pub Mont Fort where we played darts and enjoyed tequila into the wee hours of the morning."

British Journal of Photography

Published on 2 July 2018

Revealed! The photobooks in the running for the Arles Prix du Livre 2018

written by Diane Smyth