

# I WANT YOU TO PANIC

A GROUP EXHIBITION  
IN RESPONSE TO THE CLIMATE CRISIS

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28 APRIL - 22 MAY 2023

ZULEIKA GALLERY

*‘I don’t want your hope. I want you to panic.  
And then I want you to act.’*

- GRETA THUNBERG



# *I Want You to Panic*

CURATED BY ROSANNAGH SCARLET ESSON

28 APRIL - 22 MAY 2023

ZULEIKA GALLERY, WOODSTOCK

Zuleika Gallery is delighted to present *I Want You To Panic*, a group exhibition exploring the different ways in which we visualise our changing environment and what it means to be an artist living at a time of imminent climate catastrophe. Taking its title from the famous speech made by activist Greta Thunberg, *I Want You To Panic* explores artists' responses to the climate crisis through the actions they take as practitioners, as well as the messages they communicate in their work.

Using painting, print and photography, the artists in this exhibition issue stark warnings about our time from a variety of creative perspectives: be it a reverence for nature; the use of poignant environmental metaphor; or drastic professional practice changes and sustainability commitments.

## ARTISTS

ERIC BUTCHER

MARISA CULATTO

ROSANNAGH SCARLET ESSON

ANDY GOLDSWORTHY

TOM HAMMICK

EMMA STIBBON

INGRID WEYLAND

# Artists

# Eric Butcher

B. 1970, SINGAPORE

For the past two decades Eric Butcher has developed a creative practice at once reductive and rule governed. It has evolved slowly, deliberately, incrementally. Working primarily with oil paint or graphite suspended in resin, a transparent monochrome is spread across the surface of his aluminium support and then stripped off, using a variety of metal blades drawn across the surface. This procedure is then repeated, slowly building up an accumulation of thin residues. The outcome is determined by three factors; the physical characteristics of the support, the physical characteristics of the instrument of stripping and the interaction of the above mediated by the artist's hand.

This methodology evidences an increasingly deterministic approach to the creative act. A set of procedures - material interactions - have been developed which involve taking away and systematising significant elements of decision making rather than relying on the contingent, intuitive or whimsical. The painterly process has been distilled to a set of rituals, patterns of behaviour, endlessly repeated, a mechanistic performance carried out in private, made public.

*“My work is made exclusively by using up materials already available in the studio... When I have used all available materials I will simply stop making art”*





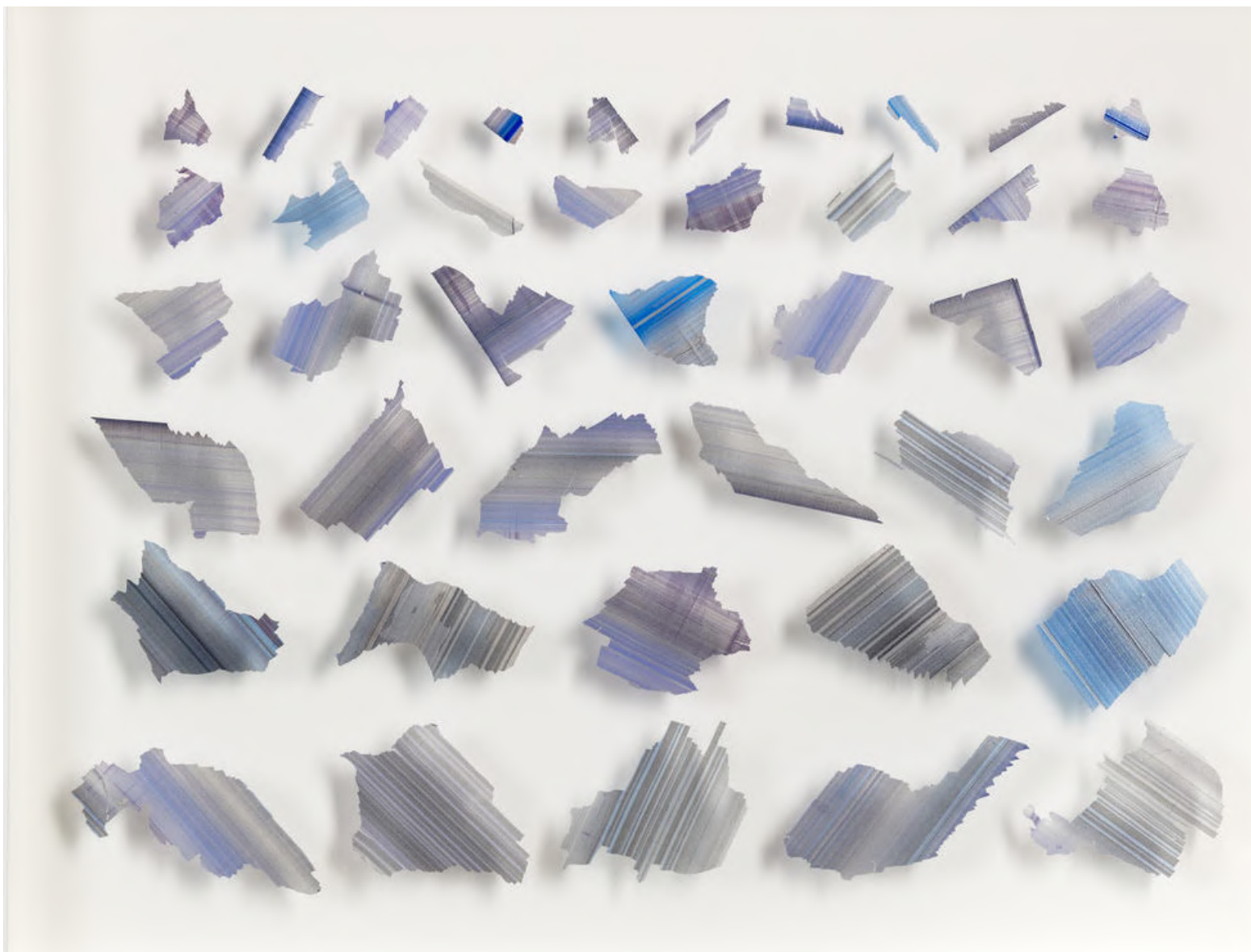


Eric Butcher  
*T/R. 1027*, 2023  
recycled paint fragments: acrylic, graphite,  
bronze + acrylic gel on glass  
109 x 86 cm



Eric Butcher  
*T/R. 1032*, 2023  
recycled paint fragments: acrylic,  
bronze + acrylic gel on glass  
55 x 44 cm





Eric Butcher  
*T/R. 1026*, 2023  
Recycled Paint fragments:  
acrylic, bronze + acrylic gel  
on glass  
44 x 55 cm





"I want my work to remind people of their impact on the planet - and what we stand to lose"  
Ingrid Weyland







# Marisa Culatto

## B. CANARY ISLANDS

Marisa Culatto, born in the Canary Islands, lives and works in the UK.

Culatto has spent the last decade almost exclusively working with digital photography preoccupied with pushing – blurring – the boundaries of photography into the language and practice usually associated with other mediums.

Constraints, domesticity and daily rituals are at the centre of her practice. Culatto is also interested in the notion of reality being a construct, and, therefore, much of her work addresses contradictions, misperceptions and/or a degree of visual ambiguity.

Because of her ambivalent relationship with the photographic medium, she is interested in exploring photography itself as subject. Lockdown has had a big impact in Culatto's practice which has turned back to works on paper, mostly employing ink, markers and watercolour and recently combining all these with photography

*“I hope that you are  
panicking. I certainly  
am.”*





Marisa Culatto  
*Flora 14*, 2015  
Giclee print on Hannemuelle Ultra Bright 310g  
40 x 52 cm  
Edition of 6 (#1/6)

Marisa Culatto  
*Flora 22*, 2015  
Giclee print on Hannemuelle Ultra Bright 310g  
40 x 52 cm  
Edition of 6 (#1/6)



# Rosannagh Scarlet Esson

B. 1989, UNITED KINGDOM

Rosannagh Scarlet Esson is a contemporary artist and designer. She graduated from Oxford Brookes in 2016 with First Class Honours in Fine Art, and was awarded the Fine Art Dissertation Prize for the best critical submission in her year. Since graduating she has exhibited both nationally and internationally, and has been selected for the AYYO Contemporary residency programme (2017-18), and The Arctic Circle Expeditionary Residency (2023) in Svalbard, the High Arctic, to examine the crossover between arts and climate studies in the polar regions.

Our primal relationship with nature feeds into her work through an alchemical painting language that focuses on the symbolism of material and the transformative effects of the elements. She considers the alchemy of material alongside assigned human notions of allegory, combining these perspectives in experimental ways to visualise ecology, extinction, and the impact of human presence and absence on the environment.

*“So much of nature is on  
the brink of catastrophe,  
but we must not give up.  
There is still some  
wildness left in this  
world - and it's worth  
fighting for”*





Eric Butcher

Eric Butcher

... exclusively by using up materials already  
in studio... When I have used all available materials I  
am making art"

Eric Butcher







Rosannagh Scarlet Esson  
*Ash Fall*, 2023  
volcanic ash, wood ash and  
sequestered air pollution on  
canvas  
100 x 150 cm



Rosannagh Scarlet Esson  
*Mountain Air I*, 2023  
mixed media with volcanic ash, pigment and flint on canvas  
61 x 91 cm



Rosannagh Scarlet Esson  
*Mountain Air II*, 2023  
mixed media with volcanic ash, pigment and flint on canvas  
61 x 91 cm







Rosannagh Scarlet Esson  
*Melting Point*, 2023  
mixed media with ink,  
saltwater and ice on canvas  
100 x 150 cm





Rosannagh Scarlet Esson  
*No Planet B*, 2023  
mixed media with sequestered air  
pollution, ashes, salt and kintsugi gold on  
birch wood  
110 x 110 cm





Rosannagh Scarlet Esson  
*Copper IV*, 2022  
oxidised copper, soot, salt  
and rain water on canvas  
100 x 150 cm







# Andy Goldsworthy

B. 1956, UNITED KINGDOM

Andy Goldsworthy studied at Bradford School of Art and Preston Polytechnic and is an Andrew D. White Professor at Cornell University. Goldsworthy has gained a significant reputation for both his ephemeral works and his permanent installations that draw out the endemic character of a place. The artist works with natural materials, such as leaves, sand, ice, and stone that often originate from the local site.

Goldsworthy has produced more than 70 exhibitions and projects globally, including in the Canadian Arctic; Digne, France; the streets of London; and Tochigi Prefecture, Japan. He has made temporary museum installations at the J. Paul Getty Museum, LA(1997); The Metropolitan Museum of Art (2004), NY; and The Tate, Liverpool (2004), among others. Installations in the US include: *Garden of Stones* (2003, Museum of Jewish Heritage, NY); *Three Cairns* (2001-03, Des Moines Art Center, Iowa); *Neuberger Cairn* (2001, Neuberger Museum of Art, Purchase, NY); *West Coast Cairn* (2002, Museum of Contemporary Art, San Diego); *Stone River* (2001, Stanford University, Palo Alto, CA); and *Storm King Wall* (1999, Storm King Art Center, Mountainville, NY). All of which have their origins in ephemeral works.

*“We often forget that we are nature. Nature is not something separate from us. So when we say that we have lost our connection to nature, we've lost our connection to ourselves”*



Andy Goldsworthy  
Stacked Sticks, High up on a Ledge  
cibachrome photograph, 1987  
edition 1/5 + 1 artist's proof

Andy Goldsworthy  
*Stacked Sticks, High up on a Ledge*, 1987  
signed  
cibachrome Photograph  
26 x 23 cm unframed  
51.50 x 42.60 cm framed  
Edition of 5

# Tom Hammick

B. 1963, UNITED KINGDOM

Tom Hammick studied art history at Manchester University (1982-85), and Camberwell School of Art, London (1987-92) gaining a degree in Fine Art and an MA in Printmaking. He is currently senior lecturer in Fine Art, Painting & Printmaking at the University of Brighton.

He received a Winston Churchill Fellowship (1998); Robert Fraser Award (1999); and was a prizewinner in The Sussex Open (2003) and the Jerwood Prize (2004). He won the Monotype Prize at Originals 09 (2007), The Nexus Prize (2009) and the V&A Award at the International Print Biennale, Newcastle (2016). He was shortlisted for the Threadneedle Prize (2011/12/13) and the Daiwa Foundation Prize (2012).

He was Artist in Residence at Aldeburgh Music Festival (2018); Peacock Visual Arts, Aberdeen (2017); the ENO, London (2014 & 2015); St. John's Printshop, Canada (2014); International Scuola de Grafica, Venice (2014); Glyndebourne (2007 / 09 / 10); and Charleston (2008). Solo shows: Flowers; Galerie Prodromus, Paris; The Eagle Gallery, London; Brighton Museum; Redfern Gallery, London; Northern Print, Newcastle; Atlantic Provinces, Paul Kane, Dublin; and Studio 21, Canada. Group shows: The Hunting Prize, RCA, London (1997,2002/03/04); Jerwood Drawing Prize (2000/01/04); RA Summer Show (2004/05/08-17).

*“I hope [this work] acts  
as a metaphor to how  
fragile our own  
biosphere is, and the  
ever increasing peril we  
find ourselves in... as  
we career deeper into  
the man-made effects of  
the Anthropocene”*



*"Air was a painting made in part in response to the death of David Bowie, Douglas Trumbull's first film Silent Running which I had coincidentally rewatched at the time, and the ratification of The Paris Agreement in November 2016, a legally binding international treaty on climate change, made to limit global warming to 1.5 degrees Celsius. At the time we probably all knew that the stranglehold the fossil fuel companies and their cronies had on our pathetically shortsighted and corrupt governments round the world, would mean that this blip of hope would be squashed and exterminated in the not too distant future. And my painting came out of the consequence of realising this, by cutting loose two figures into space as they looked out from their Forest greenhouse, housed by a modern day spaceship based on the geodesic dome constructions of one of my heroes, Buckminster Fuller. In the film, more interesting to me even than Kubrick's Space Odyssey, a dystopian fable that came out of the Back to the Earth Movement in the 60's and 70's, was woven around the need to replant an alternative planet after a terrestrial catastrophe that destroyed Earth's ability to grow plants, meant our hero Botanist Freeman Lowell, played by the brilliant Bruce Dern, had to carry our orphaned biodiversity off world in the hope of saving our species and Darwin's Tangled Bank. The title of the painting, Air, in part from Bowie's lyrics as his hero floated in a tin can far above the world, combined with the fragility of the glass curtain wall surrounding the figures which could be punctured and purged at any moment, I hope acts as a metaphor to how fragile our own biosphere is, and the ever increasing peril we find ourselves in, as all living things face extinction as we career deeper into the man-made effects of Anthropocene."*





Tom Hammick  
*Air*, 2016  
signed and dated  
(on the reverse)  
oil on canvas  
160 x 214 cm / 63 x 84 1/4 in

# Emma Stibbon

B. 1962, GERMANY

Emma Stibbon RA studied at Portsmouth College of Art, Goldsmith College and the University of the West of England. She is currently Senior Lecturer in Fine Art Printmaking at the University of Brighton. An award winning artist with an international reputation, she has held several residencies, including the Derek Hill Scholarship at the British School in Rome (2010). She also participated in the Arctic Circle 2013, an art and science expedition to the Arctic Circle.

Drawing is at the heart of Emma's practice and she has travelled widely, recording her responses to the physical appearance and psychological impact of natural and built environments. Working from sketches and photographic records, Emma creates stark, monochrome, often large-scale works on paper. Romantic in character, they dramatise the effects of human intervention and natural phenomena on monumental structures and explore the fragility of existence.

She has works in public and private collections, including the Victoria and Albert Museum, Scott Polar Research Institute, the University of Cambridge and the Stadtmuseum, Berlin.

*“Part of my objective in drawing is to act as witness to a changing environment”*

Emma Stibbon  
*Crater*  
intaglio print with hand  
colouring  
70 x 51 cm (unframed)  
Edition of 40 (#21/40)



# Ingrid Weyland

B. 1969, ARGENTINA

Ingrid Weyland was born in Buenos Aires, Argentina. Being part of a family of sculptors and architects, she grew up among coloured pencils, art papers, blueprints, inks, and clay. Her passion for form, image, and composition arises from them, which led her to study Graphic Design at the University of Buenos Aires (UBA) and set up her own practice. Later she decided to dedicate herself to learning photography, something she had always been passionate about, attending several workshops by Ana Sánchez Zinny, Angela Copello, Fabiana Barreda, Julieta Escardó, Juan Brath, Proyecto Imaginario, and Verónica Fieiras, amongst others.

Initially a portrait photographer, Ingrid now focuses on evocative landscapes expressing the fragility of the natural environment.

She has traveled from the south of Argentina to Greenland's ice sheet in search of landscapes with a particular mood and beauty. Her work highlights the terrible damage these places suffer, and question our relationship with the natural world. She uses the metaphor of a crumpled piece of paper, that never regain its original shape, to show how nature, once invaded, is forever scarred.

*“I want my work to  
remind people of their  
impact on the planet -  
and what we stand to  
lose”*



"I want my work to remind people of their impact on the planet - and what we stand to lose"

Ingrid Weyland



Icebergs in the North Atlantic Ocean, 2018. Ingrid Weyland. Photo: Ingrid Weyland.







Ingrid Weyland  
*Topographies of Fragility XXI - Greenland*, 2020  
collage, digital photography  
archival pigment print  
66.6 x 119 cm  
Edition of 7 plus 1 artist's proof  
(#2/7)

Ingrid Weyland  
*Topographies of Fragility XXII -*  
*Catamarca, Argentina, 2021*  
collage, digital photography  
archival pigment print  
46 x 70 cm  
Edition of 7 plus 1 artist's proof  
(#1/7)



*"We all have a moral duty to do whatever is in our power to push for a sustainable future, and I see more and more artists lending their platform to environmental causes. Historically, art has played a key role in driving collective change, and I think - or rather, I hope - that we are starting to witness that in action. Artists are developing practices that counter the impact of traditional media, visualising scientific data, and amplifying the messaging behind both major and grassroots environmental campaigns. The problem is we are running out of time, and we need real, quantifiable action now - on a systemic, governmental level. Not next week, not next year, not by 2050 - now."*

ROSANNAGH SCARLET ESSON





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