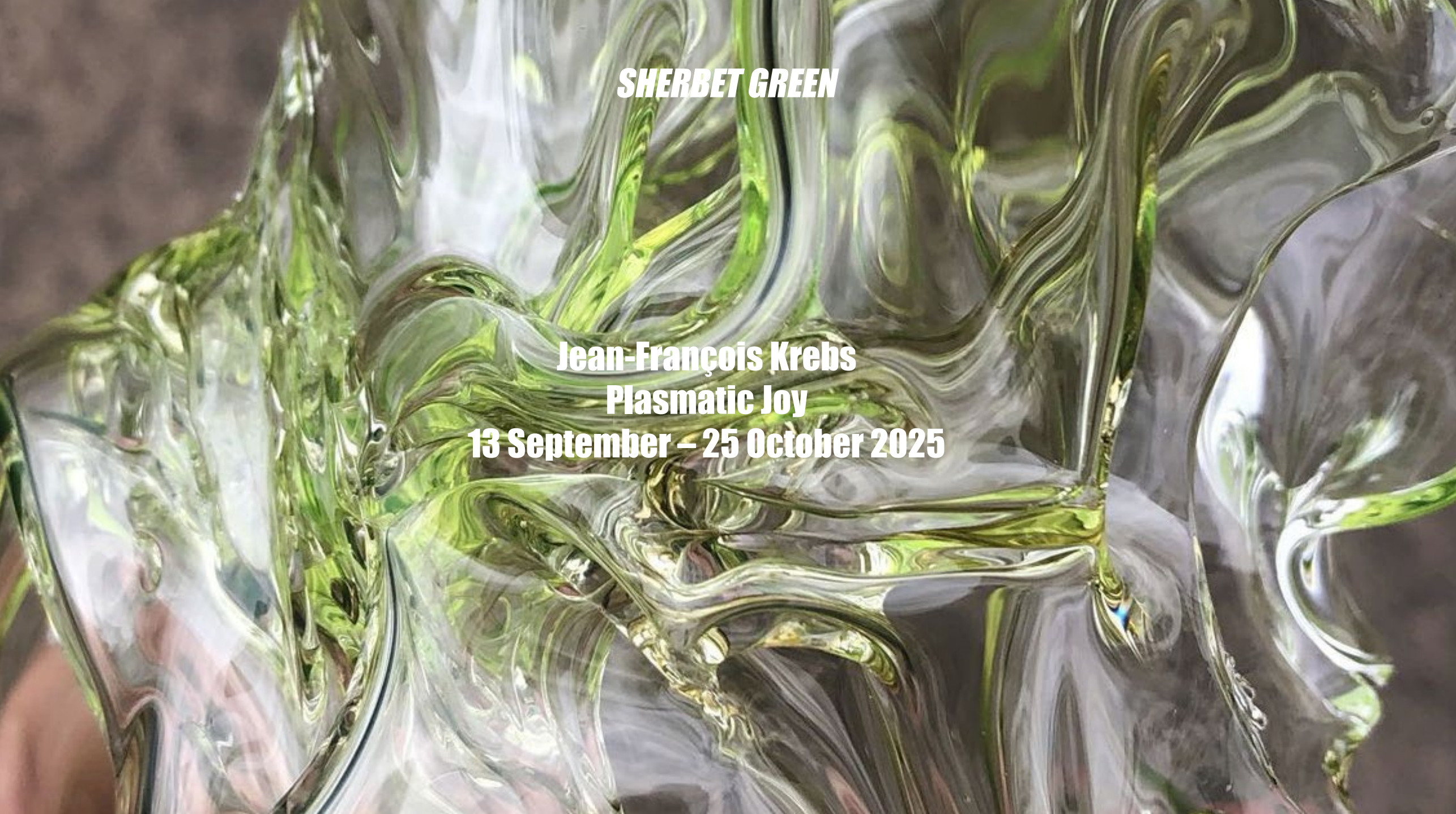




SHERBET GREEN

**Jean-François Krebs
Plasmatic Joy
13 September – 25 October 2025**

Jean-François / Daisy Krebs
Plasmatic Joy

13 September – 25 October

Sherbet Green presents the solo exhibition from Jean-François / Daisy Krebs at the gallery, comprising a new body of sculptures.

In *Plasmatic Joy*, Jean-François / Daisy Krebs gathers blown glass sculptures shaped like pneumatophores – modified roots growing upwards from waterlogged soil – and cast glass panels bearing botanical impressions. Water pools beneath these forms, both reflecting and fracturing. This is a space of consecration, where life, memory, nature, and self-exploration entwine and pulse together.

What unfolds is not a tidy narrative, but a system of entanglements. Nature, family history, and selfhood are here presented as codependent and unstable, colliding and cross-contaminating like overgrown roots beneath floorboards. The domestic and botanical bleed into one another. The glass pneumatophores bulge and contort between organ and plant, lung and root; their forms feel embryonic, faintly obscene, like something still in the process of deciding what kind of body to become. The cast panels, meanwhile, record flora not as scientific specimens but as ghosts – pressed textures, botanical phantoms. They are less about taxonomy than residue.

Threaded through all of this is a sustained refusal to simplify. Gender and sexuality are not foregrounded as subject matter, but they imbue the room with the quiet, persistent presence of something organic. In Krebs' work, queerness is botanical before it is political: plants as irreverent bodies, hybridised and hermaphroditic, shape-shifting without ceremony or shame. The vegetal world becomes a model not for escape but for proliferation – identity as something fungal, mutable, entangled, grown sideways rather than in a line. It doesn't need to explain itself. It simply spreads.

Plasmatic Joy is not an elegy but a living system – half-crumbling, half-regenerating. For Krebs, family, nature, and selfhood are processes subject to seepage, collapse, and feral reconfiguration. The domestic becomes botanical; the botanical becomes bodily. Glass is not merely a material but a membrane: luminous and vulnerable.

Jean-François Krebs (b. Metz, France) currently lives and works in France. Their interdisciplinary practice spans installation, performance, sculpture, video, and weaving, informed by training in landscape architecture at the Edinburgh College of Art and the École Nationale Supérieure du Paysage in Versailles, as well as horticulture at the École du Breuil in Paris. They later joined the Maumaus Independent Study Programme in Lisbon and participated in an exchange at the Malmö Art Academy in Sweden. Krebs completed an MFA in Fine Art at Goldsmiths, University of London in 2022. They took part in the glass residency of Fondation Martell (2021) and Strata x Arches Citoyennes, Paris (2023). They were laureate of Fluxus Art Project 2023.

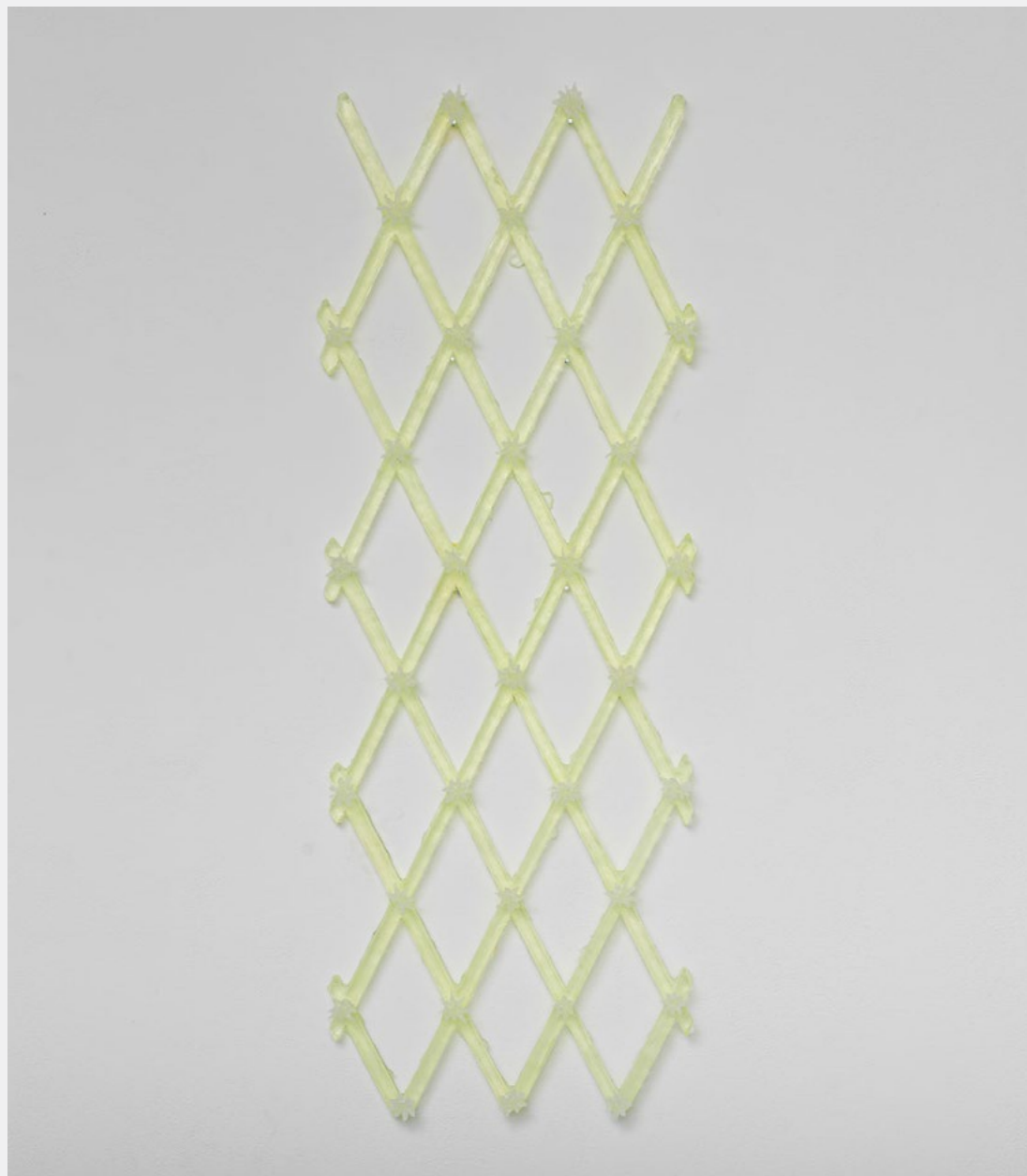
Group exhibitions include Dunkirk Triennale (2023); Jour de la Terre, Gaîté Lyrique, Paris (2024); JUPITER WALK, Sherbet Green, London (2023); Primeval, Unit 1 Gallery | Workshop, London (2023); Melle Biennale, France (2018); Naturally Not Binary, IMT Gallery (2022); Crafting Ourselves, Ugly Duck (2022); Weaving Roots, Chisenhale Studios (2022); Jeune Création 72, Romainville (2022); and Cosmogonias, Galerie Municipale Jean-Collet, Vitry-sur-Seine (2022). Solo exhibitions include Trans-anéthol*, Kommet Art Space, Lyon (2023); Septuplet, The Smallest Gallery in Soho, London (2022); and Défense tactile, Le Granit, Belfort (2019).

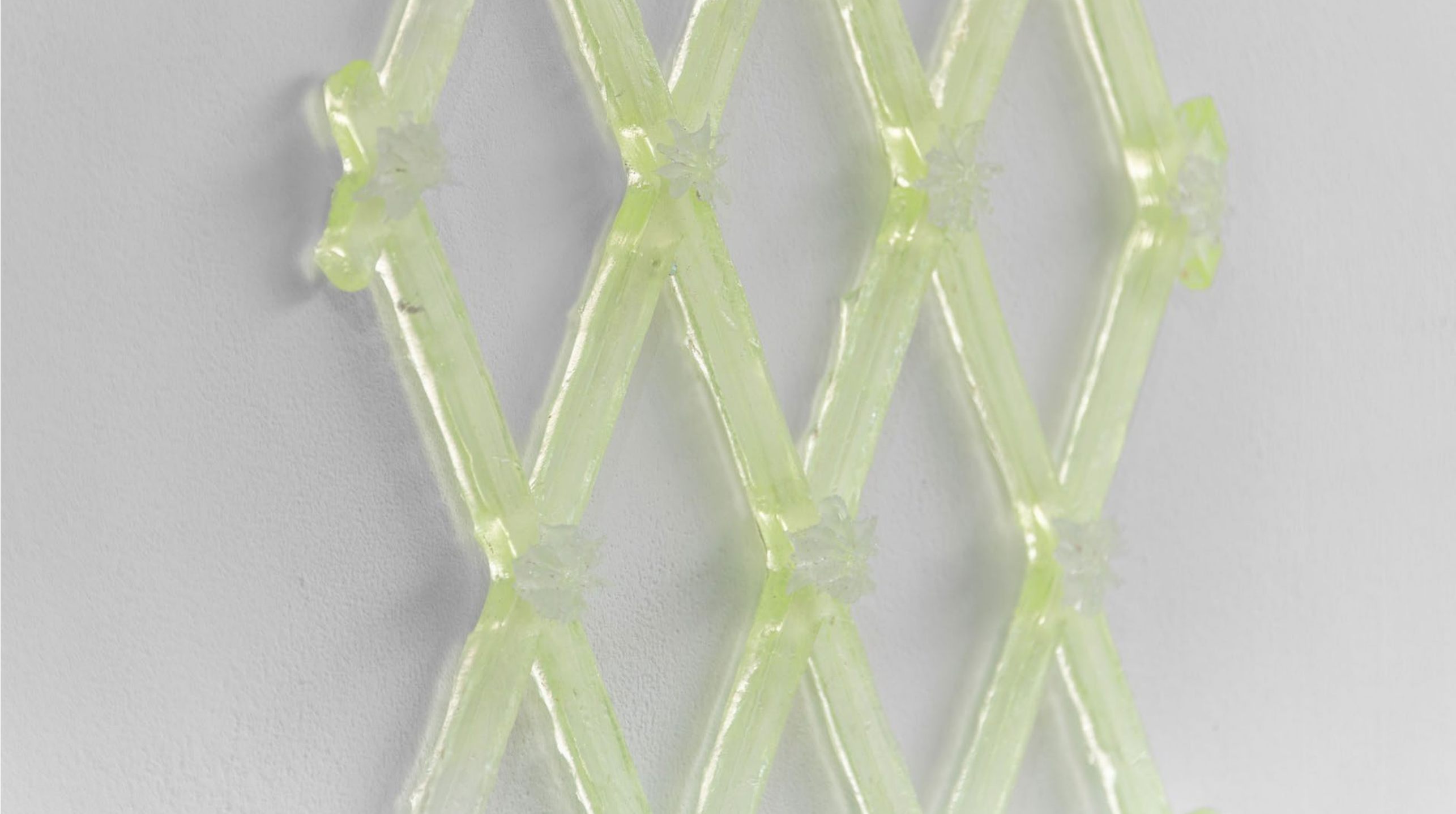




Jean-François Krebs
Trellis* for lianescent
thoughts, 2025

Cast uranium and crystal
91 x 33.5 x 1.5 cm





Jean-François Krebs
Their squished faces so
cute, 2025
Cast crystal
59 x 43.5 x 2.5 cm







Jean-François Krebs
***Untitled (fragment)*, 2025**
Cast glass
20 x 21 x 0.5 cm



Jean-François Krebs
***Untitled (fragment)*, 2025**
Cast glass
12 x 11 x 0.5 cm





Jean-François Krebs
Shrine of sorts, 2025

Curtains from the artist's
family home
300 x 100 x 100 cm





Jean-François Krebs

Last window, 2025

Found glass slab, full-
spectrum horticultural LED
light, wood

14.5 x 71 x 45 cm





Jean-François Krebs
***Untitled (fragment)*, 2025**
Cast glass
22 x 20 x 0.5 cm







Jean-François Krebs
***Untitled (fragment)*, 2025**
Cast glass
18 x 18 x 0.5 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #1, 2025

Handblown uranium and clear
glass

46 x 11 x 13 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #2, 2025
Handblown uranium and clear
glass
33 x 15 x 13 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #3, 2025

Handblown uranium and clear
glass

56 x 14 x 15 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #4, 2025
Handblown uranium and clear
glass
48 x 15 x 13 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #5, 2025

Handblown uranium and clear
glass

33 x 11 x 12 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #6, 2025
Handblown uranium and clear
glass
23 x 13 x 13 cm





Jean-François Krebs
***La terre elle-même se
soulève et me sodomise***
***[the ground itself arises
and sodomises me] /***
Virgin Marys #7, 2025
Handblown uranium and clear
glass
38 x 13 x 13 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #8, 2025
Handblown uranium and clear
glass
33 x 13 x 14 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #9, 2025

Handblown uranium and clear
glass

21.5 x 10 x 9 cm



Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #10, 2025
Handblown uranium and clear
glass
33.5 x 14 x 11 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #11, 2025
Handblown uranium and clear
glass
56 x 16 x 16 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #12, 2025
Handblown uranium and clear
glass
14 x 7.5 x 8 cm





Jean-François Krebs
***La terre elle-même se
soulève et me sodomise***
***[the ground itself arises
and sodomises me] /***
Virgin Marys #13, 2025
Handblown uranium and clear
glass
18 x 10 x 10 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #14, 2025
Handblown uranium and clear
glass
20 x 12 x 15 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #15, 2025
Handblown uranium and clear
glass
36 x 12 x 13.5 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #16, 2025
Handblown uranium and clear
glass
39.5 x 14 x 17 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #17, 2025

Handblown uranium and clear
glass

12 x 8 x 7 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #18, 2025

Handblown uranium and clear
glass

26 x 10 x 12 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #19, 2025
Handblown uranium and clear
glass
36 x 17 x 16 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #20, 2025
Handblown uranium and clear
glass
30 x 13 x 14 cm





Jean-François Krebs
*La terre elle-même se
soulève et me sodomise*
*[the ground itself arises
and sodomises me] /*
Virgin Marys #21, 2025
Handblown uranium and clear
glass
21.5 x 15.5 x 15 cm





Jean-François Krebs
La terre elle-même se
soulève et me sodomise
[the ground itself arises
and sodomises me] /
Virgin Marys #22, 2025
Handblown uranium and clear
glass
20 x 29 x 36 cm







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