

Sherbet Green

(Icon)oclast
BLCKGEEZER & Cas Campbell



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Exhibition dates: 18 January - 21 February

Sherbet Green is delighted to present *(Icon)oclast*, a duo exhibition of new ceramics by BLCKGEEZER and Cas Campbell, accompanied by a text from Mollie Barnes.

The exhibition brings together two distinct practices in their first sustained engagement with clay, exploring how images and symbols gain authority, are broken down, and reimagined. Ancient and bodily, clay carries memory, history, and care — a medium through which queerness, motherhood, illness, and overlooked narratives take shape.

BLCKGEEZER reworks contemporary icons such as Hello Kitty and bow motifs, questioning who is granted softness, care, and visibility. Campbell draws on deep time, fossil forms, and hidden histories to create counter-icons that carry untold stories. Together, they invite a re-seeing of what is venerated and why, showing that icons can be dismantled, remade, and held differently.



Photography by Damian Griffiths Studio

BLCKGEEZER (aka Miya Jazmin Browne, b. 1997, London, UK) is an artist working across painting and ceramics, exploring contemporary iconography, girlhood, and the intersections of memory, identity, and the body. Her practice interrogates how cultural symbols are produced, circulated, and transformed, often reworking familiar motifs — from Hello Kitty to bow forms — to examine who is granted visibility, care, and attention in a world shaped by social and historical hierarchies. Through ceramics, painting, and installation, her work considers fragility, resilience, and the ways the body carries trauma, illness, and personal histories.

BLCKGEEZER holds a BA from the University of Westminster (2020) and an MA in Painting from the Royal College of Art, London (2023), where she is currently completing an MA in Ceramics and Glass. She was awarded the Sir Frank Bowling Scholarship (2022–2023) and the Chadwell Award (2023).

Recent exhibitions include *Black Nausea / 24*, Alma Pearl, London (2024); *Material Matters*, AGBI, London (2024); *MANIFOLD DELUXE*, No. 9 Cork Street, London (2023); *BUFFER 2*, Guts Gallery, London (2023); and *Transforming Legacies*, Black Cultural Archives, London (2022), a group exhibition on Black British art history curated by Pacheanne Anderson.

Cas Campbell (b. 1995, New Zealand) works between London and Brighton, UK. Her practice spans painting, ceramics, paper pulp wall hangings, and installation, exploring the intersections of nature, ancient history, mythology, and queer culture. Campbell employs intricate, cyclical processes: colour and form are applied using mineral pigments, oak gall ink, and gathered materials, while older works are reworked and incorporated into new compositions, producing transformative, ritualistic objects.

Campbell holds an MA in Painting from the Royal College of Art (2022) and a BA in Fine Art Painting from the University of Brighton (2018). She is a recipient of an Arts Council England Developing Your Creative Practice grant (2022), an A-N Artist Bursary (2025), and was shortlisted for the John Ruskin Prize (2026) and the RBA Rising Stars Award (2025). Residencies include Studio Verde's Art and Ecology in Umbria, Italy (2021) and Sachaqa Centro de Arte, Peruvian Amazon (2023).

Campbell has exhibited widely in the UK and internationally, with presentations at Glyndebourne, Lewes, UK; Messums, London, UK; Royal Overseas League, London, UK; Sachaqa Centro de Arte, San Roque, PE; Royal College of Music, London, UK; D Contemporary, London, UK; and BWG Gallery, London, UK. Her work is included in the Zabłudowicz Collection, Soho House Collection, and private collections in the UK, Italy, and Thailand.







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Accompanying text by Mollie Barnes

Icon as anchor. Icon as constraint.

Icons provide a stability to the world. They condense belief into material form, offering reassurance through repetition. A familiar image returned to again and again - anchoring meaning through time.

Yet - icons aren't neutral. They are selected, elevated, and preserved. Through this process, they harden into a hierarchy. What is held up is remembered - and what is excluded slips from view.

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(Icon)oclast, the duo exhibition by BLCKGEEZER & Cas Campbell, begins from this tension. The title splits itself

deliberately. Iconoclasm names the act of breaking images, beliefs and institutions: of resisting false idols. The parentheses open another possibility.

BLCKGEEZER dissects contemporary icons, pulling apart figures and themes such as Hello Kitty, bow motifs and Madonna-Child compositions. Campbell explores those overlooked by history, constructing alternative icons from symbols and lives that never entered the canon. Together asking: what do we worship, and why?

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Bringing together two distinct practices in each of their first sustained engagement with ceramics, the exhibition builds on clay as shared ground. Ancient and bodily, clay is a means to explore queerness, motherhood, illness, history and the structures that decide what is neutral, natural, sacred, and worthy of our devotion.

Ursula K. Le Guin's *Carrier Bag Theory of Fiction* offers a quiet framework here. Le Guin proposed the vessel - the bag, the bowl, the womb - as humanity's most essential technology, shunning weapons and conquest. The vessel is the technology of holding. Ceramics, among humanity's earliest technologies, belong to this lineage. Clay - a substance that has historically been eaten, applied, and consumed for health - records time on, and in, its surface.

Each work here behaves as a vessel. For BLCKGEEZER, the vessel is inseparable from lived experience. Her practice is shaped by breast cancer, mastectomy, and the aftermath of medical intervention. Clay becomes an analogue for the body under duress: cracked, fired, scarred, and resilient. Working with black clay and porcelain slip, she pushes against familiar ceramic

binaries of light and dark, softness and hardness, preciousness and utility, life and death.

For Campbell, the vessel operates across time, in dialogue with the earliest ceramic bodies found: fertility figurines such as the *Venus of Dolní Věstonice* and ritual vessels from early Chinese and Jōmon cultures. These objects carried belief, myth, and systems of knowledge about mortality, reproduction, and the sacred. Each is a holder of stories. Campbell draws on this lineage to observe how meaning survives lifetimes through fashioning new speculative artefacts.

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BLCKGEEZER works in the hyper-present.

Hello Kitty appears throughout her work as a contemporary icon, a mouthless cartoon figure designed to represent a young girl from London. In an ever-growing and homogenised online culture, Hello Kitty's image has taken on the weight of a devotion once reserved for religious figures. Anthropologist Christine R. Yano described Hello Kitty as emblematic of kawaii culture: cute, silent, and endlessly adaptable. In the 1990s, Riot Grrrl feminists reclaimed Hello Kitty as a symbol of cuteness with edgy personas.

BLCKGEEZER, in turn, uses the Hello Kitty icon to ask who gets to be 'just a girl,' and what that phrase can mean in this moment, when girlhood is suppressed, politicised, and reclaimed in a world shaped by war and genocide. Here, 'just' holds a double charge: it signals dismissal of the feminine and girlhood, while rejecting a resistance to softness and care, in conditions that seem to demand hardness.

Across the works, softness appears as something learned late, often reached only after the absorption of masculine codes and the rejection of the feminine. The bow motif extends this thought. A key symbol of childhood and rigid femininity, it also carries the visual language of cancer-awareness ribbons and AIDS activism. For many who are positioned beyond, or in resistance to, normative Western ideals of femininity, the feminine - like the bow - is often something to suppress before it can be cautiously and actively reclaimed. The artist's handwritten texts in clay further gesture toward an archive of girlhood: obsessions, romanticism, and forms of expression often dismissed as kitsch. BLCKGEEZER explores the conflicted process of returning to disallowed symbols and reinhabiting them on her own terms.

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Campbell works in deep time.

Her practice draws from ecology and evolutionary history, from the Cambrian explosion to mass extinction events. Within this vast scale, the idea of a stable natural order begins to loosen. Species emerge, adapt, and disappear.

Deep time offers a place of belonging beyond social categorisation. Campbell is interested in how those who feel outside contemporary social orders might find themselves within this broader evolutionary context. Her sculptures emerge from an archive of invisible lives. Shaped by experiences of growing up autistic - often marked by feeling out of step, alongside early single queer motherhood, her works reflect a search for belonging where social frameworks have failed to offer it. She finds continuity in the natural world and evolutionary history instead. The search extends to historical figures also driven by insatiable curiosity, such

as Anne Bonny, Margaret Fontaine, and Mary Anning, each of whose lives suggests that being 'out of step' is not an anomaly.

Rather than proposing replacement icons, Campbell borrows a historical visual framework - from Sainly iconography to figures across science and humanities - and repurposes it to hold stories that have been overlooked or excluded. They behave less like idols than like fossils, with their meanings accrued through repetition, survival, and erosion rather than dominance. In a similar way, she employs flower symbolism drawn from Victorian queer codes: dandelions, lilies, forget-me-nots. Campbell teases these flowers to function as counter-icons: symbols that carry coded histories that both conceal and reveal to their audiences.

The spiral also recurs. Stamped into bows and repeated in ammonite forms. References to fossils, the golden ratio and Uzumaki. It suggests growth through repetition - how an icon claims its place. Across time and cultures, the spiral has signified life, death, reincarnation, hypnosis, terror, cosmic order, and contamination. (*Icon*)oclast explores the spiral as a shorthand for queer time: nonlinear, recursive, enduring. The ammonite anchors this logic. Discovered and popularised by nineteenth-century fossil hunter Mary Anning - a young working-class woman working outside of institutional authority, whose findings disrupted the Church's six-thousand-year timeline - the ammonite embodies iconoclasm. Its form expands outward while only the final chamber is ever inhabited. Growth does not require occupying the whole past, and queer existence, like the ammonite, is ancient and adaptive.

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Motherhood threads throughout the exhibition. BLCKGEEZER's works reference the womb through experiences of illness and loss of fertility, while Hello Kitty ties childhood and adulthood into a cyclical loop. The stories Campbell draws on - particularly those shaped by the many forms of motherhood - resonate sharply with contemporary debates around reproductive autonomy. For example, Victorian moral constraints echo the ongoing precarity around abortion rights. Like *Dia de los Muertos* altars, where skulls sit beside mother-and-child imagery, the exhibition holds both reverence and mortality together. Together, the works consider the link between vessels and those expected to carry life, and what it means to exist beyond that expectation.

BLCKGEEZER breaks icons apart to expose their seams. Campbell assembles new ones from fragments of history left behind. The display reinforces these tensions. Works are elevated on a blackened wooden cross that evokes a shrine, a kiln fire, and an archaeological site. The form references religious iconography without submitting to doctrine. Queer lives embedded in fossils. Vessels holding memory.

(*Icon*)oclast doesn't propose replacement images. Campbell and BLCKGEEZER invite a re-seeing where icons are not fixed - they are shaped by time, belief, and care.

They can be broken.

They can be remade.

BLCKGEEZER



***Breastientialism: Existing beyond
the cherubic : portrait of the (self),
2025***

Black clay, porcelain, and metallic lustre
28 x 18 x 22.5 cm







Black Nausea: I'm just a (girl),
2025

Black clay, and porcelain
11.5 x 25 x 17 cm







***Black Nausea: I want to (die)
beautiful, 2025***

Black clay, and porcelain
14.5 x 15 x 25 cm











***Black Nausea: Beauty is the only
thing that has been true and close to
my (heart), 2025***

Black clay, and porcelain
38 x 22 x 26 cm



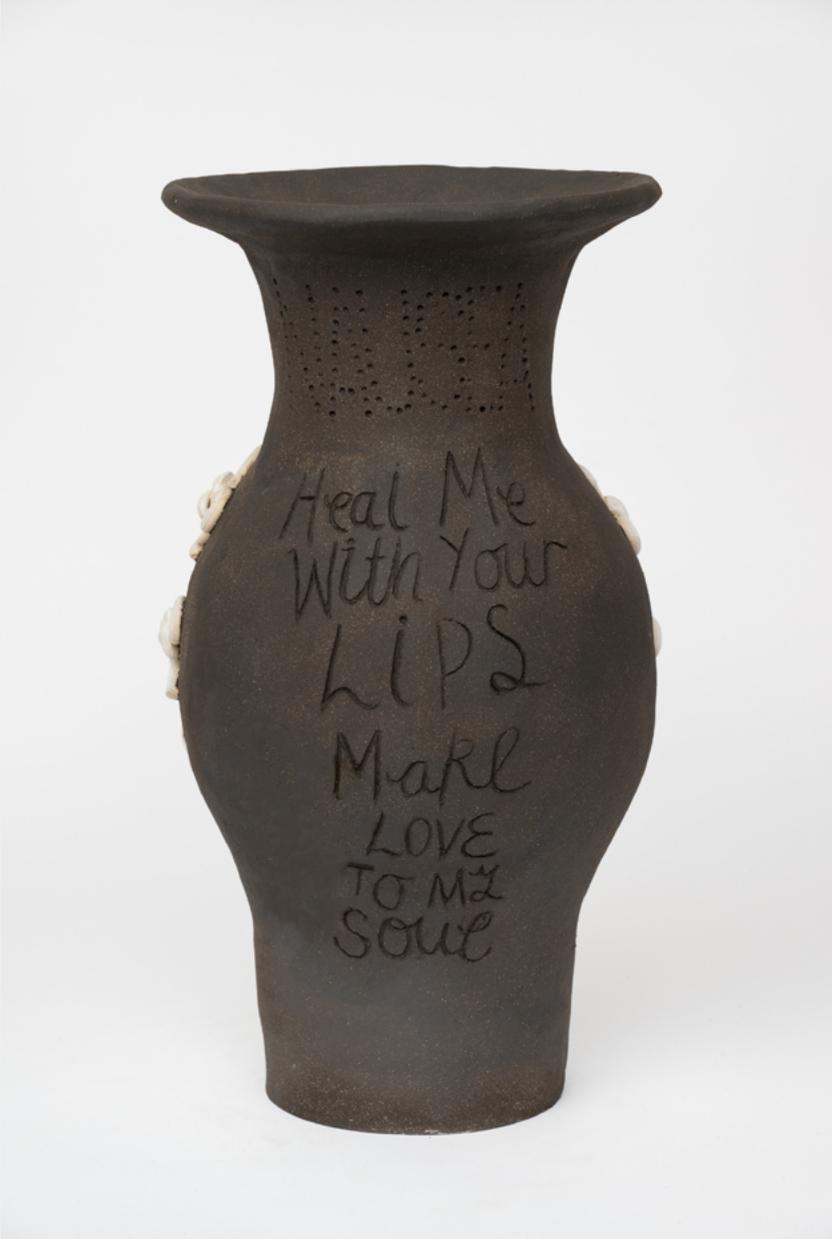




***Black Nausea: Black Nausea: Heal
me with your lips make (love) to my
soul, 2025***

Black clay, and porcelain
40 x 22 x 26 cm





Heal Me
With Your
LIPS
Make
LOVE
TO MY
SOUL



Black Nausea: (Just) girl, 2025

White stoneware and glaze

25 x 32 x 21 cm









***Black Nausea: Born to be a baby girl
(forced) to be..., 2025***

Black clay, and porcelain
30.5 x 30.5 x 4 cm





Black Nausea: (Dangerous)

beauty I, 2025

Black clay, and porcelain

30.5 x 30.5 x 3 cm





Black Nausea: (Dangerous)

beauty II, 2025

Black clay, and porcelain

30.5 x 30.5 x 3 cm





Black Nausea 25 (I-V), 2025
Black clay, glaze, white stoneware,
metallic lustre, and porcelain
Approx. 15 x 7 x 8 cm each

Cas Campbell



'*Arran* refers to the Isle of Arran in Scotland, where tracked remains of *Arthropleura* - the largest known millipede, dating to the Carboniferous period and measuring several metres long - provide evidence for early life on land. During a trip to Arran to view the millipede tracks, my partner proposed on the archaeological site. This combination of evolutionary and personal transformation was linked to the history of the sea as a place of whimsy, romance and escape from social rules, which can also be found in the history of nautical fashion, from Queen Victoria to Vivienne Westwood. The paired millipede forms reference the heart-shaped imagery of swans' curved necks, and the sculpture itself is constructed in two interlocking parts.'

Arran, 2025
Glazed stoneware
75 x 35 x 30 cm













***Nautiloid*, 2026**
Glazed stoneware
68 x 35 x 28 cm



'*Nautiloid* continues research into Mary Anning, drawing on the ancient cephalopods that first appeared in the Late Cambrian - the most common fossil extracted and sold by Anning, still found on the beaches of Lyme Regis today. Anning's traditional clothing is depicted to emphasise Anning as girl, woman, and scientist with real difficulties encountered through physical labour, class and gender roles. The lace veil transforms into an ammonite, referencing the shift from religious belief toward scientific ways of understanding history, while the spiral represents the passage of time. Gladiolus flowers and eggs are included for their symbolism of endurance, resilience, birth, and renewal.'













***Baretia bonafidia*, 2025**

Glazed stoneware

53 x 24 x 26 cm

'Jeanne Baret (b. 1740) was the first woman to circumnavigate the globe, disguised as a man, undertaking botanical research in the service of her employer/partner, the botanist Philibert Commerson. Though responsible for many of their scientific discoveries, her work was not attributed. Born into poverty, she had limited autonomy and lost two children born out of wedlock. Commerson named a plant genus after her, but this recognition did not survive. The sculpture is named for the recognition she never received and references the praying mantis (an adaptive species known for camouflage); the unformed larvae and eggs (lost children and lost research/discoveries). '











Asterales references the idea that organisms evolved from a common ancestor, and the evolutionary link humans share with all other life forms. The ammonite is depicted here as hollow and filled with flowers and eggs, although in life, the ammonite is made up of a series of chambers known as camerae, separated by thin walls. Here, the ammonite is a metaphor for deep time, with the dividers taken away, boundaries dissolved. This was inspired by James Hutton's 'nonconformity', a site in Scotland where 6 geological eras are visible within a single rock formation.

***Asterales*, 2025**
Glazed stoneware
23 x 18 x 16 cm











Élan, 2025
Glazed stoneware
54 x 35 x 27 cm

'Élan takes its title from the French for vigour, liveliness, and a "darting forwards" into life, a term encountered in Nightwish's album *Endless Forms Most Beautiful*, whose engagement with Darwin's ideas informs the work. The sculpture draws on the life of Margaret Fountaine (b.1862), an English naturalist who spent over fifty years travelling across Europe, the Middle East, the Caribbean, and South America, collecting butterflies. Her rejection of marriage, constant travel and devotion to natural history are a radical series of acts. The history of women's clothing as both protection and restriction is juxtaposed against butterfly metamorphosis and flowers symbolic of "bursting free".'











Pirate, 2025
Glazed stoneware
54 x 35 x 23 cm

'The title comes from Captain Charles Johnson's 1724 book *A General History of the Pyrates*, which recounts the lives of Anne Bonny and Mary Read. Claims that Bonny and Read were lesbians entered popular discourse largely through Susan Baker's 1972 article, "Anne Bonny & Mary Read: They Killed Pricks," published by The Furies Collective. Bonny (d. 1733) joined a pirate crew, concealed her gender until captured, and avoided execution by "pleading the belly" (claiming pregnancy). Pirate ships operated as alternative social structures, including practices such as matelotage (same sex partnerships) in the Caribbean.'











***Duria Antiquior*, 2025**

Glazed stoneware
56 x 36 x 25 cm

'*Duria Antiquior* references Mary Anning, a pioneering palaeontologist (b. 1799). Meaning "A More Ancient Dorset," the title comes from a painting by Henry de la Beche, depicting creatures of the Cambrian Explosion in Lyme Regis bay. It was created to raise money for Anning and is the first widely circulated image of deep time. Anning's discoveries challenged religious theories of non-evolutionary world history, breaking down ideas of the natural world as fixed and static, though she remained devoutly religious. She was denied credit in her lifetime, saying that men of learning "sucked her brains" while she gained none of the reward. Popular culture often depicts Anning as queer.'











'*M(Otherhood)* depicts a uterus bearing a fully formed larva, referencing a time before the current binaries within species classification (mammals: live young; insects: eggs), when boundaries were less clearly defined. This is found in the fossil record in Archaeopteryx (a bird-lizard) and the ichthyosaur discovered by Mary Anning (a fish that birthed live young). It's informed by an Anning fossil in the Natural History Museum showing an ichthyosaur preserved while giving birth. The choice of insect was made because insects lay eggs and depart, framing motherhood as an act of reproduction rather than ongoing care. The sculpture was developed collaboratively with my partner (an NHS doctor) and references our experience of queer parenthood.'

***M(Otherhood)*, 2025**

Glazed stoneware

26 x 31 x 18 cm









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