



THE YEAR OF THE  
MOSS CHILDREN





JASON JACQUES GALLERY PRESENTS  
KIM SIMONSSON AT DESIGN MIAMI/ 2022





2022 is the Year of the Moss Children.

Early this year, Kim Simonsson's famed Moss People appeared as Giants in a monumental public installation that transformed Lille's city-center for "Utopia," the 6th grand thematic edition of the French triennial arts and culture fair, "lille3000." Then they appeared again in the late summer, this time at the 16th Lyon Biennale, where over two dozen Moss Children could be spotted through-out the sprawling exhibition's six official venues. They were swaddled in historical meta narrative, exhibited alongside masterpieces of ancient sculpture in order to present us with a birds eye view not only of artwork past and present but of our own understanding of art history.

Now, Jason Jacques Gallery is thrilled to announce that we are bringing a never-before-seen Moss Giant stateside, where it will be exhibited alongside a grouping of recent works by Simonsson at our Design Miami/ 2022 presentation, which will be ensconced in a large-scale installation, courtesy of Urban Umbrella— a design company re-imagining scaffolding with beauty and security in mind.

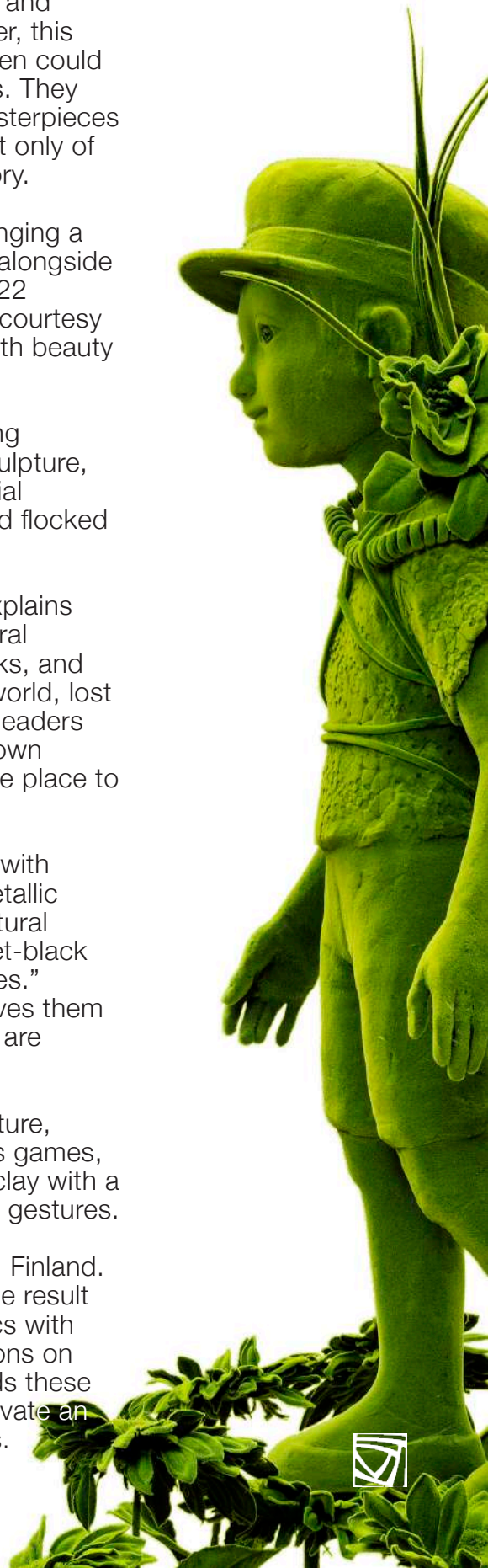
The Moss People are gatherers, decked out in readymades, wearing cauliflower shoes and shocks of feathers. They merge figurative sculpture, found objects, and a radical combination of handiwork and industrial fabrication (the hand-sculpted clay figures are covered in epoxy and flocked with nylon after firing) to a mesmerizing effect.

"The name Moss People refers to children's innate camouflage," explains Simonsson. "The moss green figures blend perfectly into their natural surroundings, just as a soft carpet of moss covers the ground, rocks, and tree trunks and acts as a sort of protection. In the Moss People's world, lost and disconnected children, evoking different characters... choose leaders and end up creating false idols." They communicate through their own symbolic, visual language. Like migratory birds, they move from one place to another on a quest for meaning, seeking re-enchantment.

In addition to the usual look of the Moss People, Simonsson plays with milky white, cobalt blue, and anthracite black glazes, as well as metallic lusters of a wide variety; more recently, he has expanded his sculptural output to include mysterious figures, dark as midnight, flocked in jet-black nylon. Simonsson refers to these preternatural works as "Silhouettes." Their fibrous, black surface's superlative level of light absorption gives them a strangely flat appearance that shifts and shimmers as the figures are approached and viewed in the round.

Simonsson himself is a superb sculptor. Freely referencing pop-culture, science fiction, mythology, nature, consumer culture, and children's games, he uses found objects with great allegorical precision and models clay with a profound sensitivity for his subjects that shines through each of his gestures.

Every sculpture is handmade in the artist's studio in Fiskars Village, Finland. Their charming, unique texture and hyper-saturated coloration is the result of Simonsson's unique technique that combines sculptural ceramics with industrial fabrication methods. Each and every one of these variations on Simonsson's overarching theme expands the mythos that surrounds these beguiling fae. Blown up to monumental size, they continue to captivate an international community of viewers, collectors, curators, and critics.



In the Moss People's world, Simonsson acts as a documentarian and observer, a chronicler of their eternal present. At times, Simonsson depicts the bleakest, most harrowing scenes, while at others he simply documents the children's growth and development with a neutral stance. He is at once present with, and apart from, the beguiling woodland sprites narrating from the outside, an impartial witness.

Feral children are human children brought up by animals from a very young age. They lack the social behaviors typical of people socialized in the usual way; their emotional development is not shaped by human contact.

The name Moss People refers to the children's sensible camouflage; the moss green figures blend perfectly into their surroundings. The soft carpet of moss that covers the ground, rocks and tree trunks also offers plenty of protection for the very youngest. If anything occurs, the children have been told to press close to the ground. There is reason to believe that the children's early lives were altered by similar power struggles and brutality as so poignantly described in William Golding's novel, *Lord of the Flies*.

Ultimately, it is impossible to know how exactly the Moss People came about, for though the group initially had strong norms and invented social hierarchies of their own governing their community, those conventions have since eroded. Whether animal adults influenced them a great deal— or the children simply grew up without any external support apart from their own— remains unknown.

There is a similar mystery surrounding the community's eventual dissolution and the children's eventual choice to each go off on their own. While the community did not break up all at once, the children's gradual, individual migration away took place as a sort of rite of passage aimed at affirming the individual identities of the youngsters.

In the end, the world created by Simonsson is a comprehensive artwork that spans from one year to the next, progressing, diversifying and growing steadily. The artworks can be assembled into various compilations depending on the space. The way viewers are able to make connections with what they have previously seen— this is what matters.





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**Le Docteur**  
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EXHIBITION







# Price Index

1. Giant Resting Mossgirl 2022, Jesmonite, polystyrene, epoxy resin, nylon flocking  
72.83h x 98.43w x 78.74d in
2. The Doctor, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
35.43h x 17.72w x 19.69d in
3. Reading Cabbage Moss Boy, 2022  
Stoneware, epoxy resin, and nylon fiber  
23.62h x 17.72w x 19.69d in
4. The Light, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
41.34h x 23.62w x 19.69d in
5. The Memory, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
41.34h x 23.62w x 19.69d in
6. Tracker, 2022  
Stoneware, epoxy resin, and nylon fiber  
33.46h x 15.75w x 17.72d in
7. Moss Ornithologist, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
31.50h x 15.75w x 17.72d in
8. Cabbage Moss Boy, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
33.46h x 15.75w x 17.72d in
9. Moss Teacher, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
33.46h x 19.69w x 19.69d in
10. Mossgirl with Broken Stereo, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
43.31h x 19.69w x 19.69d in
11. Mossboy with Idol, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
43.31h x 19.69w x 19.69d in
12. Kindergarden Teacher, 2022  
Stoneware, epoxy resin, nylon fibre  
43.31h x 19.69w x 19.69d in
13. Astronaut in Camouflage, 2022  
Stoneware, gold luster, epoxy resin, nylon fibre, and found objects  
41.34h x 17.72w x 17.72d in
14. Moss Feather Camouflage, 2020  
Ceramics, nylon fibre, ready-made, feather, rope  
47.24h in
15. Mossgirl With Tool, 2020  
Stoneware, nylon fibre, epoxy resin, feathers, tennis racket, pine cones, rope  
45.28h in
16. Elephant Mask Moss Boy, 2022  
Stoneware, Nylon Fiber  
30h x 28w x 17d in
17. Watchtower, 2022  
Stoneware, nylon fibre, epoxy resin, artificial plants, toys, electronic components, rope  
61.02h x 31.50w x 31.50d in
18. Anna, 2022  
Stoneware, nylon fibre, epoxy resin, artificial plants, rope, toys  
41.34h x 19.69w x 29.53d in
19. Musician, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
43.31h x 17.72w x 19.69d in





20.  
Botanist, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
31.50h x 25.59w x 17.72d in
21.  
Silhouette Girl With Flowers, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
25.59h x 23.62w x 19.69d in
22.  
Silhouette Girl Playing With Astronaut, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
25.59h x 23.62w x 19.69d in
23.  
Silhouette Hunterdeer, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
45.28h x 17.72w x 17.72d in
24.  
Moss Girl and Two Headed Rabbit, 2018  
Stoneware and nylon fiber  
27.50h in, dimensions vary
25.  
Balancing Mossboy, 2022  
Stoneware, nylon fibre, epoxy resin, artificial plants, rope, electronic components, lego  
49.21h x 15.75w x 15.75d in
26.  
Mossgirl With Dress, 2020  
Ceramics, nylon fibre, ready-made  
42h x 21w x 16d in
27.  
Jeanne d'Arc (Joan of Arc), 2021  
Ceramics, nylon fibre, epoxy resin, and found objects  
25h x 20w x 20d in
28.  
The Thinker, 2022  
Stoneware, epoxy resin, and nylon fiber  
19.69h x 13.78w x 19.69d in
29.  
Communication, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
39.37h x 21.65w x 17.72d in
30.  
Moss Skater Girl, 2022  
Stoneware, epoxy resin, nylon fibre, and found objects  
35.43h x 15.75w x 17.72d in
31.  
Sleeping Moss Girl, 2022  
Stoneware, epoxy resin, and nylon fiber  
13.78h x 41.34w x 17.72d in
32.  
Good Shepherd, 2022  
Stoneware, epoxy resin, and nylon fiber  
27.56h x 19.69w x 19.69d in
33.  
Sitting Mossboy, 2017  
Stoneware and nylon fiber  
19.50h x 15w x 24.50d in
34.  
Moss Bear, 2014  
Ceramics, nylon fibre  
34h in  
\$ 35,000
35.  
Moss Girl in Costume, 2021  
Stoneware, epoxy resin, nylon fibre, and found objects, 38h in
36.  
Mossgirl in Rapid, 2016  
Stoneware and nylon fiber  
47h in
37. Moss God, 2017  
Stoneware and nylon fiber  
30.50h x 19w x 41d in

To inquire about the availability of a sculpture in this catalogue that is not listed in this index, please email [maty@jasonjacques.com](mailto:maty@jasonjacques.com)

Photographs courtesy of Jefunne Gimpel, Grace Nkem, the Lyon Biennale, lille300, and the artist.





Kim Simonsson

Born in 1974, Lives and works in Fiskars, Finland

Kim Simonsson leads the viewer into an imaginative, fairytale-like world inspired by the forests of his native Finland, folklore, the idea of apocalypse, and the ambient hum of contemporary life— among other things.

“The name Moss People refers to children’s innate camouflage,” explains Simonsson. “The moss green figures blend perfectly into their natural surroundings, just as a soft carpet of moss covers the ground, rocks, and tree trunks and acts as a sort of protection. In the Moss People’s world, lost and disconnected children, evoking different characters... choose leaders and end up creating false idols.” They communicate through their own symbolic, visual language. Like migratory birds, they move from one place to another on a quest for meaning, seeking re-enchantment.

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Kim Simonsson produces every single sculpture by hand in his studio in Fiskars Village, Finland. Their charming, unique texture and hyper-saturated coloration is the result of the artist’s unique technique that combines sculptural ceramics with industrial fabrication methods. Each and every piece’s individual variation on Simonsson’s overarching theme expands the mythos that surrounds the beguiling fae. Blown up to monumental size, they continue to captivate an international community of viewers, collectors, curators, and critics.

Simonsson almost became a soccer player but, while biking to a practice one day, he lost his soccer cleats and decided to become an artist— or so the tale goes. He entered the Department of Ceramic and Glass at the University of Arts & Design and was thereafter captivated by the three-dimensional possibilities of clay. In 2004, he was awarded the Young Artist of the Year prize and was invited to work as guest artist for the Art Department Society of Arabia, the famous Finnish ceramics maker. Most recently, in 2022, the Moss Children transformed into monumental public sculptures for the 6th edition of “lille3000,” the triennial thematic culture and arts fair, in Lille France. Shortly thereafter, they appeared at the Lyon Beinnale, where over two dozen of the beguiling figures could be spotted on view throughout the exhibition’s six official venues.







Jason Jacques Gallery is an American contemporary art gallery specializing in artists working in clay. Over its thirty year history, the gallery has both made its mark building museum collections of late 19th century European Art Pottery and become renowned for exhibiting some of the most exciting and influential international contemporary ceramic artists. Jason began his career in Europe three decades ago, combing through flea markets and antique shops for star pieces to send back to American dealers. He returned with a specialty in what he calls the Art Pottery Renaissance of the late-19th century— works by Lucien Lévy-Dhurmer, Ernest Chaplet, Clément Massier, Georges Hoentschel, and the like.

After an explosive work by Gareth Mason caught his eye in 2010, he launched a program in contemporary ceramics, the prime focus of the gallery today. By placing Kim Simonsson's vivid, mossy figures, Katsuyo Aoki's porcelain masterworks, and Beth Cavener's animalistic sculptures alongside the Japonist creations of Paul Jeanneney or the biomorphic inventions of Beate Kuhn, the gallery lends historical context to the contemporary talent on their roster.

Jason and his team now not only maintain a rigorous contemporary program, but work to foster new talent. The gallery's mission is bolstered by careful attention to the history of ceramics and commitment to maintaining an ongoing dialogue with the medium's rich past.

Jason Jacques Gallery participates in an international array of art fairs in Miami, San Francisco, Dallas, New York, Maastricht, and Basel. As of January 2021, Jason Jacques Gallery left their Madison Avenue space of sixteen years, located in a historic 1871 Upper East Side townhouse, and have relocated to West 20th Street in Chelsea.

Works sold by the gallery have been acquired by New York's Metropolitan Museum of Art, Cooper Hewitt National Design Museum, Carnegie Museum of Art, Saint Louis Art Museum, Mint Museum, Toledo Museum of Art, Wadsworth Atheneum, Nelson-Atkins Museum of Art, Worcester Art Museum, Detroit Institute of Arts, and Museum of Fine Arts, Houston, RISD Museum, and the Museum of Arts and Design, among other institutions.



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