



**Kim Simonsson:
Future Dream**

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May 28 - July 17 2021

The gallery is operating virtually through this coming fall.

For inquiries regarding availability, please email maty@jasonjacques.





FUTURE DREAM, a solo exhibition of works by Finnish sculptor Kim Simonsson, opens online May 28th.

Simonsson is a sculptor with a focused vision best known for his ongoing series, *The Moss Children*, whose uncanny auras inspire, at one, awe and trepidation.

Simonsson sculpts with a great sensitivity for his subjects. All of his work is thematically linked in that it builds on the human figure, gesture, and the notion of the uncanny. His current works are invigorating, imaginative variations on the themes of civilizational collapse, distance, searching, and obscurity. They provide a space for an ongoing meditation on social, cultural, and civilizational connections.

As a whole the work forms a narrative that expands, shifts, and travels as the sculptures do. *The Moss Children* are as at-home in a forest as they are in a museum—their auras extend into the spaces around them, yet the figures themselves appear untouched, remaining aloof from the constraints of time or civilizational constructs swirling around them.

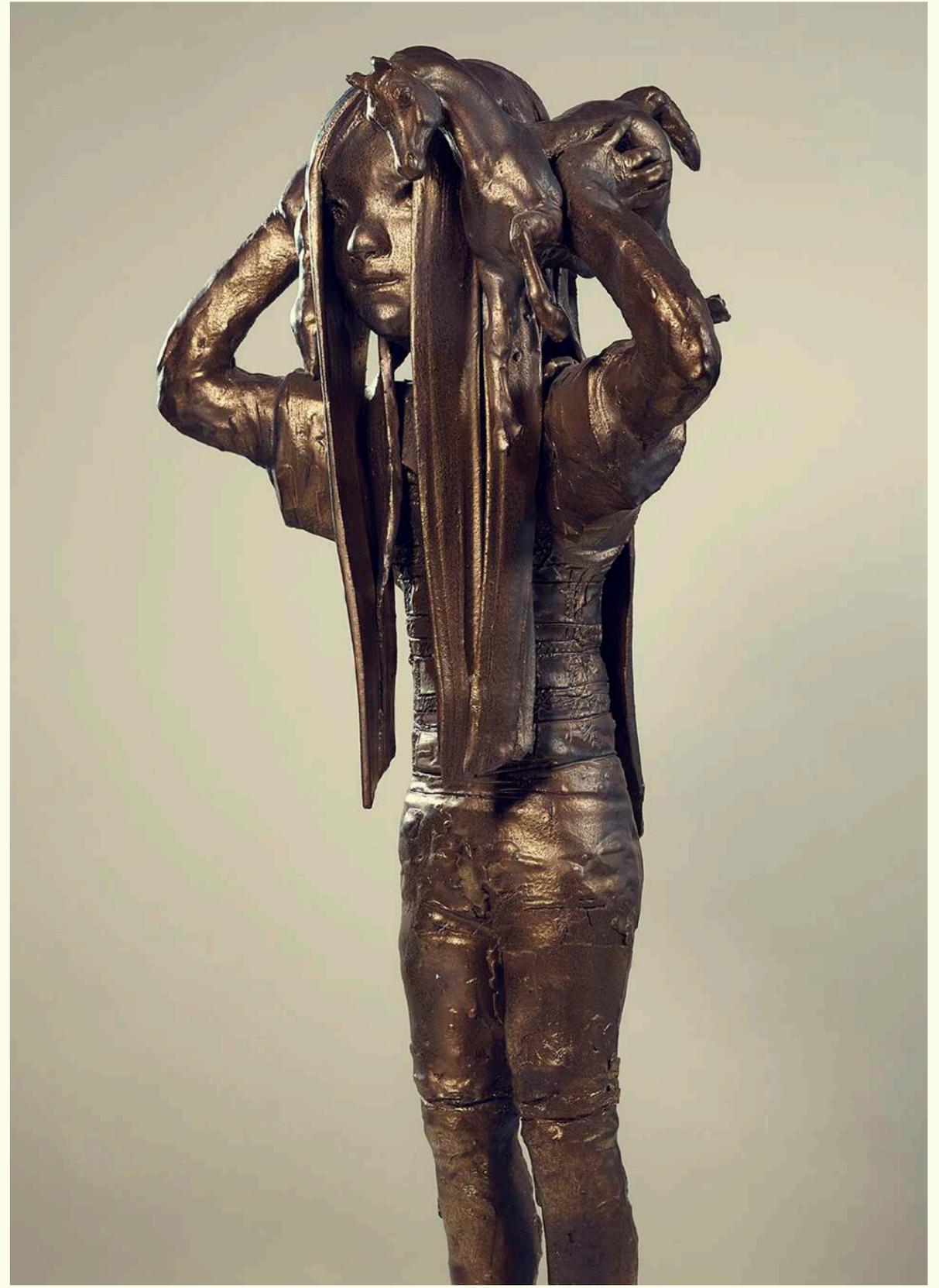
He initially stumbled upon sculpture while playing in snow as a child, and at the start of his career his work veered heavily into pop—creamy white glazed figures topped off with glass orbs and accented with shining metallic lusters. Simonsson is developing his artistic practice by returning to his own earlier notions, which he reanimates with an eye for the Now. Thus, our half feral children of the forest are joined by dandies and phantoms; feathers add both meaning and mystery to the work while golden glaze adds decadent drip.

The figures glazed in bronze are of particular interest because of the unavoidable comparison it is possible to make between them and the bronze sculptures of antiquity which haunt our cultural psyche. What gleams like a Roman reproduction of a Greek original, cast in bronze? A Simonsson, perhaps—the pieces have as much presence and none of the pretension.

All the while, the departure from the initial narrative of the *Moss Children*'s alienation from the human social sphere is never total. Rather it works as a pervasive thread within Simonsson's work which proposes a steadfast vision of the future which does not lack hope.

Gazing at the strange figures and visual tale of intrigue woven around them we nearly ask, what moves them? They in turn ask, what moves us?







I am trying to create something that is of an informal sublime beauty.

-Kim Simonsson















The process how they came into being was an accidental one.

In 2012 I purchased a flocking machine, which works with electrostatic nylon fibers. The green and the association with the forest was actually not intended. I was working on a rabbit-like sculpture which I had coated with black paint, but wasn't convinced of the result. I coated it with neon-yellow flocks and the way both colors reacted with each other produced this specific green. It took me a while to realize that this resembled moss, so I started to think about these new sculptures as forest creatures.

-Kim Simonsson

Extract from an interview with Florian Langhammer for Collectors Agenda

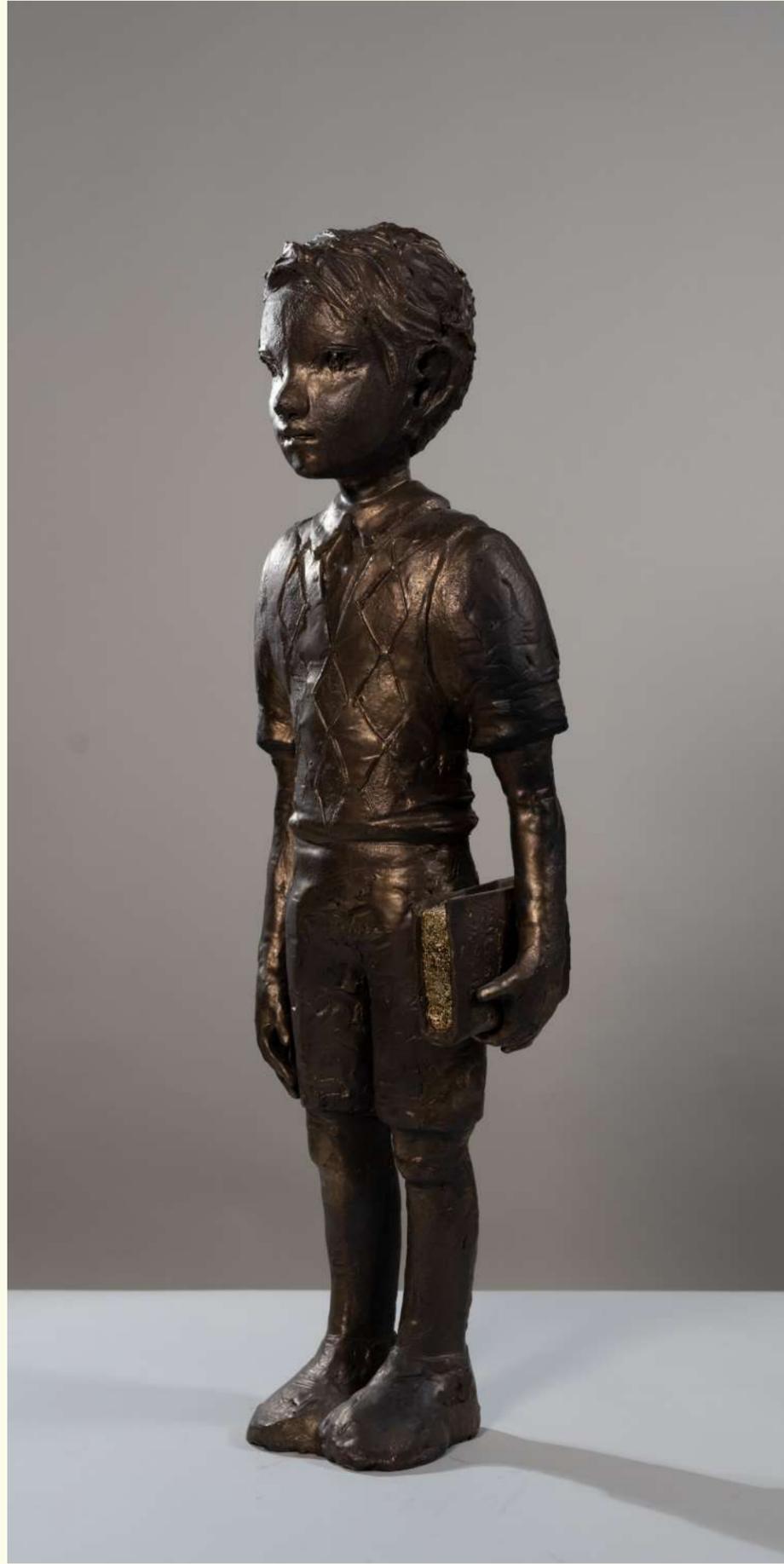
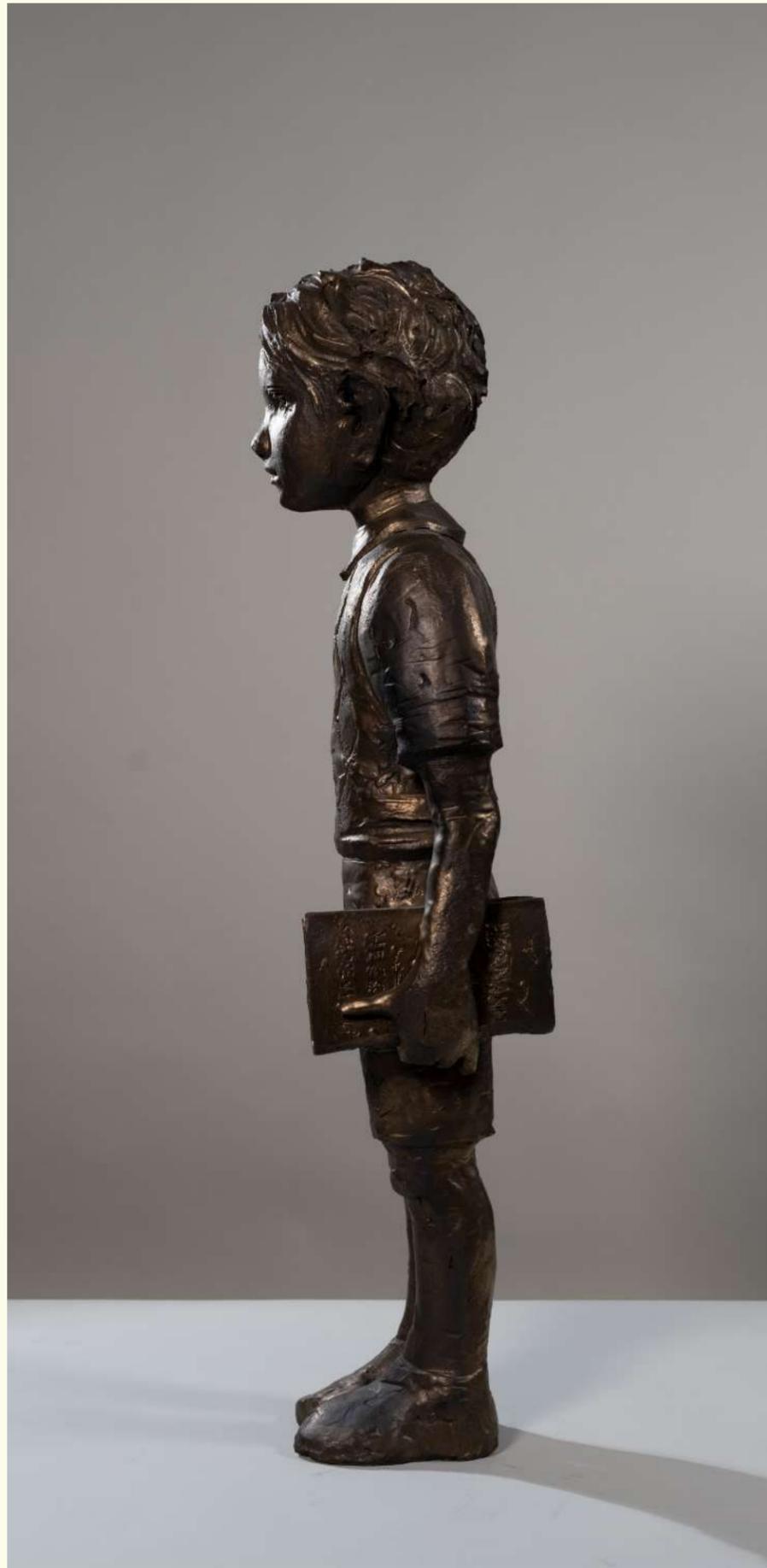
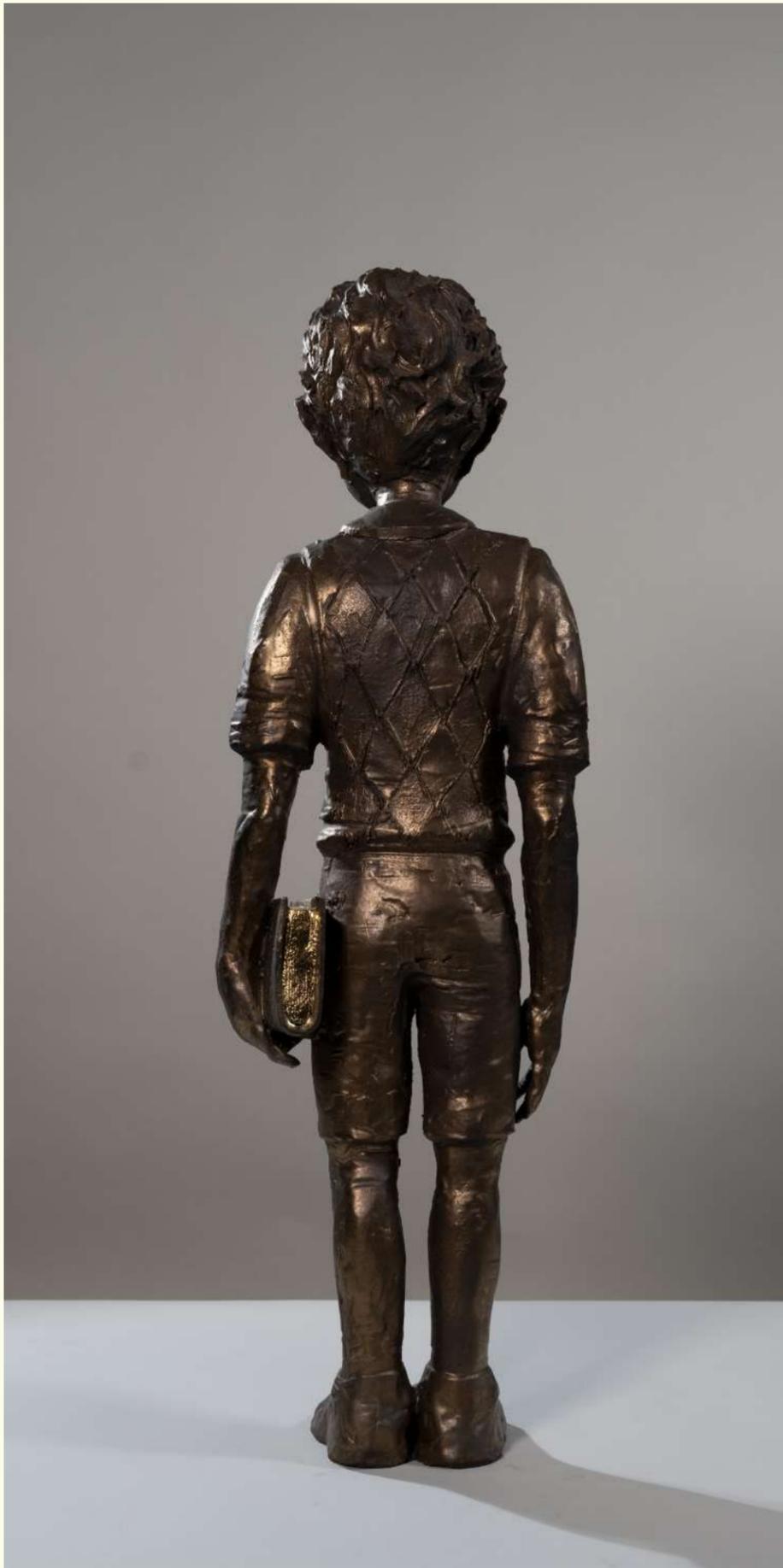




Simonsson's works make it easy to go along with Jacques Lacan's idea that the gaze comes or is focused from outside the individual.

-World Contemporary Ceramics





When I was studying ceramics in the late 90s it was not a popular material among sculptors. There was a macho attitude that it was a material for women to do handicraft. But I loved the material, as you could do anything from it! I also wanted to resist this macho culture.

-Kim Simonsson

Extract from an interview with Florian Langhammer for Collectors Agenda









Photograph: Florian Langhammer











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 world, lost and disconnected children, evoking different characters, gather in a Shaman Party, choose leaders and end up creating false idols.

-Kim Simonsson





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Stoneware, nylon fibre,
epoxy resin, feathers, tennis
racket, pine cones, rope
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115h cm
SIK119

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Mossboy With Tool, 2020
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