

## Three exhibitions to see in London this weekend

From Jockum Nordström's childlike collages to Leo Villareal's mesmerising light displays

### KABIR JHALA

22nd November 2019 12:26 GMT



Jockum Nordström's *Farväl/Farewell* (2019)

© Jockum Nordström. Courtesy the artist and David Zwirner

Jockum Nordström's works in *The Anchor Hits the Sand* at David Zwirner (until 19 December; free) are rooted in childhood experience. Not in its naivety or innocence, but rather the intense and confusing way it feels to inhabit a world that one has not yet ordered or figured out. Nordström, who works mainly on paper, shows new collages and pencil drawings of absurd scenes inhabited by familiar-looking yet strange characters. Bell-bottomed sailors, human-sized cats, top-hatted men and naked figures are all painted, drawn, cut-out and arranged to mimic the clumsy dexterity of an eight year old. In one drawing, two men stand above a third who lies at the bottom of a set of stairs, yet nothing hints at what might have happened prior. Try as you might, it is impossible to locate anything here. Occupying a whole room upstairs is the debut of a large shadow puppet installation, where figures float and dissolve on a thin patchwork paper screen. Nordström willingly shows us his hand and invites viewers to observe the mechanics behind the screen. Yet, just like in his works on paper, the strange logic these characters are governed by leaves us unable to completely grasp the bigger picture. Everything remains as a series of vivid but unrelated vignettes, the whole truth just out of reach.