

anteroom

Esther Gatón

Novels



20 – 27 November 2025

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10 Greatorex Street
London E1 5NF

Vowels was a solo exhibition by Esther Gatón, commissioned by anteroom and held at 10 Greatorex Street in the heart of east London. The show brought together a new body of graphite drawings, alongside suspended sculptures crafted from the artist's own homemade bioplastic, and was accompanied with a text by Philippa zu Knyphausen.

Throughout the exhibition, anteroom hosted a series of gatherings: an opening event, a Matinee Brunch with music by Boris (from Radio Relativa), an in-conversation with Gatón and curator Amy Jones, as well as numerous intimate visits and tours. An insight into *Vowels* and Gatón's practice can be found in [Brave Podcast](#), with a comprehensive interview by Victoria Comstock-Kershaw.

We are profoundly grateful to everyone who visited, spent time with the work, and shared their reflections with us – and to the friends who continue to support us from afar.

With love,

Esther and Flavia

Then how did she know how to feel it in her dream?

- Louise Glück

The most primordial language in human history began with childlike sounds. Over time, these utterances grew into a wider array of consonants and auxiliary terms, eventually forming the complex yet ordinary capacity we call speech. At the very beginning, in the most primitive state, humans voiced vowels. From the Latin, vowels mean “with the voice,” alluding to that initial connection between sentiment and the vibration of the vocal cords.

Esther Gatón’s artistic practice returns again and again to this eventful beginning: a sound before it becomes a word, an image so abstract it has not yet taken form; the instant prior to figuration. Working with materials such as bioplastic, textiles, and paper, Gatón gives physical presence to her work without relying on substances that cannot return to organic matter. Her ethically attuned research leads her toward materials that can be cooked, burned, poured, prepared, and molded, using kitchen-like processes to form the sculptures that hang from the ceiling, with a silent, almost kite-like lightness and mobility. To create this movement that ultimately becomes rigid structures, Gatón applies fire, placing heat in selective areas to guide the sculpture’s eventual shape. This technique requires surrender - letting the flames determine the final contours.

The textiles she uses are tied to the places from which they are sourced. London, with its culture of textile shops, second-

hand materials, and natural fibres, offers a distinct palette and variety, especially natural silk, which unlike the synthetic version, will catch fire promptly. In Madrid, by contrast, seasonal changes shape patterns and thicknesses. The sculptures for this exhibition were made in Brussels during a residency at WIELS, combining materials from multiple origins that finally, here at anteroom, are assembled in accordance to the structural context the room offers.

In Gatón’s practice, site-specificity is always a challenge. For *Vowels*, her solo exhibition at anteroom, she encounters a rustic architecture and a spacious setting that, aside from the sculptural intervention, calls her back to something primordial: drawing. Suspended throughout the walls of the space with a playful rhythm, the drawings turn the room into a phantasmagoric underworld where mystery and cheer coexist in subtle, drifting motion.

Seemingly visceral, the bioplastic, textiles, and drawings collectively reveal a method that is, in fact, an approach toward a vulnerable, childhood-like state: before language, before imagery becomes vast or coded. A child produces sounds that do not yet distort, magnify, or manipulate. The desire to return to this early form of transference is, in a way, the search for idioms and forms that aim directly at the barest meaning, toward a state stripped of information, toward the solitude of love, and toward that primordial sovereignty over what is hardest to express: absolute and utter honesty.

Philippa zu Knyphausen, 2025

Esther Gatón lives and works in Madrid and London. In 2026, she will open a solo exhibition at the Patio Herreriano Museum, Valladolid. Recent exhibitions include: *Bitter Cornices*, Partial Versions, Cambridge; *Fluid Systems*, Carlier Gebauer, Berlin; *Kids don't run around the patio. It'll seem bigger*, WIELS, Brussels (2025). *Tetillas*, Pauline Perplexe, Paris (2024); *Asleep on a feather bed with black curtains around him, an inverted torch (the Earth was full of poppies)*, C3A, Córdoba; *Emil Lime*, CA2M Museo Centro de Arte Dos de Mayo, Madrid, *My Jaw is On The Floor*, Cibrián, Donostia-San Sebastián, (2023); *–White, The Mud. Softest Sun Machine*, Raccoon, Barcelona (2022); *Le Club du Poison-Lune*, CAPC, Bordeaux; *Descripción de un Estado Físico*, Galería Elba Benítez, Madrid; *Eu Tinha poucos anos e já era rigorosamente ancià*, Verao, Lisbon (2021).

Her work has been acquired by Public Collections such as MUSAC León, Fundación Montemadrid and Comunidad de Madrid. And she was awarded the Generaciones Art Price by La Casa Encendida in Madrid (in 2022) and the Veepee Art Price at ARCO Madrid (2021).

Gatón's writing has been published in *Materiales Concretos*, *Nero*, *A*Desk*, *editorial concreta* and *Urbanomic*. In 2022, she was in residence at WIELS, Brussels. That same year, she founded *abierto*, a project for small poetry encounters, based in South-East London.

She studied Fine Art at Saint-Luc Liège, Belgium, the University of Barcelona, and Goldsmiths, London; and holds a PhD, rated *cum Laude*, from the Complutense University of Madrid. She teaches Drawing at TAI University, in Madrid, and Interior Design at IE, in Segovia, Spain.

esthergaton.net



All installation views by Studio Adamson



Esther Gatón, *Vowels*

anteroom, London



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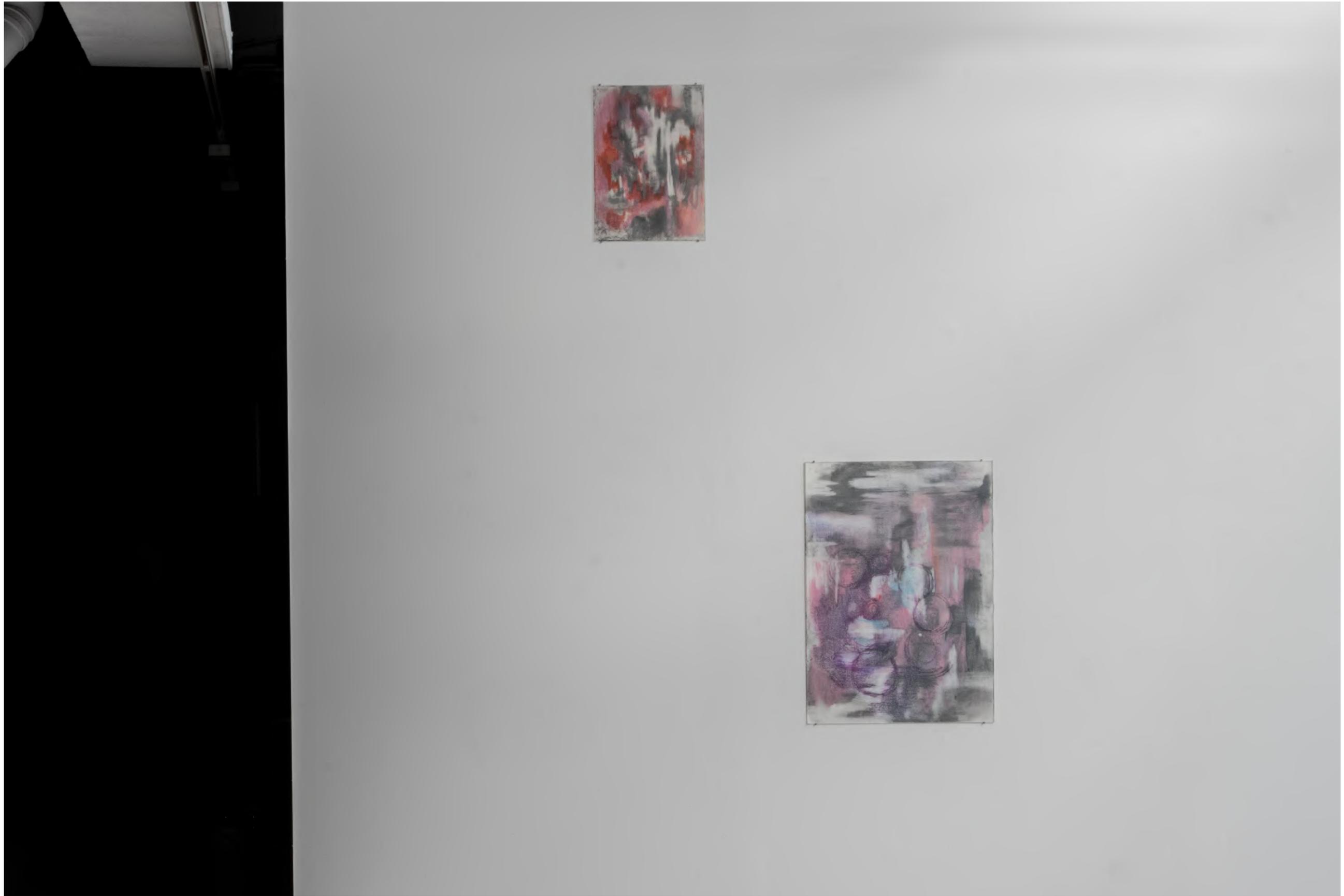
Esther Gatón, *Vowels*

anteroom, London



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List of works :



Humps from lakes, 2022

Hanging sculpture made of natural silk, fishing line, paint, willow, rattan and bamboo with vegan bioplastic made of glitter, food colourants, seaweed, cacao, herbs, turmeric, orange peel and soap.

156 x 261 x 80 cm



By the guest, to the bone, 2022

Hanging sculpture made of natural silk, fishing line, paint, willow, rattan and bamboo with vegan bioplastic made of glitter, food colourants, seaweed, cacao, herbs, turmeric, orange peel, eggshell, garlic and soap.

130 x 125 x x 115 cm



Doble Fondo
2025

Hanging sculpture made of natural silk, fishing line and willow, with vegan bioplastic made of food colourants, seaweed, turmeric, orange peel and soap.
95 x 76 x x 6 cm



Vowels (1)
2025

Graphite, charcoal and coloured pencils on Caballo paper.
70 x 50 cm



Vowels (2)
2025

Graphite, charcoal and coloured pencils on Caballo paper.
70 x 50 cm



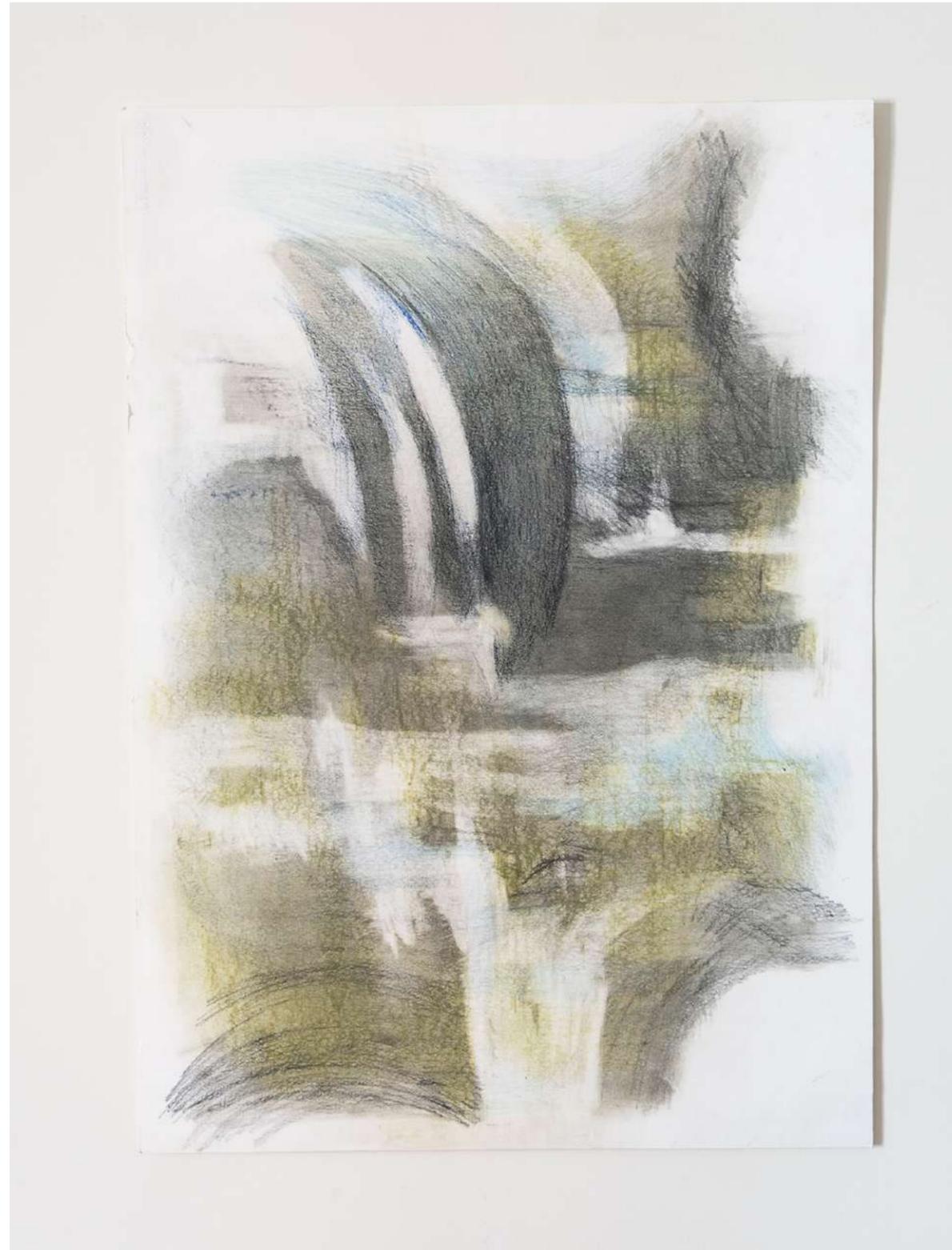
Vowels (3)
2025

Graphite, charcoal and coloured pencils on Caballo paper.
70 x 50 cm



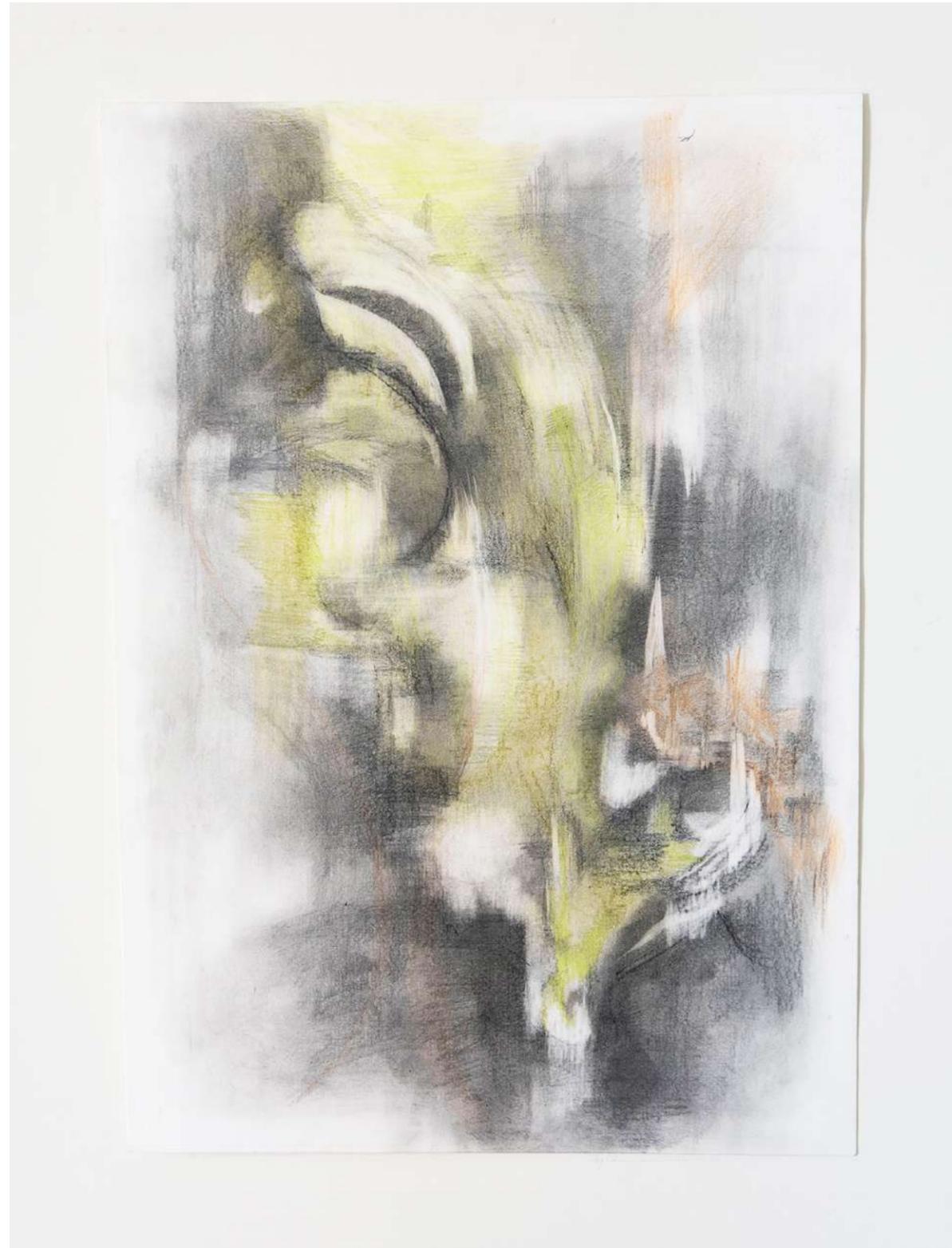
Vowels (4) ●
2025

Graphite, charcoal, oil pastel and coloured pencils on Caballo paper.
70 x 50 cm



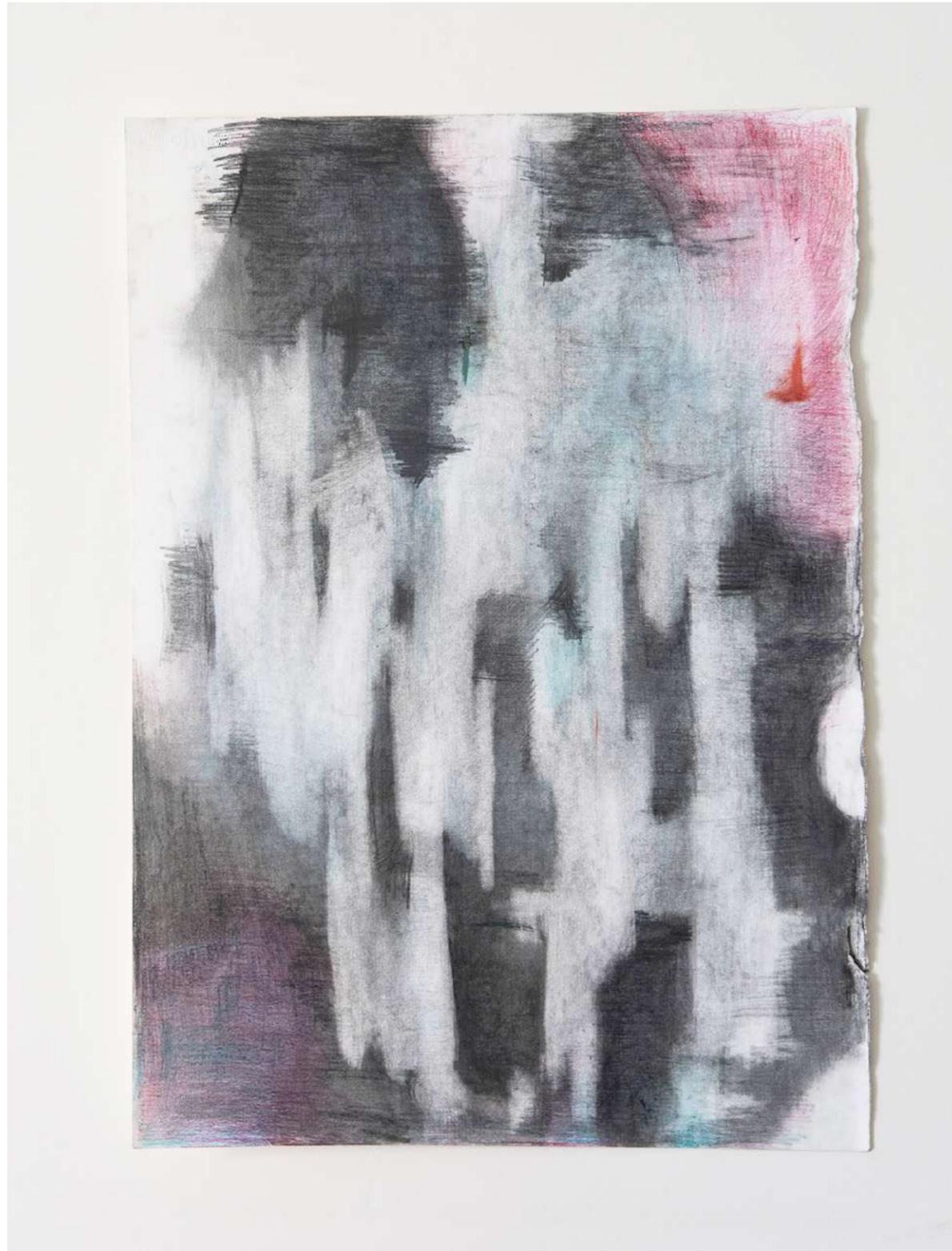
Vowels (5)
2025

Graphite, charcoal and coloured pencils on Caballo paper.
70 x 50 cm



Vowels (6)
2025

Graphite, charcoal and coloured pencils on Caballo paper.
70 x 50 cm



Vowels (7)
2025

Graphite, charcoal and coloured pencils on Caballo paper.
70 x 50 cm



vocalles (1) ●
2025

Graphite, coloured pencils and mirror paint on paper.
30 x 42 cm



vocalles (2) ●
2025

Graphite, coloured pencils and mirror paint on paper.
30 x 42 cm



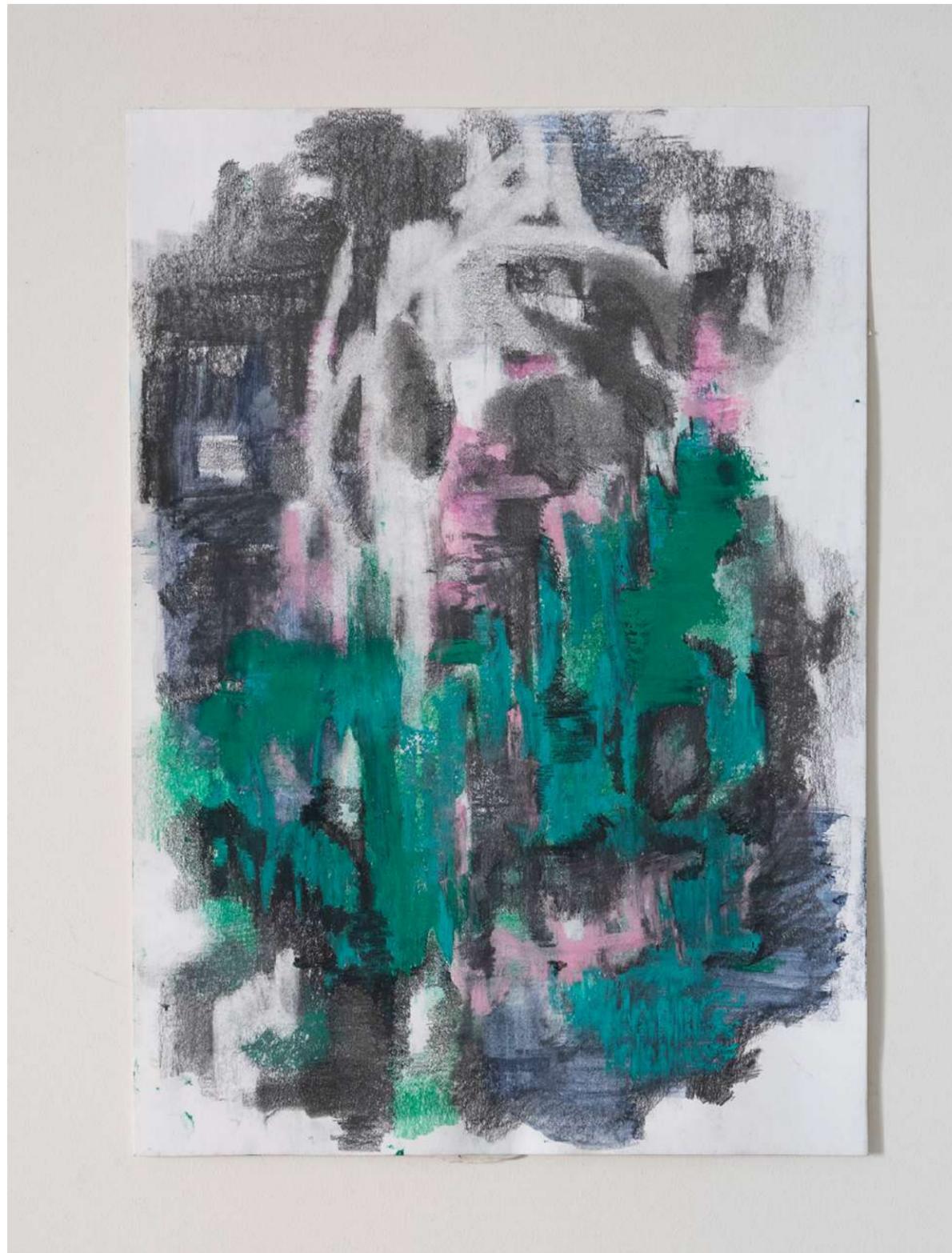
vocalés (3)
2025

Graphite, coloured pencils and mirror paint on paper.
30 x 42 cm



vocalles (4)
2025

Graphite, coloured pencils on paper.
30 x 42 cm



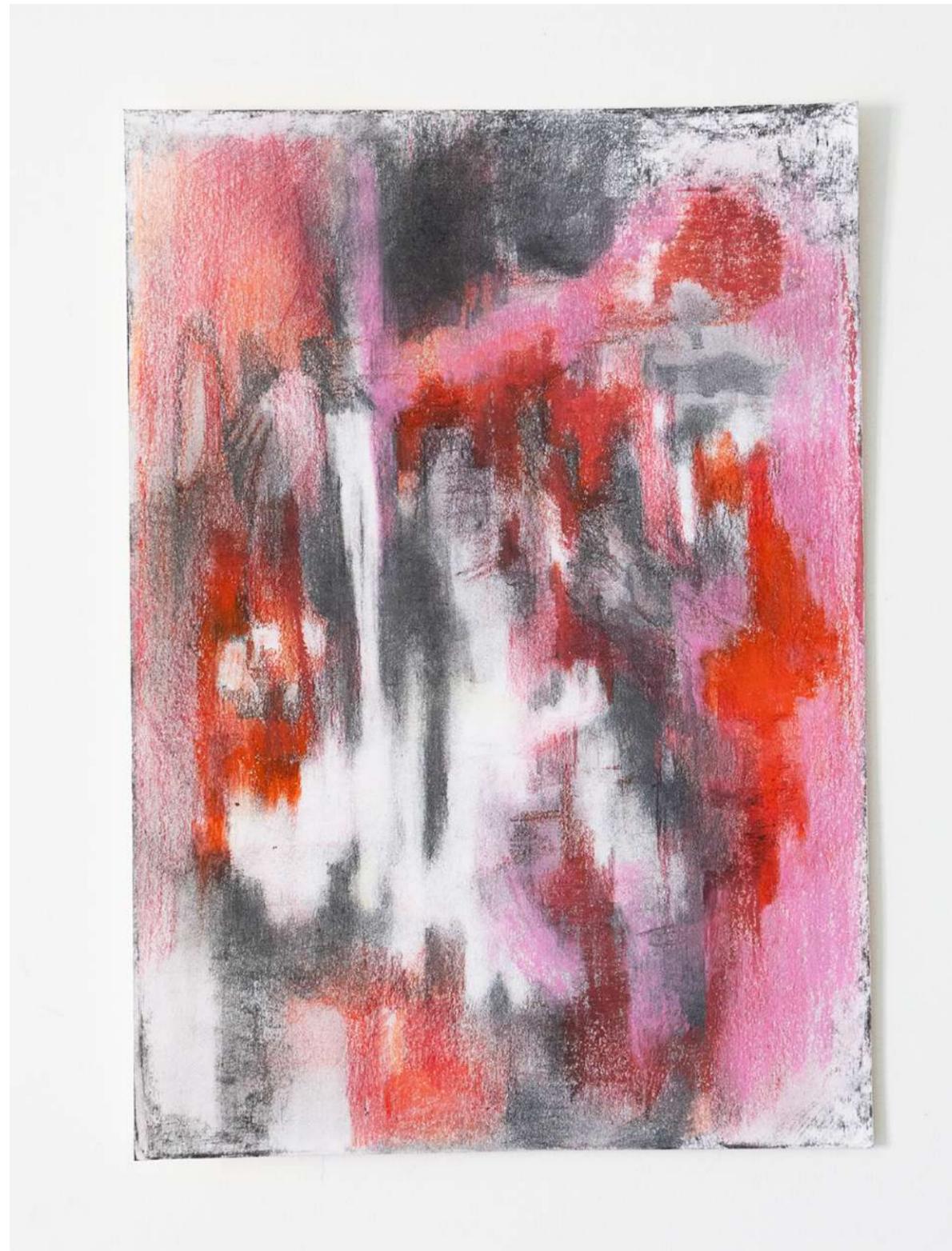
vocalés (5) ●
2025

Graphite, coloured pencils and oil pastel on paper.
30 x 42 cm



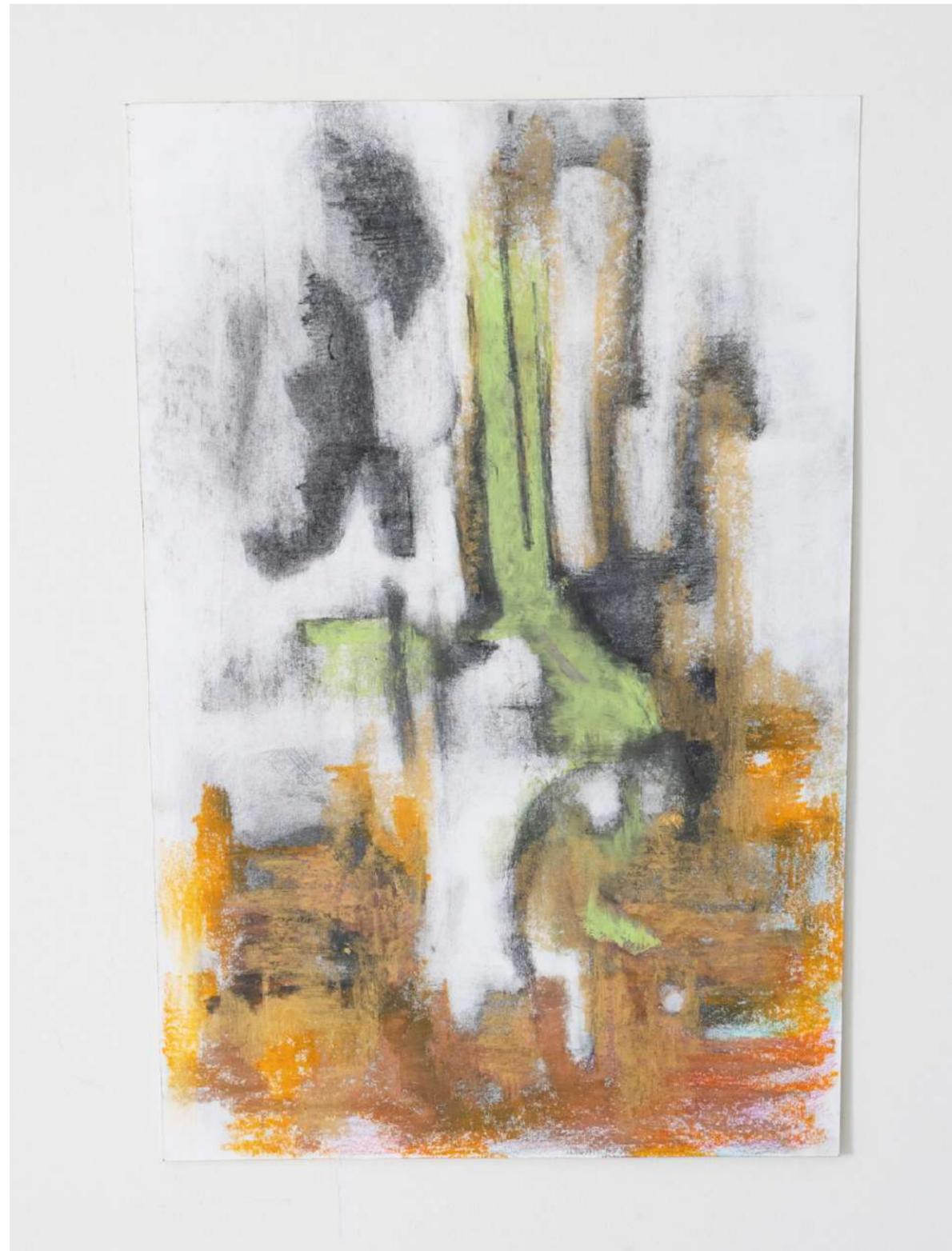
vocales (6)
2025

Graphite on paper.
30 x 42 cm



vocalés (7) ●
2025

Graphite, coloured pencils and oil pastel on paper.
30 x 42 cm



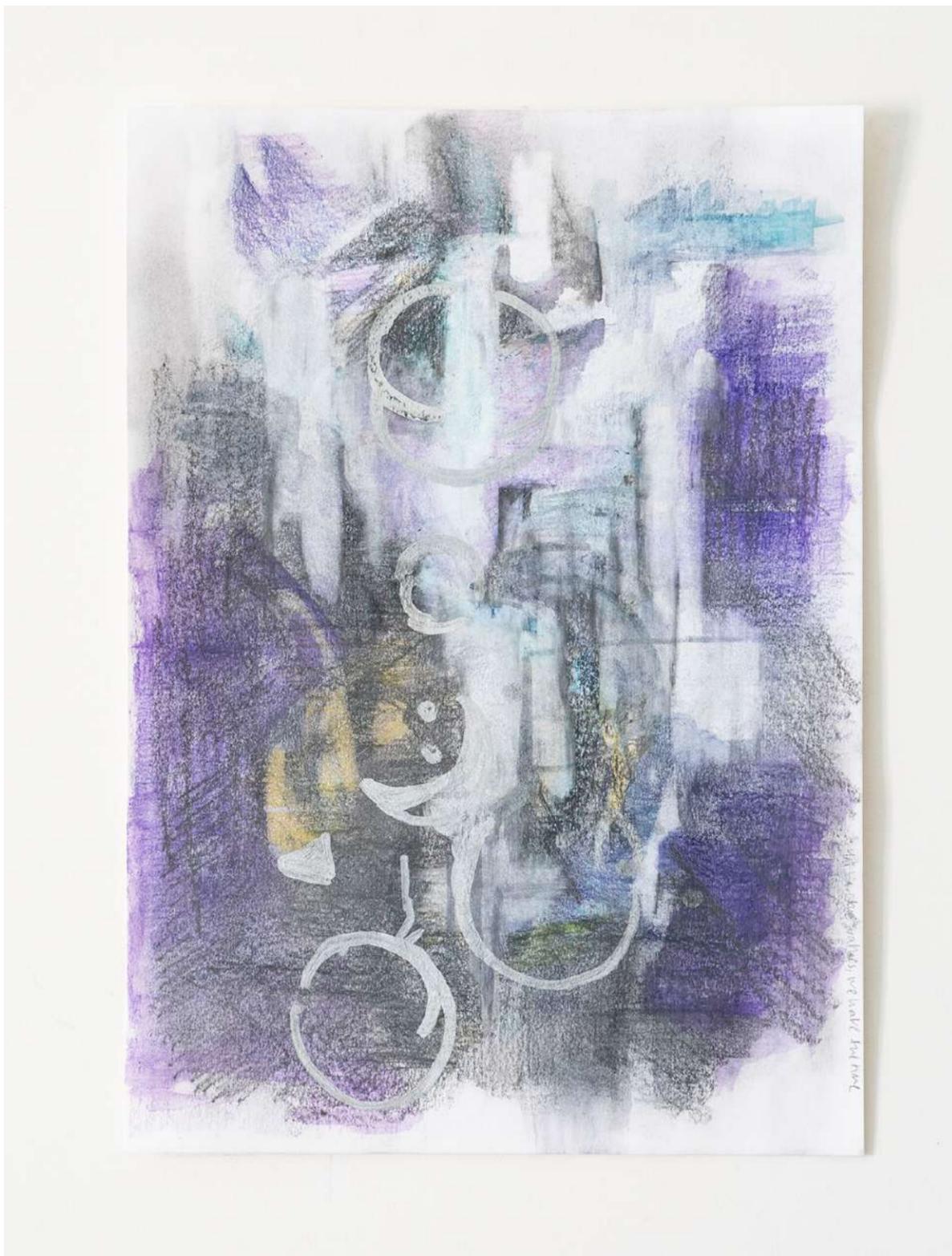
vocal (8) ●
2025

Graphite, coloured pencils oil pastel on paper.
30 x 42 cm



vocalés (9) ●
2025

Graphite, coloured pencils and oil pastel on paper.
30 x 42 cm



vocales (10) ●
2025

Graphite, coloured pencils, pastel and mirror paint on paper.
30 x 42 cm



vocales (11)
2025

Graphite on paper.
30 x 42 cm



vocalés (12)
2025

Graphite and coloured pencils paper.
30 x 42 cm



vocales (13)
2025

Graphite and coloured pencils on paper.
30 x 42 cm



vocales (14)
2025

Graphite on paper.
30 x 42 cm



The pens
2025

Oil on cotton, canvas panel.
300 gr/sqm medium grain, acid-free.
18.2 x 23.5 cm



The tobacco
2025

Oil on cotton, canvas panel.
300 gr/sqm medium grain, acid-free.
14 x 18 cm



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