

SPLIT

*LIMO*

21.11..24 – 01.12..24

*Angela Leyva*

AB

AB

B

A

B

A

B

A

tres velocidades / tres momentos  
/ tres ritmos

Currently, the work of Ángela Leyva manifests as a deep exploration of identity and memory, combining the emotional representation of distorted faces of patients with congenital disorders with the use of artificial intelligence technologies. Through a mixed technique that includes painting and machine learning, the artist invites the viewer to question the nature of existence, creating characters that challenge the boundaries between the human and the artificial. This fusion leads to a dialogue about the complexity of the human experience, where the real and the virtual intertwine, revealing the internal struggle and essence of identity in a constantly transforming world.

# SPLIT



*Based In Mexico City, Mexico [1987]*

She has appeared in numerous collective exhibitions in countries such as Colombia, Argentina, Chile and Spain. In Mexico, those presented in relevant forums such as the Rufino Tamayo Museum, the Museum of Mexico City and the Museum of Modern Art, among others, stand out. Individually, he has made six exhibitions. *Otredario* stand out. Actions for reinterpretation, at the Museum of Modern Art of the State of Mexico (2012) and *Black Bile*, at the *Textraño* Gallery, in Mexico City (2020).

Her work has been recognized in multiple painting competitions in Mexico: she received an honorable mention at the XVIII Rufino Tamayo Painting Biennial and the painting acquisition prize at the XXXVIII National Meeting of Young Art (2018); an honorable mention at the V José Atanasio Monroy Painting Biennial (2020); and the acquisition prize in the consolidated artists category in the fourth edition of the Lumen Art Biennial (2021). She has been a recipient of the Young Creators grant in the periods 2016-2017 and 2020-2021, a distinction awarded by the Ministry of Culture through the National Fund for Culture and the Arts. She has also been a beneficiary of the Program for the Stimulation of Artistic Creation and Development (PECDA) in the State of Mexico during 2011, 2012, and 2013.



From a technical aspect, [AB] derives from the formula created by Leyva, who trained GANs using datasets that integrate clinical images and her own paintings to generate AI models. From the visual translations, this formula [AB] represents an open and evolving phase in Leyva's research, where technical exploration and visual imagery intertwine, allowing her to unearth elements of AI and integrate them into her painting.

This language translates into two visual components: [ether], an enveloping mist, and [slime], a substance that seeps. These material and speculative elements are presented in three moments: A, B, and AB.

The component A is [ether], the *mist*. When the vapor deepens, a rhythm emerges, perceived only through an altered gaze capable of recognizing distorted entities that permeate the cartilage of these humanoid bodies. It is no longer water, earth, air, or fire, but an *impregnation* [in AB's body]. This imbibition process, by absorbing vapor nectars, swells stamens that increase in volume to give rise to a new organ.

The component B is *light*, introspective, diffuse, and sudden, almost transparent and of incomprehensible speed. In this phase, the present humanoids, affected by the reaction of impregnated vapors [ether], enter a state of *metamorphopsia*, a lapse in which forms inside and outside the paintings are misperceived. This moment of vision loss and spasm reveals new visions: twisted, undulating, or aqueous dimensions that transform the bodies present here.

AB is the result of the coercion between

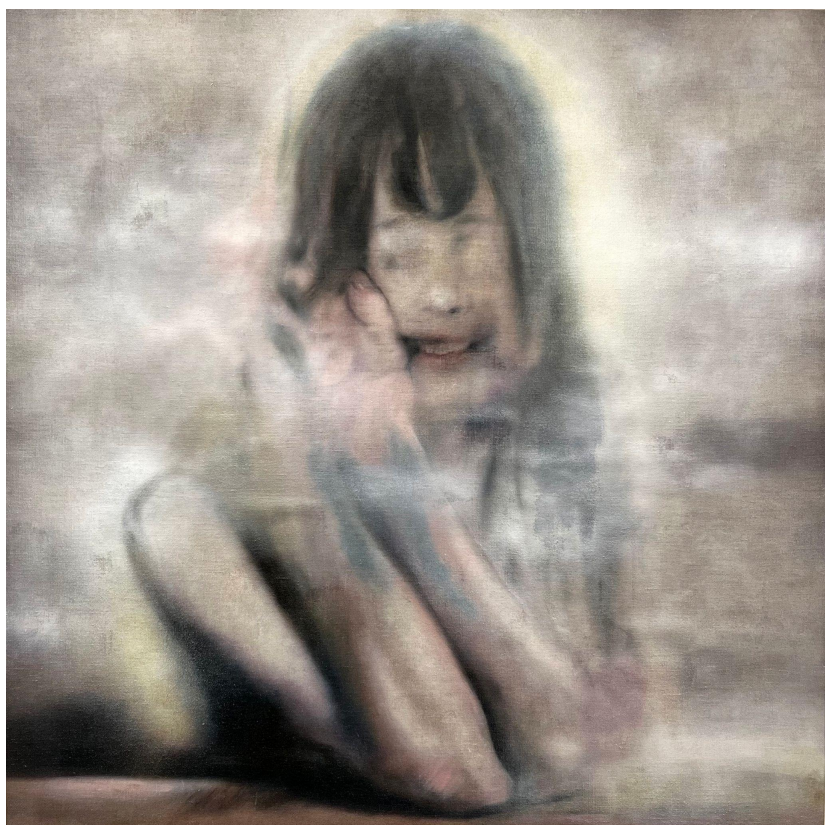
[A] *imbibition and*

[B] *metamorphopsia*

AB is, thus, a container of seeping cartilage and a distorting body. This reaction is called LIMO: a reactive substance that coerces A and B to form AB. Once the mist is impregnated and the reaction to ether becomes vaporous, slime emerges, seeping and overflowing at an ambiguous temperature. In this fluid reaction, bodies reconfigure and become vulnerable, emerging as something different, something seemingly fragile and mutable. Here, humanity blurs into the humanoid, giving way to pictorial forms that defy defined categories. At this point, we can no longer refer to a being "incompatible with life"; we are witnessing a cycle of absorption and distortion that confronts the unstable and unfinished, evoking a condition where matter reinvents itself in an [ether-not] process of transformation.

# SPLIT

Ángela Leyva



AB-A, 2024

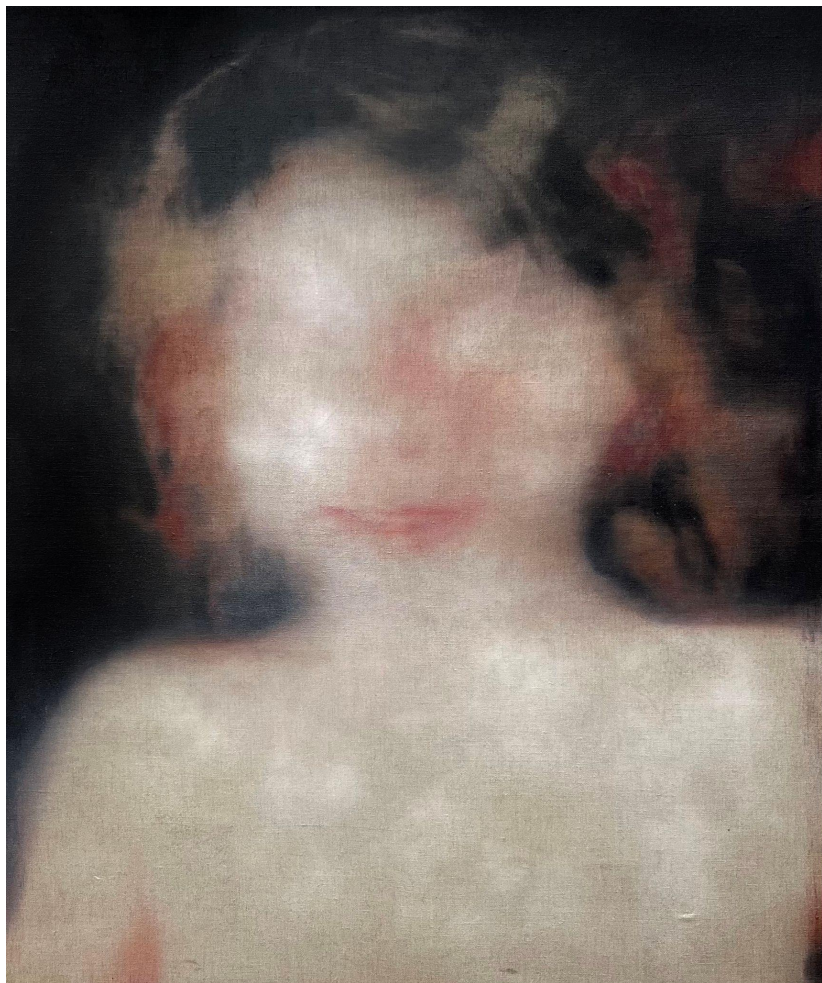
Óleo sobre lino

120x120cm

£4,500

# SPLIT

Ángela Leyva



AB-B, 2024

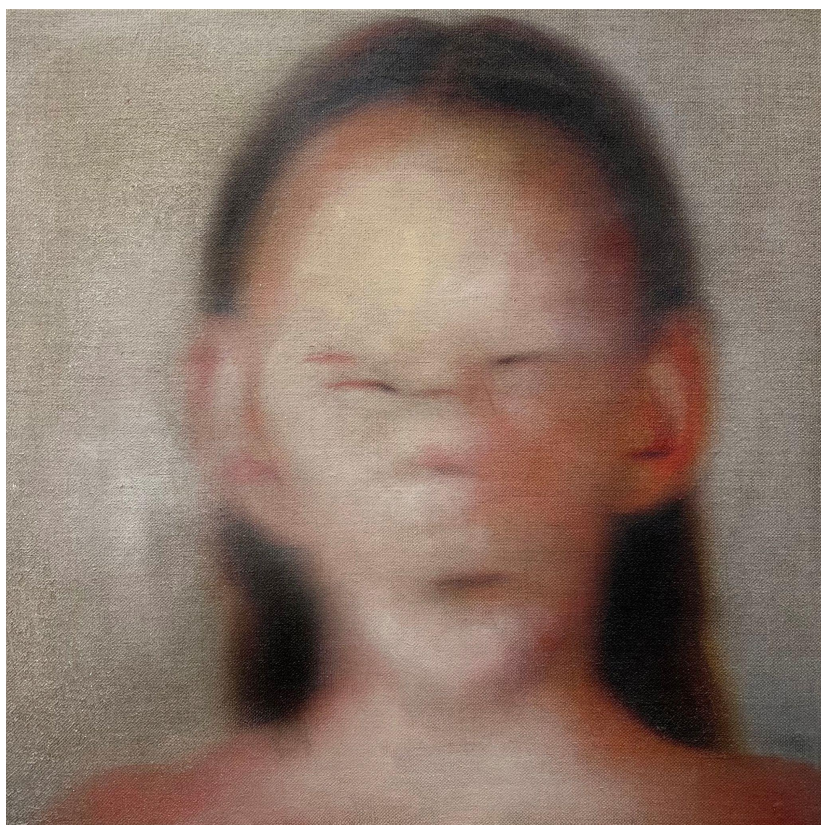
Óleo sobre lino

120x100cm

£4,000

# SPLIT

Ángela Leyva



AB-I, 2024

Óleo sobre lino

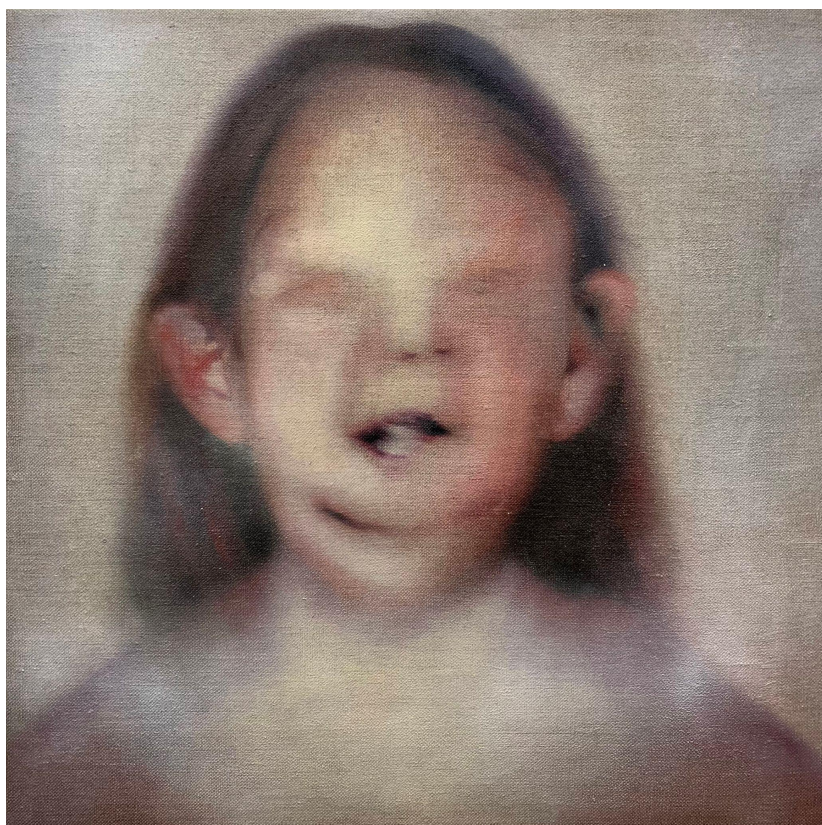
50x50cm

£2,000



# SPLIT

Ángela Leyva



AB-II, 2024

Óleo sobre lino

50x50cm

£2,000

# SPLIT

Ángela Leyva



AB-IV, 2024

Óleo sobre lino

50x50cm

£2,000

The readout is being printed. Slowly, very slowly.

From the amount of noise the printer is making, you'd think things might happen a little faster.

Little yelps and screeches.

Him & I are standing, watching the slip of yellow-green paper emerge, millimetre by millimetre, like a reptilian tongue, tentatively tasting the air.

I want to take a closer look, to read what's appeared, but I feel embarrassed, shy in front of the doctor.

I feel like she already finds me hasty, needy even, a clawing wannabe, unable to repress my base desires, unable to just get on with without, to find a non-medical solution, to adopt even.

The four of us are standing in abject silence, the Doctor's eyes dart toward me, discreetly, from the corner of her eye.

She looks pitying, pitying but also superior, safe in the knowledge that she wouldn't have this issue, that she wouldn't resort to these measures.

The screeching stops, the tongue is fully extended, the results lie in a tightly coiled spring.

After a beat, a long beat of baited breath, Doctor tears away the paper, squints her eyes, adjusts her glasses.

"Hmmm"

"Yes?"

"I see, interesting."

"Well? What is it?"

Making direct eye contact now, and smiling in a far too relaxed manner, the Doctor tells me that the results are inconclusive.

That more tests will be needed.

That my skin feels like a porcelain basin.

That ice cold water is rushing down, shimmering across its shiny white surface.

That my lips are stainless steel, and my teeth have washed away, deep inside my body and are scratching my insides, tearing it all out.

That I'm emptying, all organic matter, no blood, just sterilised planes and vacuum.

"Does that make sense?"

"Yes, of course." I say.

"I'll see you next week".

"Yes, next week is perfect."

Lying in the bath I turn the taps on, cold and hot, I put the plug in and feel the water begin to pool around the lowest contours of my body, the points of contact between me and the cold white surface.

Weeks pass, without word from the Doctor, and him & I, we circle each other like ghosts, unable to collide, talking in circles, ends left open - and yet somehow, amid the non-sequiturs, among the frayed edges of language, we reach the same conclusion, and we start communicating with our model, an outdated version, yet still filled with the knowledge of all recorded history, every digitised fragment, a container for all of humanity's sins and graces. We feed it, samples of our bodies and our minds, scraps of love and grief, teaching it longing and loss, showing it desire. We place her in the bath.

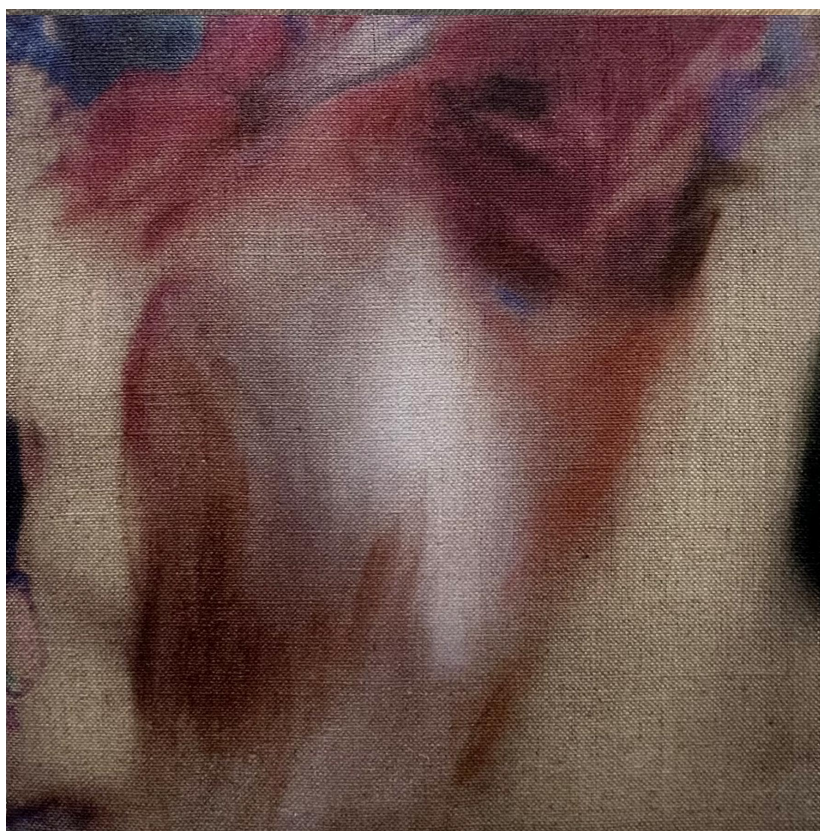
And our model, she starts to talk back. And we add to her, clumps of hair and scrapings of skin. Saliva samples, and bacterial cultures in agar jellies. We become reckless and wild with a frenetic need, piling organic matter around her, building up deposits until our model can no longer be seen, can no longer reply. But it doesn't matter any more, as the glistening surface, it wrinkles and pops, and she screeches with fermenting feelings of becoming.

And the phone finally rings, and we let it ring, we let it keep ringing. The appointment can wait.



# SPLIT

Ángela Leyva



AB-7, 2024

Óleo sobre lino

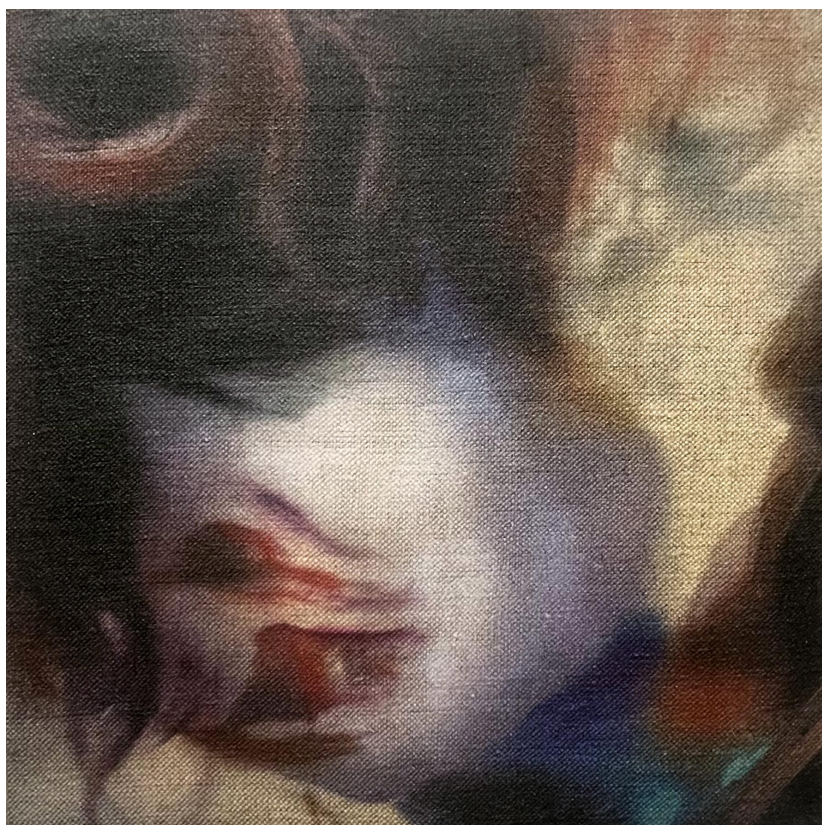
30x30cm

£1,600



# SPLIT

Ángela Leyva



AB-6, 2024

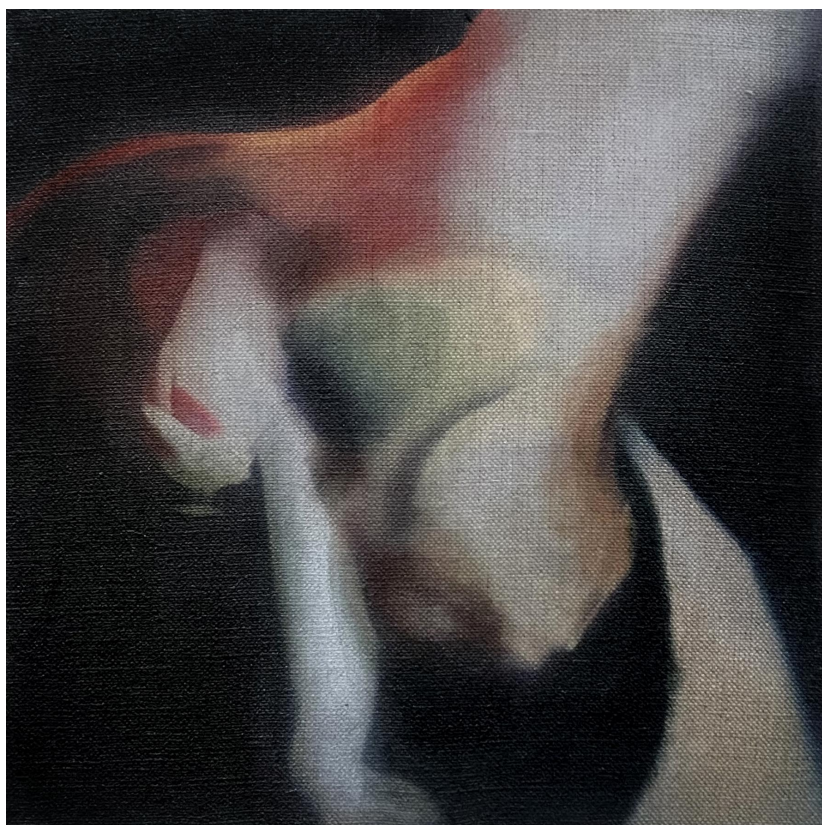
Óleo sobre lino

30x30cm

£1,600

# SPLIT

Ángela Leyva



AB-5, 2024

Óleo sobre lino

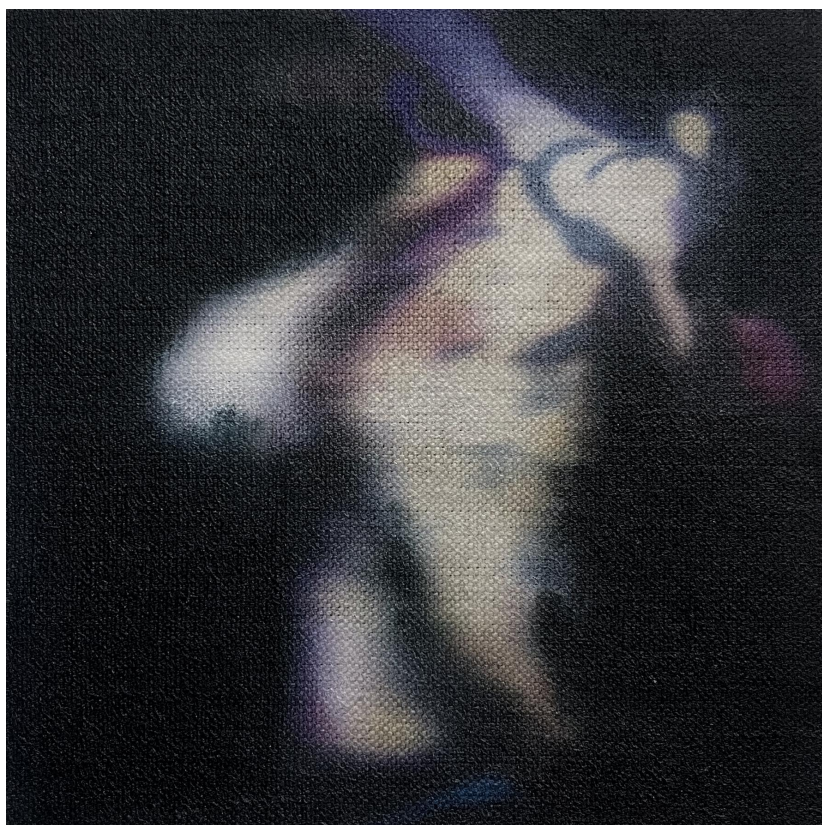
30x30cm

£1,600



# SPLIT

Ángela Leyva



AB-4, 2024

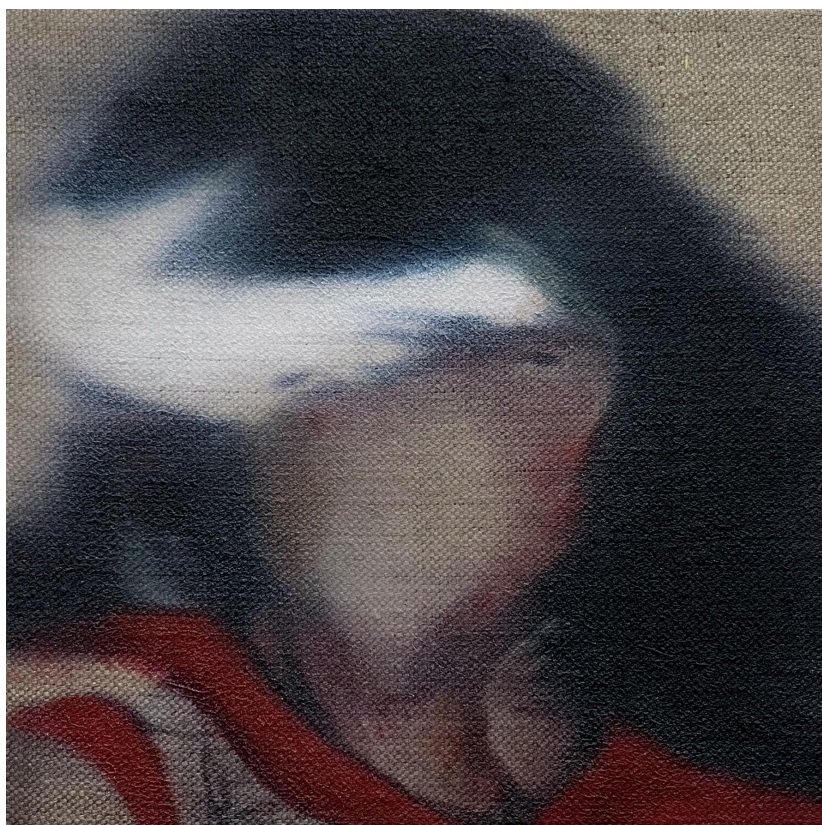
Óleo sobre lino

20x20cm

£1,300

# SPLIT

Ángela Leyva



AB-3, 2024

Óleo sobre lino

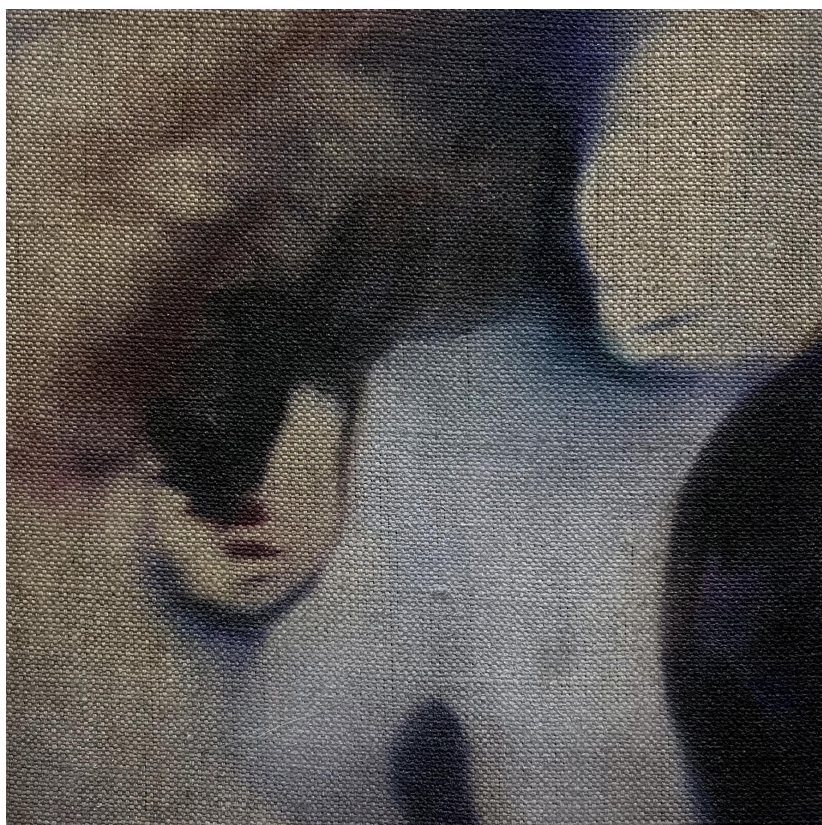
20x20cm

£1,300



# SPLIT

Ángela Leyva



AB-2, 2024

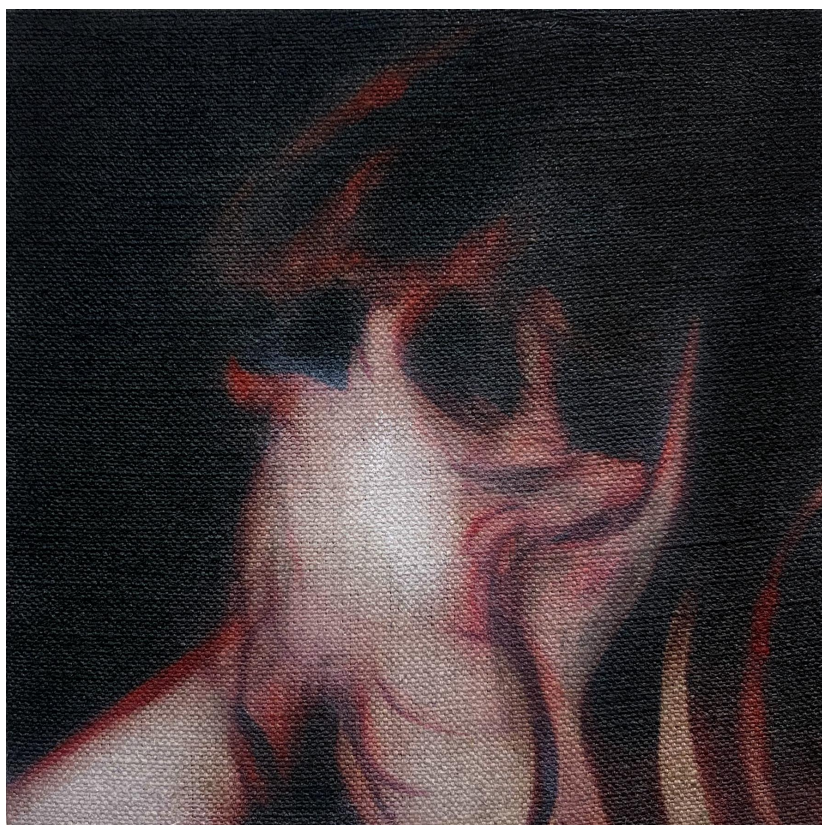
Óleo sobre lino

20x20cm

£1,300

# SPLIT

Ángela Leyva



AB-1, 2024

Óleo sobre lino

20x20cm

£1,300

# SPLIT

The exhibition will be open from everyday from the 20.11.24 to 01.12.24

12:00 - 18:00.

The venue is located at 62 Roman Rd, Bethnal Green, E2 0PG, London.

For sales enquiries & appointments contact  
Gallery Director Morgan Williams

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This Exhibition would not have been possible without the help and support from:

Alí Coteró - Curator

Yaiza Hernandez - Assistant Curator

Kaius Owen - Writer

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