

NEW TALENT: NEOTERICIS

FOUR ARTISTS
PLAYING WITH
THE EDGES
OF TECHNOLOGY



My name is Jonatham Michael (2024), Ella Fleck.
Courtesy of Season 4 Episode 6. Photo by Studio Adamson.



WORDS PAOLA LAFORGIA

Me vs. You (2024), Gregor Petrikovič.

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Small cell (2023), Ella Fleck.
Photo by Rob Harris.

ELLA FLECK

“Technology is a big term, sometimes I lose the meaning of it”, says Ella Fleck, the artist behind *Spray*, the exhibition held at London gallery Season 4 Episode 6. “Today we tend to forget that a pencil is also technology; technology is in everything we do”. Her practice explores how we behave as our interactions are mediated by technological advancements. The focus may rather be on tracing lines between ourselves and the things we have designed. She uses penetrative yet ephemeral media like scent, fog, and surround sound – “things that interrupt the body, things you can’t ignore but can’t place either”. Here, technology is both a medium in itself and a tool, “an underlying presence”.

Although her work ends up as big experiential installations, Fleck is a writer first. “I am interested in writing in an embodied way”, she states. For *Spray*, she wrote a character – a forty-year-old man stalking a woman named Gisele – then infiltrated online communities of men using pheromones for sexual coercion. The character is ultimately reanimated in the gallery through materials from her research, “filling up the room like a psychic space”. Fleck believes we are beyond the idea of a digital vs. a physical world; “Technology is human, designed by us and reflecting us”. The communities at the centre of her work interact online, but their intended actions are physical, sexual even.

“How can you feel a person without them being there? When does something become fiction? When does the transparent become visible? When does the psychic become physical? How does misogyny atomise? Can you taste emotion? Is technology even real?” These are the questions occupying Fleck’s mind.

<https://ella.zone> / @fleels



Sincerely, Victor Pike (2024), Gregor Petrikovič.

GREGOR PETRIKOVIČ

Petrikovič’s work revolves around themes of human connection and alienation, in what they call “the era of digital disconnect”. An artist and filmmaker with a background in philosophy and photography, Petrikovič began experimenting with new technologies and AI only recently, as their latest project, *Sincerely, Victor Pike*, took shape.

An archive of hours of phone-recorded voice notes of conversations with friends was first turned into “scripts of life” by an automated transcription tool. These scripts then became the basic guidance for AI-generated imagery. “At first, I wanted the AI to produce literal representations of the stories, but it resisted – refusing to generate certain concepts, distorting faces, shifting meaning. I eventually leaned into that resistance, embracing the hazy, dreamlike visuals it was giving me. In that sense, technology wasn’t just a tool. It became a collaborator, one with its own limitations, biases, and creative influence”, they explain.

While *Sincerely, Victor Pike* explores AI’s emotional potential, *Me vs. You*, a video installation made with Adam Cole, takes a more critical approach. Footage of a wrestling match between the artists is processed through a generative AI pipeline, but the depth-mapping technology fails to separate their bodies, revealing AI’s inability to interpret human interaction.

Using AI, Petrikovič saw themselves less as a traditional artist and more as a curator – someone who sifts through a large amount of output and picks what resonates. “I don’t see myself as a creative technologist. I am just interested in working with what is around me, with the times we live in”. At its core, their work is about the human experience.

gregorpetrikovic.com / @gregor_petrikovic

ZAYD MENK



nuclear football (2024), Zayd Menk.
Photo by Rob Harris.

A functional sculpture that serves as my primary computer, with PC components mounted to plywood and housed in a waterproof Peli case, attempting to exist simultaneously as both art object and tool.

Zayd Menk's practice explores tech as a medium, subject, and tool. They engage with it by dismantling it – both physically and conceptually – using electronic waste as their primary material. Their work often repurposes technological components in ways viewers cannot fully distinguish nor comprehend, and were never originally intended. This “deceptive functionality”, as Menk calls it, becomes “a form of resistance against predetermined technological narratives... A rebellion against the black box”.

At the core of their practice, lies an exploration of the ethical, social, and ecological implications of technological progress; “Obsolescence, extractivism, and the right to repair”. Menk raises questions about agency, value, and visibility, drawn to the contradictory nature of technological objects: simultaneously essential and disposable. “These objects embody complex global systems of production, consumption, and disposal”, Menk explains. “I am also fascinated by temporality – how different timeframes collide in a single technological object”.

Technology, for Menk, is a “hyperobject”; an omnipresent force shaping our era. Influenced by philosopher Timothy Morton, they explore the tension between the technological and the human, emphasising their entanglement within what Morton calls “the mesh” – the interconnectedness of all living and non-living things. The chaotic nature of Menk's installations’ “can be visually compelling, but also overwhelming,” the artist points out. “It's an attempt to mirror the cognitive overload and the vertigo felt in our accelerating technological environment. I hope [my] work confronts viewers with their place in the cycles of consumption”.

zaydmenk.com / [@zaydmenk](https://twitter.com/zaydmenk)

JANNE SCHIMMEL

Janne Schimmel's work explores the intersection of video game culture and the tangible aspects of gaming hardware. Engaging with both hardware and software, and drawing inspiration from homebrew and modding communities, Schimmel deconstructs technology physically and digitally. Their aim is to reveal the frameworks shaping our perceptions of technology, highlight overlooked narratives in the gaming industry, and challenge conventional video game storytelling. Schimmel reimagines the emotional, creative, and social possibilities of digital tools beyond functionality and corporate control.

To create their sculptures, Schimmel employs 3D printing and CNC milling, modifying the resulting forms by hand. These altered pieces are then 3D scanned back into the digital realm for further refinement, establishing “an ongoing dialogue between the virtual and the tangible”. Their process constantly shifts between digital and physical spaces, revealing the duality of being both. It is both a medium and the subject of Schimmel's work, as they point out “technology conditions our behaviours, emotions, and relationships; it shapes our interactions, both with itself and with one another”.

In the *Strange Loop* and *Projections* series, the artist examines how motion capture and emerging technologies digitise and re-physicalise emotions. “I am particularly interested in how feelings are altered, abstracted, and reinterpreted as they shift”, they note. Schimmel's work bringing digital emotions into the physical world and vice versa, and asks “how can technology foster connection rather than alienation?”

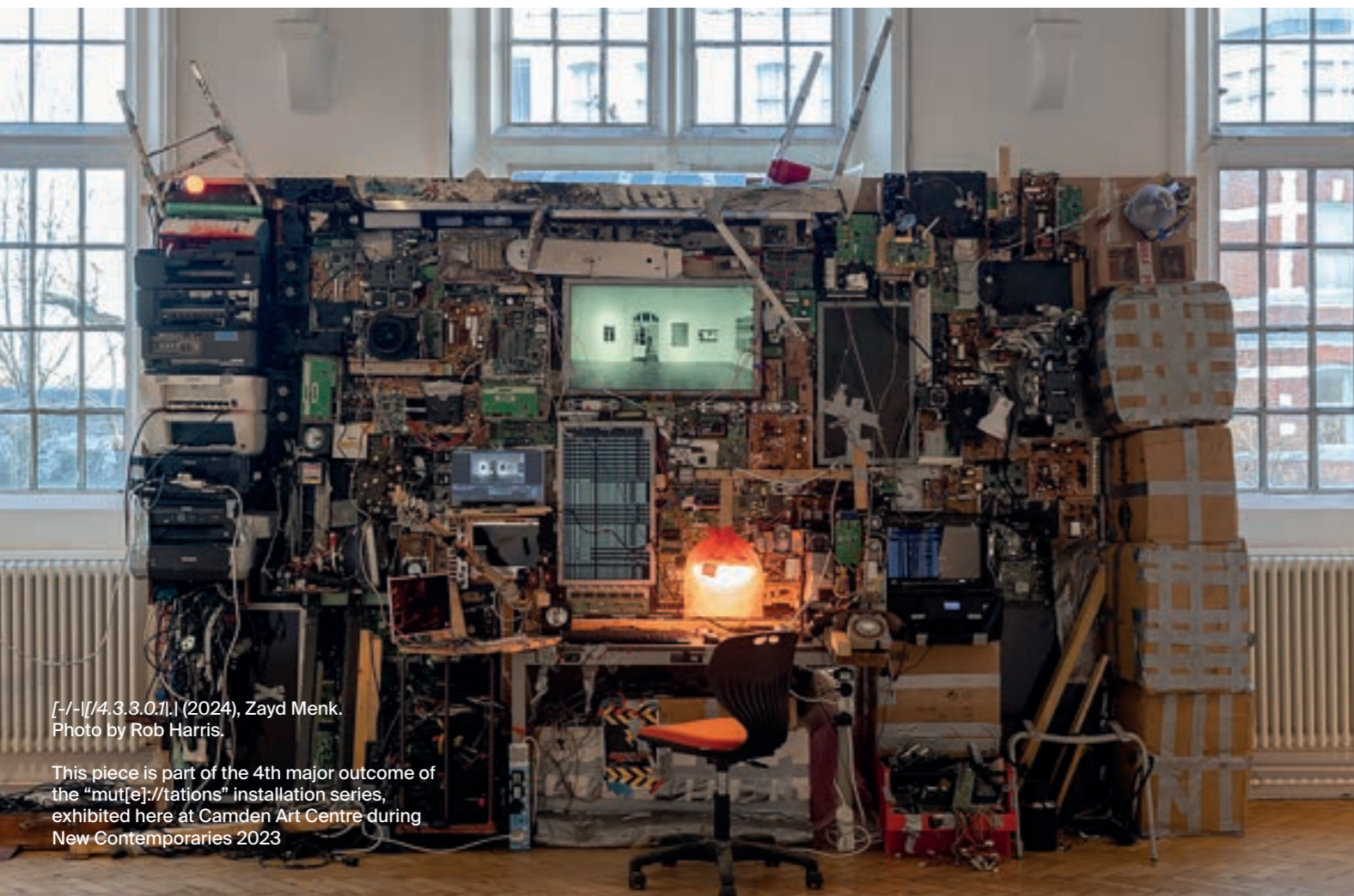
janneschimmel.com / [@janneschimmel](https://twitter.com/janneschimmel)



BUT CAN IT RUN DOOM (2025), STRANGE LOOP, Janne Schimmel.
Courtesy of SUPER DAKOTA. Photo by Adriaan Hauwaert.

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[-/|/4.3.3.0.1.] (2024), Zayd Menk.
Photo by Rob Harris.

This piece is part of the 4th major outcome of the “mut[e]//tations” installation series, exhibited here at Camden Art Centre during New Contemporaries 2023



BUT CAN IT RUN DOOM (2025), EXHIBITION VIEW, Janne Schimmel.
Photo by Adriaan Hauwaert.
Courtesy of SUPER DAKOTA.