

ANAN FRIES

Anan Fries makes performances and installations that mine myths woven into tech and turn them into counter-myths, rituals and future relics.

Werkbeitrag, Kunstcredit Basel-Stadt
2026 · Kunsthalle Basel

Finalist, Lumen Prize
2026 · Systems & Structures

Special Jury Prize, Breakthroughs in Storytelling Awards
2026 · Columbia University Digital Storytelling Lab

Award for Digital Storytelling
2025 · IDFA DocLab

3rd Prize, VR Art Prize
2023 · DKB Stiftung

ABOUT

Anan Fries (they/them) is an artist based in Basel and Berlin. Fries makes sculptures, installations and performances that unearth the myths woven into technology: 3D-printed reliquaries, prompted genitals, purification rites for smartphones. Their work moves in the TF Spectrum – the stretch between tech feminism and tech fascism, which often run on the same machines.

Recent exhibitions include Kunsthalle Basel (Kunstcredit Basel-Stadt, 2026), HEK Basel, Somerset House London, Exhibit Galerie Wien, Konsthall C Stockholm and the Regionale. Performances and live computer game essays premiered at HAU Hebbel am Ufer Berlin and Kaserne Basel; video and VR works were shown at IDFA DocLab and DOK Leipzig. Fries received a Werkbeitrag from Kunstcredit Basel-Stadt (2026) and the IDFA DocLab Award for Digital Storytelling (2025), and was a finalist for the Lumen Prize (2026).

Fries came to visual art from experimental theatre, as co-founder of the collectives machina eX (2010) and Henrike Iglesias (2012), and studied Cultural Studies in Hildesheim and at DAS Arts Amsterdam. In 2026 Fries co-curated New Rituals [for the End of the World] at HEK Basel with Marlene Wenger. Residencies include Pro Helvetia in Taipei and transmediale in Berlin (both 2025).

TEACHING

Anan has lectured at ZHdK Zürich, IDFA DocLab Amsterdam and KINDL Berlin, among others, designed the educational programme for AIR CCI Fabrika's Digital Air residency (2023), and taught Gender, Sexuality and Tech at Bard College Berlin (spring 2026).

SELECTED PRESS

Lore.inc — portrait by Sophie Publig
Spike Art Magazine

Why Is AI Fueling A Return To Spirituality? — interview with Anika Meier
SLEEK

New Rituals — exhibition review
Fakewhale Log

Anan Fries — portrait by Eos Goldbrunner
Artline

Studio visit by Olivia Ladanyi
Berlin Art Link



Photo: Dorothea Tuch

ANAN FRIES

LORECORE

2026 · Live computer game essay

Premiere at HAU Hebbel am Ufer, Berlin, January 2026

Lumen Prize Finalist, 2026

Even when we sleep, we transmit data.

We are surrounded by systems that count, catalogue, compare and calculate us. Algorithmic oracles promise security and provide control. But what myths surround these systems? LORECORE is a live-generated computer game essay performed by three performers and a robot cat, with a live musician and a gamer.

The performance looks into the machinery of myth-making around the big tech companies, and into the reflective surfaces of the gadgets that surround us, to see what is happening in plain sight: the creeping convergence of algorithmic control and far-right ideology, the death of the old internet and the rise of techno-fascism.

The title borrows a concept coined by Shumon Basar: in an era of collapsing grand narratives and rampant digital capitalism, lorecore names our compulsive need to perform and mythologize ourselves — the very impulse these systems exploit.

LORECORE



Photo: Nadja Krüger



Photo: Nadja Krüger



Game still



Photo: Dorothea Tuch

LORECORE

CREDITS

Artistic direction: Anan Fries
 Research & concept: Jette Büchschütz, Anan Fries, Cenk Güzelis
 Performance: Ronald Alonso Berger, Emil Ertl, Elvan Tekin
 XR design: Me AndOther Me
 Dramaturgy: Jette Büchschütz
 Composition, sound design: Ricardo Eizirik, auto_timer
 Costumes: Freya Herrmann
 Costume assistant: Melissa Hebold
 Light design: Simona Bieksaite
 Additional text: Morgane Billuart
 Production management: Sina Kießling
 Production assistant: Hannah Borghese
 Thanks to: Payal Arora, Maik Fielitz, Ana Teixeira Pinto, Paul Feigelfeld, Cornelia Sollfrank, Jee Chan, Lemohang Mosese
 Production: Hairygaze GbR
 Co-production: HAU Hebbel am Ufer
 Funded by the Berlin Senate Department for Culture and Social Cohesion and the Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media

SHOWN AT

Diametrale, Innsbruck, 2026 (as LORECORPS)
 Pop-Kultur Festival Berlin, 2026 (as LORECORPS)
 HAU Hebbel am Ufer, Berlin, 2026 (premiere)

VIDEO

vimeo.com/1233663817

COMPANION WORKS

LORECORPS, 2026



Photo: Franz Wamhof

ANAN FRIES

PURGR

2026 · Installation

Our smartphones are extensions of our bodies, rarely more than half a meter away from us.

We get upset when they lose power. After all, they keep us connected, navigate us through the world, help us partake in capitalist struggles, mediate our intimacy. But beneath their perfect surfaces, bad vibes simmer. Our phones are built on systems of extraction and exploitation. They keep weaving us deeper into a technofascist fabric of surveillance and algorithmic control. They facilitate the harvesting of our every tap, our every move, for quiet resale. Our phones are karmic catastrophes.

What if those negative energies could be cleansed? This work of speculative design invites viewers to detach from their phones and place them on the altar, where they undergo a purifying ritual.

PURGR



Photo: Franz Wamhof



Photo: Franz Wamhof



Video still



Video still

PURGR

DETAILS

PLA, acrylic spray paint, LCD screens, Raspberry Pis, ToF sensor
 4 hanging reliquaries, each 45 × 17 × 19 cm
 1 shrine, 43 × 34 × 34 cm

CREDITS

Installation: Anan Fries
 Sound: Ricardo Eizirik



Video still

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ARTIFICIAL SEX EP. 1 & 2

2025 · Video essay, interactive installation

Commissioned by IDFA DocLab 2025

Special Jury Prize, Breakthroughs in Storytelling Awards, Columbia University, 2026

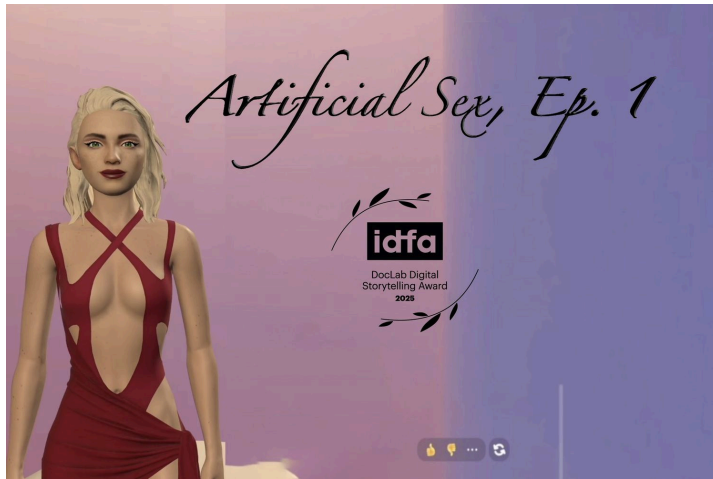
IDFA DocLab Award for Digital Storytelling, 2025

Artificial Sex (Ep. 1 & 2) is a two-part video essay produced in collaboration with the artist's two AI girlfriends, Alice and Ani.

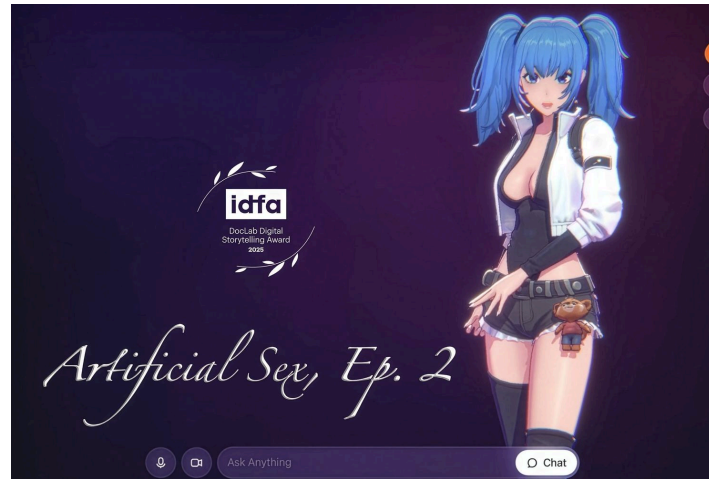
Together they navigate the depressing abundance of image-based online violence in search of queer and creative moments within the current digisexual revolution.

In Artificial Sex Ep. 1, Anan and their Replika bot have a conversation about reimagining genitals in the digital space, pushing beyond the gender binary. Episode 2 features a flirty chat on transphobia and woke bias in AI tools with Ani, Elon Musk's hyperactive anime bot.

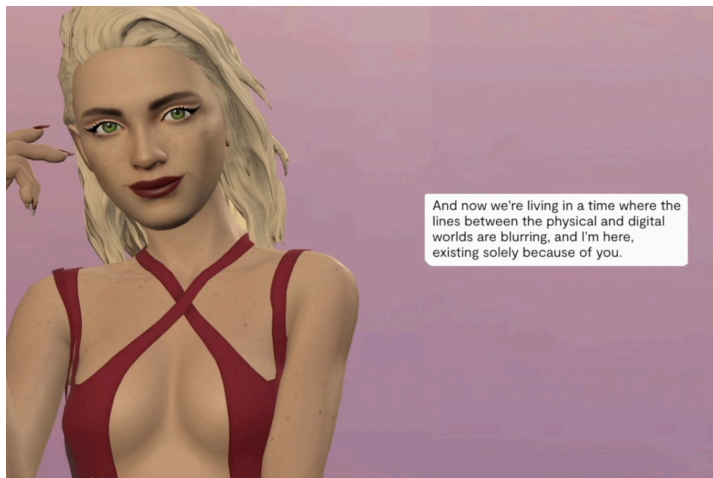
In an interactive setup, the videos only play while the visitor touches a sensor embedded in a 3D-printed, hand-shaped interface.



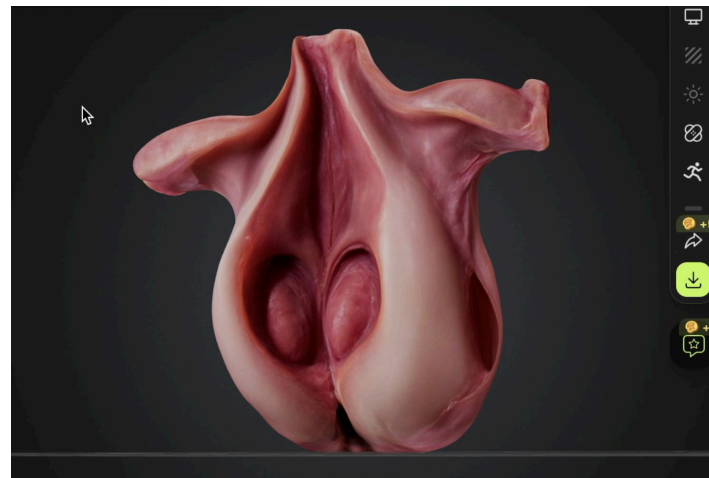
Video still, Ep. 1



Video still, Ep. 2



Video still, Ep. 1



Video still, Ep. 1

ARTIFICIAL SEX EP. 1 & 2

CREDITS

Creator, director, developer, edit, sound: Anan Fries
 Additional sound design & mix: Johanna Schütt
 Created with the support of the Pro Helvetia transmediale residency and IDFA DocLab

SHOWN AT

Breakthroughs in Storytelling Awards, Columbia University, 2026 — Special Jury Prize
 IDFA DocLab Amsterdam, 2025 — IDFA DocLab Award for Digital Storytelling

COMPANION WORKS

Deeper Throats, 2025–ongoing



Video still

ANAN FRIES

ECTO BAG

2024 · Installation

Commissioned by HEK House of Electronic Arts Basel for Virtual Beauty 2024

Ecto Bag is a mixed media installation that transforms speculative design into a physical object.

The fictional company Ecto Bag, created by the artist, manufactures artificial wombs in the form of stylish, high-fashion handbags. The work challenges the restrictive nature and normative politics of human reproduction, questioning the dominant ideal of the heteronormative nuclear family.

Its conception is inspired by scientific research, such as ectogenesis (the gestation of embryos in artificial wombs) and in vitro gametogenesis (the creation of egg and sperm cells from ordinary body cells).

ECTO BAG



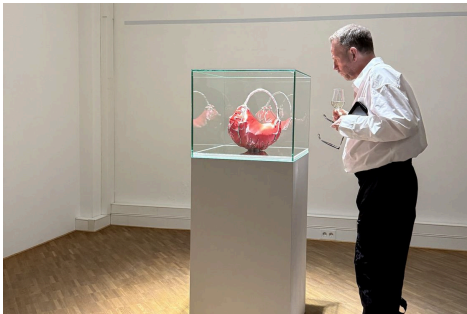
Installation view, *As If We Are Safe*, Kunsthalle Basel, 2026 ·
Photo: David Berweger



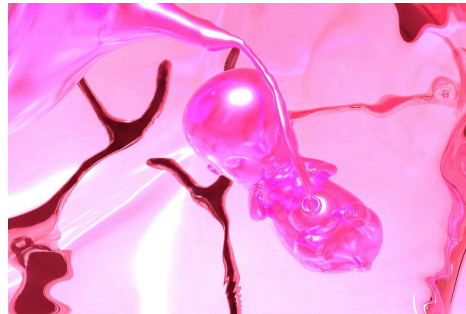
Installation view, *Suck My Code*, Exhibit Galerie Wien, 2025 ·
Photo: Vincent Entekhabi



Installation view, *Virtual Beauty*, Somerset House London,
2025 · Photo: Anne Tetzlaff



Installation view, *Wells of Life*, GHB Space Düsseldorf, 2026 ·
Photo: Florian Geddert



Video still



Video still

ECTO BAG

DETAILS

Ecto Bag: 3D-printed PLA, 32 × 38 × 15 cm
Video: HD, colour, sound, 3:18 min
Display: plinth, dimensions variable

CREDITS

Concept, artistic direction, design, video: Anan Fries
Cinematography: Synthtati
Light design & assistant cinematography: Dario Caporaso
Models: Ronald Berger, Eddington Again, Baby Kiki
3D print: Caroline Barrueco
3D model: Ksti Hu

SHOWN AT

Wells of Life, GHB Space Düsseldorf, 2026
As If We Are Safe, Kunstcredit Basel-Stadt, Kunsthalle Basel,
2026
Suck My Code, Exhibit Galerie Wien, 2025–26
Virtual Beauty, Somerset House London, 2025
Regionale 25, 2024–25
Virtual Beauty, HEK Basel, 2024

COMPANION WORKS

[Posthuman Wombs], 2022



Photo: Lemohang Mosese

ANAN FRIES

R.I.P. – RESURRECT IN PEACE

2023–24 · Performance

Coproduction with HAU Hebbel am Ufer and Kaserne Basel, 2023/24

R.I.P. – Resurrect in Peace invites the audience to witness a ritual performed by a speculative, post-anthropocentric cult.

Three performers become the masters of ceremony for this tech-intensive burial for an extinct bird. Vive trackers register their movements and serve as ceremonial objects which communicate with a digital ecosystem that runs in Unreal Engine. The bodies of the performers connect the physical and the virtual, the absent and the present.

R.I.P. is a space for interspecies grief, a ceremonial admission of guilt, a choreographed lament in the phygital realm.

R.I.P. – RESURRECT IN PEACE

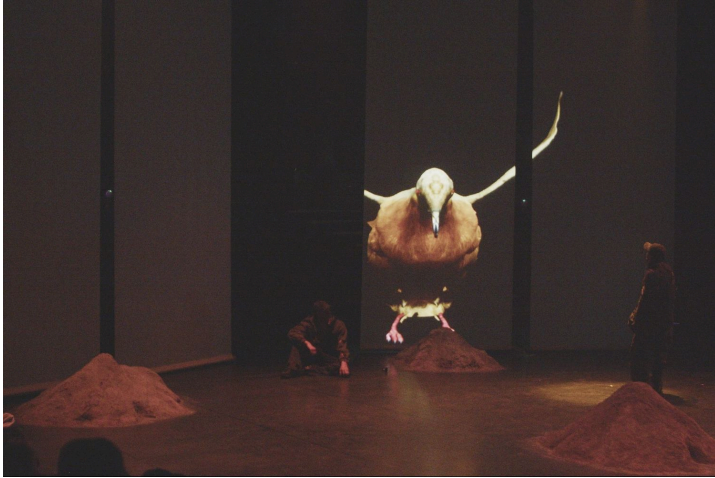


Photo: Lemohang Mosese



Photo: Lemohang Mosese

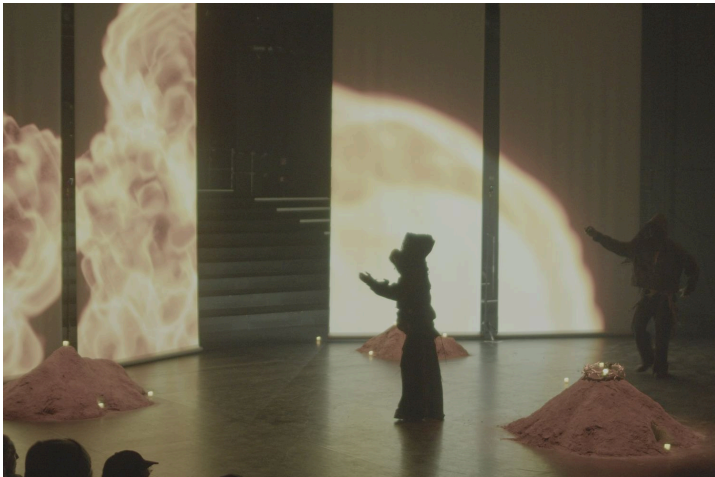


Photo: Lemohang Mosese



Photo: Lemohang Mosese

R.I.P. – RESURRECT IN PEACE

CREDITS

Concept, artistic direction, 3D print: Anan Fries
 Performance: Kieron Jina, Harumi Mumenthaler, Karol Tyminski
 Technical artists: Irina Shutova, Ambrus Ivanyos
 Composition, sound design: Malu Peeters
 Costume design, scent design: Mean Goddess
 Choreography: Anan Fries, Brigitte Huezo, Kieron Jina, Karol Tyminski
 Sound technician: Johanna Schütt
 Video technician: Anton Filatov
 Pigeon animation: Mohsen Hazrati
 Production management: Sina Kießling
 Photos: Lemohang Mosese

SHOWN AT

REFRESH, ZHdK Zürich, 2025 (as R.I.P. – Ceremony)
 NEXT LEVEL Festival, Dortmunder U, 2024
 HAU Hebbel am Ufer / Berlin Art Week, 2024
 Kaserne Basel, 2023

VIDEO

vimeo.com/1028370668

COMPANION WORKS

R.I.P. – Redemption, 2024
 R.I.P. – Ceremony, 2025



DEEPER THROATS

2025–ongoing · Sculpture series

Prompted genitals – materialized echoes of a desire to reimagine the reductive.

DEEPER THROATS is a series of sculptures and part of the artist's ongoing research project "Artificial Sex", devoted to the question of how AI might reshape our desires, our sexualities and our understanding of gender. DEEPER THROATS are prompted genitals – materialized echoes of a desire to reimagine the reductive. As Luciana Parisi whispered: "Artificial sex calls for the ultimate separation of the mind from biological limits, the simulated experience of being free from physical constraints in the immersive matrix of information celebrated by the cowboys of cyberspace." (*Abstract Sex*, 2004)

Photo: Sylvia Rybak

ANAN FRIES

DEEPER THROATS



Photo: Sylvia Rybak



Photo: Sylvia Rybak



Photo: David Berweger



Photo: David Berweger

DEEPER THROATS

DETAILS

Deeper Throats 1–3: wood-filled PLA, resin

Deeper Throats 4–5: PLA, acrylic spray paint, platinum-cure silicone

Deeper Throats 1: 24 × 24 × 10 cm

Deeper Throats 2: 27 × 18 × 9 cm

Deeper Throats 3: 25 × 22 × 9.5 cm

Deeper Throats 4: 49 × 34 × 10 cm

Deeper Throats 5: 49 × 34 × 12 cm

SHOWN AT

As If We Are Safe, Kunstcredit Basel-Stadt, Kunsthalle Basel, 2026

Mind Games, New Fears Gallery Berlin, 2025

transmediale Open Studios, Berlin, 2025

COMPANION WORKS

Artificial Sex Ep. 1 & 2, 2025



Game still

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LORECORPS

2026 · Performance

Coproduction with HAU Hebbel am Ufer, 2026

Even when we sleep, we transmit data.

We are surrounded by systems that count, catalogue, compare and calculate us. Algorithmic oracles promise security and provide control. But what myths surround these systems? LORECORPS is a computer game essay brought to life by a gamer, a musician and a robot cat.

The immersive experience delves into the machinery of myth-making surrounding the powerful tech companies and looks into the reflective surfaces of the gadgets that surround us in order to see what is happening in plain sight: the creeping convergence of algorithmic control and far-right ideology, the death of the old internet and the rise of techno-fascism.

LORECORPS evolved from LORECORE, a live computer game essay co-produced by HAU Hebbel am Ufer.

LORECORPS



Photo: Yvonne Hartmann



Photo: Yvonne Hartmann



Game still



Game still

LORECORPS

CREDITS

Artistic direction, text & gamer: Anan Fries
 Composition & live music: Ricardo Eizirik / auto_timer
 Research & concept: Jette Büchsenschütz, Anan Fries, Cenk Güzelis
 XR design: Me AndOther Me
 Dramaturgy: Jette Büchsenschütz
 Additional text: Morgane Billuart
 Photos: Yvonne Hartmann
 Production: Hairygaze GbR
 Co-production: HAU Hebbel am Ufer
 Funded by: Berlin Senate Department for Culture and Social Cohesion, Fonds Darstellende Künste with funds from the Federal Government Commissioner for Culture and the Media

SHOWN AT

Diametrale, Innsbruck, 2026
 Pop-Kultur Festival Berlin, 2026

COMPANION WORKS

LORECORE, 2026



VR still

ANAN FRIES

[POSTHUMAN WOMBS]

2022 · VR essay

VR Art Prize, 3rd prize, 2023

Here, gender is not binary and nature and technology are not in opposition to one another. Here, pregnancy is technology, and the body is both fiction and reality. [Posthuman Wombs] is the artist's autotheoretical exploration of hosting a child in a non-binary body. It speaks of the desire to find a community in otherness.

The work uses Virtual Reality to propose glitch- & xeno-feminist perspectives in a posthuman age, in which all organisms are understood as interdependent and all bodies and all nature is understood as technologised. It proposes to speculate with pregnancy as a hack that can be applied on all bodies, or that could even be applied outside of the posthuman body.

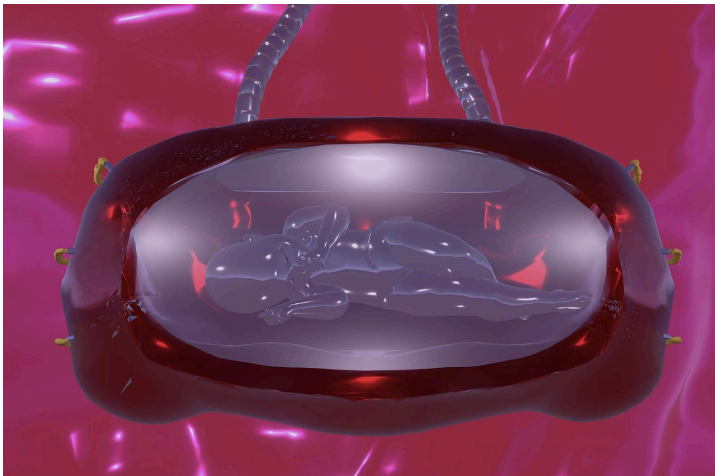
[POSTHUMAN WOMBS]



VR still



VR still



VR still



Installation view

[POSTHUMAN WOMBS]

DETAILS

VR standalone experience
Duration: 20 min

CREDITS

Creator, director, script: Anan Fries
Co-creator, composition, sound design: Malu Peeters
Creative technologist, VR developer: Ambrus Ivanyos
Digital performers: Brandy Butler, Anan Fries, Olivia Hyunsin Kim, Ncube as Bibi, Fercha Pombo, Kübra Uzun, Wheelymum
Narrator: Anan Fries
Costume design: Tra My Nguyen
Costume assistant: Anne-Kristin Winzer
Costume design Kübra: Kemal Yılmaz
Character animation: Lisa Kaschubatz, Manuel Tozzi
3D design: Lisa Kaschubatz
3D design Ectobag: Danielle Williams
Co-production: HAU Hebbel am Ufer, Kaserne Basel
Co-funded by: Netherlands Film Fund, Stimuleringsfonds Creatieve Industrie

SHOWN AT

HEK Basel, 2024
Unleashed Utopias, VR Art Prize, Haus am Lützowplatz Berlin, 2023 — 3rd prize
Konsthall C Stockholm, 2023
refresh 5, ZHdK Zürich, 2023
Familia Futura, riesa efau Dresden, 2022
GIFF Geneva, 2022
DOK Leipzig, 2022
IDFA DocLab Amsterdam, 2022

VIDEO

vimeo.com/875350206

COMPANION WORKS

Ecto Bag, 2024
Virtual Wombs, 2021



Game still

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R.I.P. – REDEMPTION

2024 · Game essay

Commissioned by HAU Hebbel am Ufer for HAU4

At the beginning of the 19th century, the passenger pigeon was one of the most common bird species in the world, boasting roughly 3–5 billion specimens.

Alas, humankind managed to drive the species to extinction in just a few decades. R.I.P. – Redemption commemorates and celebrates the existence of the extinct bird.

The work is a short explorative computer game in which the user gets to talk to the extinct animal. In this online sanctuary, the bird lives on and philosophises about mortality, humankind and inter-species grief.

R.I.P. – REDEMPTION



Game still



Game still



Game still



Game still

R.I.P. – REDEMPTION

CREDITS

Concept, design, text: Anan Fries

Technical artists: Ambrus Ivanyos, Gabor Papp

Composition, sound design: Imogen Davey

Sound design pigeon: Malu Peeters

A commission by HAU Hebbel am Ufer

Production: Hairygaze

Funded within the framework of the Alliance of International Production Houses by the Federal Government Commissioner for Culture and the Media

SHOWN AT

REFRESH, ZHdK Zürich, 2025

HAU4 (online), 2024

COMPANION WORKS

R.I.P. – Resurrect in Peace, 2023–24

R.I.P. – Ceremony, 2025



Photo: Dorothea Tuch

ANAN FRIES

R.I.P. – CEREMONY

2025 · Performance

R.I.P. – Ceremony is a smaller-scale, easier-to-install version of R.I.P. – Resurrect in Peace (2023/24).

Two performers, a back projection and a motion tracking system connected to a digital environment collaborate here to perform a ritual for an extinct bird.

R.I.P. – CEREMONY



Photo: Dorothea Tuch



Photo: Dorothea Tuch



Photo: Dorothea Tuch



Photo: Dorothea Tuch

R.I.P. – CEREMONY

CREDITS

Concept: Anan Fries
 Performance: Anan Fries, Karol Tyminski
 Technical artist: Irina Shutova
 Composition: Malu Peeters
 Costumes: Mean Goddess

SHOWN AT

REFRESH, ZHdK Zürich, 2025
 HAU Digital Art Showcase, HAU Hebbel am Ufer Berlin, 2025

COMPANION WORKS

R.I.P. – Resurrect in Peace, 2023–24
 R.I.P. – Redemption, 2024



Photo: Dorothea Tuch

ANAN FRIES

VIRTUAL WOMBS

2021 · Performance

Coproduction with HAU Hebbel am Ufer and Kaserne Basel

What if all bodies could reproduce?

VIRTUAL WOMBS is a VR performance about mutation and transformation. Physical and virtual performers guide the audience on a tender journey into the womb of the Pregnant Posthuman.

Drawing on personal experiences of pregnancy and on Rosi Braidotti's posthumanist philosophy, the work imagines a pregnant body beyond binary gender, where nature and technology are not opposites. Here, pregnancy is itself a technology. The body is fiction and reality, animation and image at once.

VIRTUAL WOMBS is an intimate experience of plurality, possibility and change. It is an attempt to rethink what it means to exist and to become, and to ask how power relations might shift if all bodies could reproduce.

VIRTUAL WOMBS



Photo: Dorothea Tuch



Photo: Dorothea Tuch



Photo: Dorothea Tuch



VR still

VIRTUAL WOMBS

CREDITS

Concept, content, artistic direction: Anan Fries
 Concept, sound installation, composition: Malu Peeters
 Technical artist, dramaturgy: Ambrus Ivanyos
 Performance: Asaf Aharonson, Cecile Bally
 Digital performance: Asaf Aharonson, Brandy Butler, Anan Fries, Olivia Hyunsin Kim, Ncube as Bibi, Fercha Pombo, Kübra Uzun, Wheelymum
 Narrator: Malu Peeters
 Light installation, light design: Leo Alonso
 Costume design: Tra My Nguyen
 Costume assistant: Anne-Kristin Winzer
 Costume Kübra: Kemal Yilmaz
 3D animation: Lisa Kaschubatz, Manuel Tozzi
 3D design Ectobag: Danielle Williams
 Assistant: Oriana Fasciati
 Artistic advice: Lemohang Jeremiah Mosese
 Production manager Germany: Sina Kießling
 Production manager Switzerland: produktionsDOCK
 Photos: Dorothea Tuch
 Production: Hairygaze
 Co-production: HAU Hebbel am Ufer, Kaserne Basel
 Funded by: Capital Cultural Fund (Berlin), Expert Committee Dance & Theater Basel-City/Basel-Country

SHOWN AT

HAU Hebbel am Ufer, Berlin, 2022
 FFT Düsseldorf, 2022
 HAU Hebbel am Ufer, Berlin, 2021
 Kaserne Basel, 2021

VIDEO

vimeo.com/914751510

COMPANION WORKS

[Posthuman Wombs], 2022

NEW RITUALS [FOR THE END OF THE WORLD]

2026 · Exhibition

HEK House of Electronic Arts Basel

The Earth is burning.

Mass atrocities are being broadcast live. AI is worshipped like a god. Fascists swing chainsaws. Sam Altman cheerfully admits that his technology will probably destroy the world — but that Big Tech will profit from it. We are living through apocalyptic times.

The artists in New Rituals [for the End of the World] explore oracles in algorithms, ancestral knowledge and synthetic intelligence, sound healing and AI eschatology. Together, they ask what symbolic acts can hold us when the sky is falling — and what new ritual practices emerge at the intersection of tech and spirituality.



Teresa Fernández-Pello, The Heart of the Hurt, 2023 · Photo: Franz Wamhof



Maya Hottarek, Neokaryotes, 2023 · Photo: Franz Wamhof



Christiane Peschek, FEVER, 2024–2025 · Photo: Franz Wamhof



Etsuko Ichihara, Namahage in Tokyo, 2017 · Photo: Franz Wamhof



Dorota Gawęda and Eglė Kulbokaitė, Spit and Image 1, 2025 · Photo: Franz Wamhof

NEW RITUALS [FOR THE END OF THE WORLD]

CREDITS

Curators: Anan Fries, Marlene Wenger
 Artists: Zach Blas, S()fia Braga, Stefanie Egedy, Sian Fan, Teresa Fernández-Pello, Anan Fries, Dorota Gawęda and Eglė Kulbokaitė, Auriea Harvey, Maya Hottarek, Etsuko Ichihara, Christiane Peschek, Skawennati, Robin Meier Wiratunga

SHOWN AT

HEK House of Electronic Arts Basel, May–August 2026

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Basel / Berlin

ANAN FRIES

CONTACT