



ISABELLE KONRAD

PORTFOLIO

INFO

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Isabelle Konrad (born 1998, Weißenhorn) is a media artist and director. She works with film, installation, and performance, exploring power relations, physicality, and resistance.

ARTIST STATEMENT

My work asks how power inscribes itself into the body, how conventions, norms, and social expectations prescribe what we can do and who we are allowed to be. The questions that guide me move within feminist, affect-theoretical, and identity-political debates. Who do we listen to? Whose pain is recognized? How is memory passed on and distorted? My projects emerge between compulsion and desire, between conformity to rules and whatever chafes against them.

My practice is research-based and, at its core, collaborative. I invite positions from artistic, scientific, and political fields who bring not only their professional expertise but their own perspective, their own physicality, their own experience into the project. Research, textual work, and discursive approaches are not merely a preliminary stage but an integral part of the collaborative process.

I work across a broad spectrum of media, from video, photography, performance, text, and extended reality, which often condense into spatial, participation-oriented forms. Through immersive installations, interactivity, and performance, I weave viewers into the work so that they become an active part of it. I deliberately work with stereotypes as material, deploying them, overstressing them, reversing them. In doing so, I draw on seemingly familiar formats, spaces, and aesthetics, sometimes inviting, sometimes with biting humor. The effect of recognition creates closeness, and it is precisely within this closeness that friction arises. I call this productive disruption.

In my current project FURIE, I am developing an atlas of female rage that conceives five archetypal figures as energetic states of female anger, in images, video, sound, and performance. The project examines pictorial traditions that pathologize and aesthetically format female emotion.

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FURIE

FURIE is an artistic research project that develops a visual and auditory language for female anger. Through photography, video, performance, and sound, the project gives rise to five archetypal figures, a collective chorus of screams, and a growing digital atlas of female anger.

The project is open and participatory in nature: workshops, image research, and performative experiments invite participants to explore their own anger, contribute to the project, and make it visible. All results are documented in this atlas, a publicly accessible digital archive in the form of a knowledge graph—a networked map of knowledge—that is currently being developed and continues to grow. The atlas straddles the line between documentary research and the production of artistic counter-narratives and is conceived as a living feminist archive. It examines how female anger is silenced by society and how it can be reclaimed as a collective political force.

Project page: <https://www.isabelle-konrad.com/en/furie>

INFO

2026

**Multimedia, Artistic Research
in Progress**

[Documentation: Simmering](#)

PW: SimmerlKnc26



MEMORIES ARE CRACKED AND FRAGILE FRAGMENTS

“Memories Are Cracked and Fragile Fragments” is an artistic research project by Isabelle Konrad that explores her grandfather’s photographic archive from the Nazi era. The project examines mechanisms of the transgenerational transmission of trauma through artistic practice. The central research method is the performative manipulation of the photographs: painting over, cutting up, collaging, and reenacting the images. These experimental interventions are filmed and documented.

The project develops a “speculative archive” situated between historical research and artistic speculation, and positions itself within the discourse of postmemory (Hirsch, 1997) as well as transgenerational trauma transmission (Danieli, 1998). It explores how unresolved trauma is passed down across generations and how it shapes contemporary political developments.



ICAN'T DANCE

"When there's no time left to dance. When the body can't. When there's no space for it."

"I Can't Dance" transforms the invisible rituals of care work into choreography. The performers—mostly women—repeat gestures associated with housework—making beds, cooking, cleaning—until they become dance.

The performance asks: What makes movement dance? Who decides which movements are worth seeing? These everyday gestures perform essential work, yet they are barely noticed and do not count as work. Through rhythm and repetition, they shift from invisible routine to visible choreography.

And the pauses reveal what lies beneath these ritualized daily movements: exhaustion or even anger.

"I can't dance" is the first part of the performance triptych "I can't (dance/rest/nothing)" about care work, resistance, and collective care, which is expanded in the third part by a digital interface through which the audience composes a collective manifesto of language and sound in real time.

INFO

2025

Performance

10:00 min

Video: [here](#)

Tanzareal Karlsruhe Dec 2025



THE SWEAT & BEND SHOW

In the “Sweat & Bend Show,” the audience becomes part of an absurd fitness workout that satirically exposes the logic of a meritocracy. The trainer pushes her performers through absurd multitasking on the treadmill: running, working, talking on the phone, signing documents—all at the same time. Afterward, the audience gets active themselves: squats and stretching exercises for the capitalist system. With biting humor, plenty of stress, and music, the show asks: Who are we actually optimizing ourselves for?

INFO

2025

Performance

8:00 min

Video: [here](#)

DADA FEST Sep2025

Circus3000 Dec 2025



IT'S OKAY NOW

"It's okay now" is an autofictional video installation by Isabelle Konrad and Gloria Müller. The work explores questions of origin, identity, and self-representation through the practice of remembering. Archival material, fictional scenes, and personal performances intertwine to form a narrative structure that oscillates between reality and fiction.

In addition to the video installation, the project includes an interactive performance in the form of a tea ceremony, during which visitors are invited to share their own memories and join a chain of associations. The tea is prepared in a samovar and shared collectively as a ritual act of connection and reflection.

INFO

2025

Video, Installation,
Performance

25:10 min

Video: [here](#)

HfG Karlsruhe Sep/Oct 2025

Uqbar Berlin June 2025

BBK Karlsruhe August 2025

ZKM Karlsruhe April 2026



ANIMA MORALE

“Anima Morale” is an interactive fulldome show that depicts a possible version of the year 2081. The project combines video, technology-based interaction, and performance into an immersive experience.

Through 360-degree projections, the audience is immersed in the lived realities of twelve different characters living in various parts of the world. KIME, an artificial intelligence, guides the journey through this future. Viewers actively shape the course of the story: via a web app, they make collective decisions that determine which stories they see and which they do not. Each vote alters the narrative and reveals the consequences of previous decisions. As a result, every performance creates a unique experience drawn from 100 possible storylines.

“Anima Morale” brings complex global issues to life—from climate change and social injustice to questions of democracy. The show invites reflection on one’s own values, poses urgent questions, and creates space for discussion. Its message: Change is possible.

INFO

2024

XR Project (FullDome)

in Progress

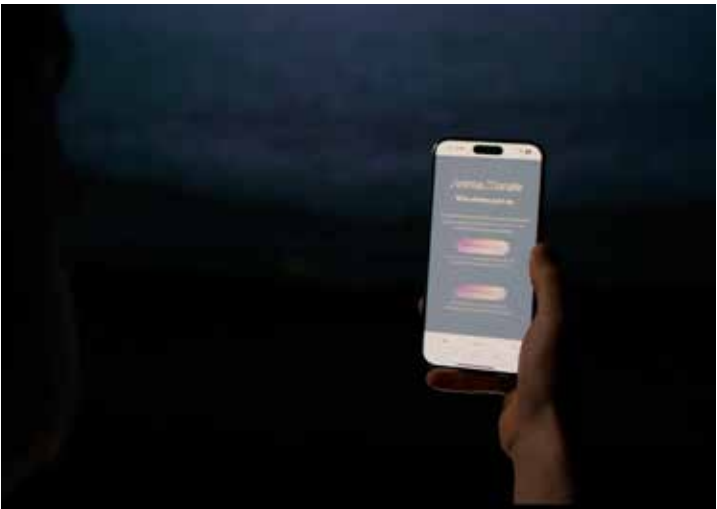
Video: [here](#)

www.anima-morale.com

Nominiert für den

[AUREA Award 2026](#)

[Produced by HOLOMENTUM GmbH](#)



PARANOIA

Paranoia tells the story of Fay, a young woman who is confronted with the embodiment of her fear: the incubus—a nocturnal demon that appears in dreams and haunts its victim. Between light and darkness, control and loss of control, a psychological chamber drama unfolds, marked by inner turmoil.

The film is based on director Isabelle Konrad's personal experiences with anxiety disorder and explores the question of how to learn to live with fear without being completely consumed by it.

“Paranoia” approaches this theme with poetic, dark imagery, expressive lighting, a modular synthesizer soundtrack, and the intimacy of a deeply personal perspective. The film understands anxiety not as something to be overcome, but as a complex emotional state—intense, overwhelming, sometimes paralyzing, yet at the same time a starting point for self-reflection and transformation.

INFO

2024

Feature Film

4:3, 2k, Arri Alexa Mini

46:23 min

Trailer: [here](#)



PILE OF REMAINS

“A Pile of Remains” is a site-specific performance on the artificial island of Sacca San Mattia near Venice—a 40,000 m² wasteland covered in industrial waste. Most of the materials here come from renovation work and artisanal production: glass, ceramics, clay, tiles, and shards that were once valuable but are now forgotten and discarded. No one takes responsibility for this legacy, and so it contributes to the creeping pollution and poisoning of the water in the lagoon, threatening the fragile ecosystem.

The work connects this ecological loss with the decline of traditional Venetian craft industries, which are increasingly being displaced by expanding mass tourism. In a live performance, Isabelle Konrad combined image projections, spoken word, and sound to create a multi-layered echo of decay, cultural loss, and ecological neglect. A QR code installed on site provides permanent access to information about the effects of pollutants on the lagoon.

INFO

2022

Performance, Installation, Video
Documentation Video: [here](#)

Sacca San Mattia, Venice May 2022



SATT

“Satt” is a performative video work that explores the condition of not being heard. Its starting point lies in political and social discourses surrounding climate change and social justice – shaped by endless words, empty promises, and a lack of consequences.

The work addresses the powerlessness of having only language as a means of resistance while real tools for action are missing. Between frustration, censorship, and speechlessness, it creates an image of collective overwhelm caused by stagnation and the refusal to listen.

INFO

2022

Video

Video: [here](#)

Museum für Brot & Kunst, Ulm 2022



PURPUR

Purpur was inspired by the 2017 FFA study Gender and Film, which reveals systemic gender inequality in the film industry. Building on these findings, her own research, and interviews with industry professionals, Isabelle Konrad developed a screenplay that serves as a multi-layered commentary on structural discrimination and power imbalances in cinema.

The film explores the complex relationship between victim and perpetrator. In a hyper-stylized, surreal world, “Purpur” challenges both the characters and the audience to question ingrained viewing habits and industry norms. How do power structures arise? How can they be dismantled to achieve gender equality?

The protagonist, Isana, lives in a controlled film world reminiscent of The Truman Show. Each character is given a predetermined script from birth—hers is a love story. All are puppets, pulled by invisible strings, until Isana begins to resist. Her resistance shatters the artificial world around her and confronts the system and the silence it enforces. Beneath its operetta-like surface, the film reveals a disturbing and highly topical reality.

INFO

2022

Feature Film

Shooting Format: Digital, Arri Alexa

Aspect Ratio: 2,54:1

104 min

Trailer: [here](#)

Mannheim Arts and Film Festival 2022

Boden International Film Festival 2022
“Best Woman Filmmaker”

Atlantic Bridge Film Festival 2023



I, TERRORIST

“I, Terrorist” questions stereotypical notions of perpetrators, algorithmic profiling, and media narratives surrounding the concept of terrorism. The sound installation presents ten anonymized testimonials from people who have come under suspicion of terrorism due to racial profiling — people who themselves thought they could never be terrorists.

The installation resembles an interrogation room: visitors can look out of the box into the exhibition space through a two-way mirror and observe the other visitors, while no one can see inside. On the mirror surface, visitors see themselves, accompanied by the subtitle “I could never be a terrorist.”

The work addresses why certain bodies are perceived as potentially dangerous while others never come into focus, and reflects on visibility, power, privilege, and the dangerous logic of automated control systems.

INFO

2021

Installation, Sound

10.09.2021–24.04.2022

Part of the group exhibition

‘Mindbombs’ at Kunsthalle Mannheim

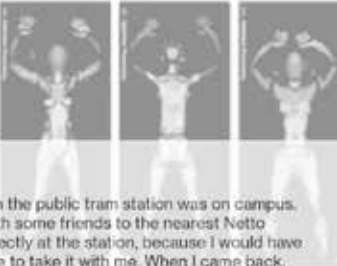


Reports - „Me, Terrorist“
anonymized victim statements

Kunsthalle Mannheim, 2021

detained victim testimony 001

I was 12 years old. I was visiting a school in which the public tram station was on campus. One Friday morning during my break I walked with some friends to the nearest Netto supermarket. I left my school bag on the way, directly at the station, because I would have returned immediately and it was too heavy for me to take it with me. When I came back, two police officers were standing by my backpack. The police confronted me and I told them that the backpack was mine and that I was a pupil at the school. The police had been called because of suspicions of a terrorist attack. Despite my explanation, they insisted on searching me and my backpack as well as taking down my name.



POLITICAL MAGNETISM

Political Magnetism is an experimental video essay examining the invisible forces that shape crowds and generate collective movement.

Drawing on Franz Anton Mesmer's concept of "animal magnetism" and Aby Warburg's iconographic Mnemosyne Atlas, military parades, protest gestures, and choreographed pop performances are montaged through found footage and a newly composed sound layer and interrogated for their political energies—who gives the first impulse, and who follows?

Created in collaboration with Philippe Mainz

INFO

2021

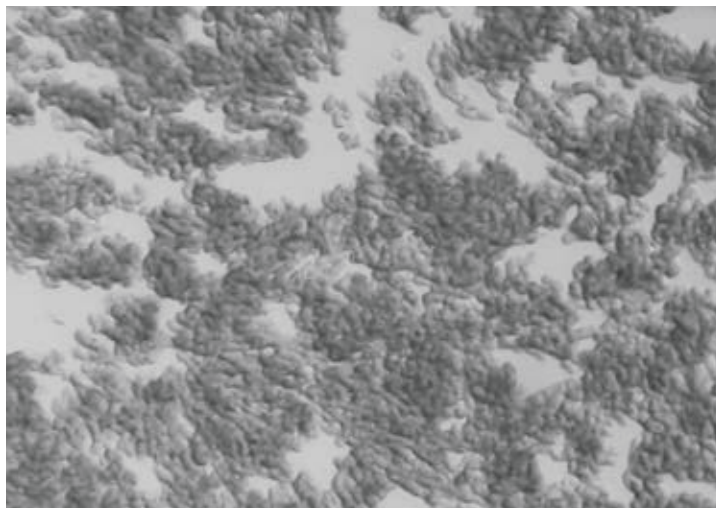
Video Essay

5:24 min

Video: [here](#)

20.01.2022

published in Online Journal,
Issue One: Political Bodies



HEUTE HATTE ICH EINE KRISE

“Today I had a crisis” is a photographic, textual, and cinematic exploration of Isabelle Konrad’s personal experiences during the COVID-19 pandemic. The works document thoughts, moods, and impressions. Confined to her room, her inner self, her head, images emerge of a state between boredom, frustration, exhaustion, depression, and a defiant humor that always surfaces when things get too dreary.

The work poses central questions: What does it mean to experience a crisis? Do people need crises — and does an artist perhaps need crises in order for something new to emerge? What happens when a crisis is over — does the next one simply follow?

The performance “Spaghetti in Abschnitten (mit Josephine Leicht)” (Spaghetti in Sections (with Josephine Leicht)), shown at Kulturnacht Ulm 2021, addresses monotony, memory, and lack of social contact during the pandemic, accompanied by a fragmented soundscape.

INFO

2021

Photography, Video, Performance

9:30 min

Shortfilm Krisis: [here](#)

04.09.2021–18.09.2021

Solo exhibition

at Galerie Tobias Schrade, Ulm

