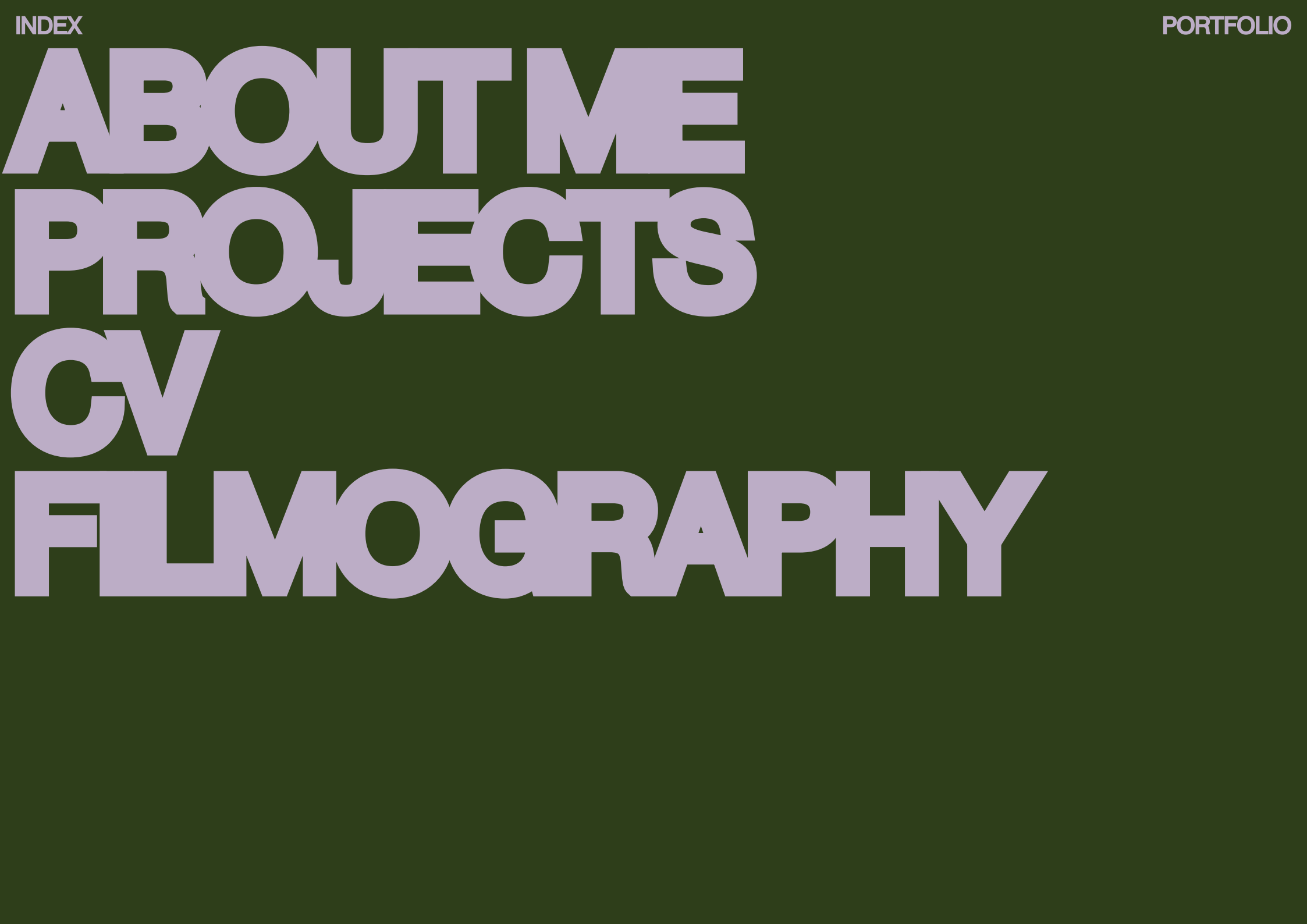


ISABELLE KONRAD





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ISABELLE KONRAD

PORTFOLIO

ABOUTME

PORTFOLIO

ABOUT ME

Since I was ten years old, the camera has been my means of expression. I film, photograph, and experiment with images, movement, and language. Early on, I realized that this medium is more than just a tool for me: it's a mirror, an amplifier, a form of resistance.

My work revolves around the question of what it means to be human. I'm interested in how external influences – social, political, spatial – affect the body and mind. How bodies relate to one another. How closeness or distance forms.

I'm often part of my own works – my body becomes a means of communication: in performances, self-portraits, as a character, an image, or a fragment.

I work in fiction, but also occasionally in documentary formats – analog and digital, physical and theoretical. Research plays a central role in my process. I work with numbers, statistics, and academic texts – even when the outcome turns out surreal, ironic, or provocative.

I'm drawn to structures, to power, language, and images. To the construction of reality – and how art can manipulate it.

I see art as a collective process. I work across disciplines, seek dialogue with others, and integrate different perspectives into my projects. Through collaborative thinking and production, new forms often emerge – ones that defy clear categorization, and that's exactly what fascinates me.

As a filmmaker, my focus is on fictional cinema. I'm interested in new narratives, alternative production methods, and collective processes. I work as a screenwriter, director, and producer – constantly searching for hybrid forms between cinema, theater, and installation.

My art is often personal, but never private. It is an attempt to share and an invitation to think, to feel, to disagree.

INFOS

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PROJECTS



2024

FILM

IT'S OKAY NOW

'It's okay now' is an autofictional short film that portrays the journey of Isabelle and Gloria through their past. Through memory and archival material, they explore the complex connection between heritage, identity, and collective memories.





IT'S OKAY NOW

FILM

IT 'S OKAY NOW

It's okay now is my autofictional media art diploma project – a collaborative work with Gloria Müller, deeply interwoven with our memories, origins, and identities. At its core lies the practice of remembering – as reflection, as dream, as an attempt to grasp the past. Through fictional scenes, documentary material, and personal archives, a narrative form emerges that oscillates between reality and fiction. My body becomes a vessel of memory, a medium of enactment:

To what extent is our self-image shaped by the stories we tell?

How does memory transform through repetition and artistic processing?

In this project, I see myself not only as a director or author, but as a mediator of a fragmented self. Autofiction allows me to create both closeness and distance – it renders my experiences negotiable.

Part of the work is an interactive performance in the form of a tea ceremony. Visitors are invited to write down memories, share them, and become part of an associative chain. Meanwhile, tea is prepared in a samovar – a ritual pause, a shared moment of warmth and remembrance.

It's okay now is more than a graduation project to me. It is a moment of self-location. An artistic, emotional, and physical confrontation with what has been – and with what remains of it, once it is told.

INFOS

2024

Film, Installation

Diploma

together with Gloria Müller

25:10 min

[Video: here](#)

HfG Karlsruhe Sep/Oct 2025

Uqbar Berlin June 2025



2024

FILM

PARANOIA

When Fay comes face to face with the embodiment of her fear, a battle between resistance and acceptance begins. Paranoia is a psychological chamber drama about self-acceptance and inner turmoil.





Paranoia tells the story of Fay, a young woman 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 play unfolds, centered on inner turmoil.

2024
Movie
4:3, 2k, Arri Alexa Mini
46:23 min
[Trailer: here](#)

The film is based on the director's personal experience with an anxiety disorder and explores the question of how one can learn to live with fear without being entirely consumed by it. Paranoia approaches this theme with a poetically dark visual language, expressive lighting, a modular synthesizer soundtrack, and the intimacy of a deeply personal gaze. The film does not present fear as something to be conquered, but as a complex emotional state – intense, overwhelming, sometimes paralyzing, yet also a point of departure for self-reflection and transformation.



2023

ART DIRECTION

BY THE SEA

“By the Sea” is a poetic music video that transforms Ella Fall’s intimate journey through the longing for motherhood into a visually abstract narrative.





BY THE SEA

By the Sea is a music video for the musician Ella Fall. In her song, she processes the deeply personal experience of the longing for motherhood and the setbacks along the way. I had the honor of translating this story into a reduced and abstract visual form, consciously avoiding stereotypical imagery. Instead, we created an intimate atmosphere that plays with the elements of water, air, confinement, and openness.

- Director: Isabelle Konrad
- Director of Photography: Jonas Sommer
- Scenography: Josephine Leicht
- Camera Assistant: Sophie Reissfelder
- Lighting: Jonas Sommer
- Story Concept: Isabelle Konrad
- Cast: Mariella Schelch
- Costume Design: Mariella Schelch
- Make-up & Hair: Kerstin Koch
- Still Photography: Anika Koppenstedt
- Design, Layout & Artwork: Heike Hansen
- Editor: Jonas Sommer
- Colorist: Jonas Sommer
- Production Assistants: Kerstin Koch, Anton, Nadja, Hendrik
- Music & Lyrics: Ella Fall
- Piano: Florian Brettschneider
- Synth & Percussion: Chris Kling
- Produced, Recorded & Mixed by: Chris Kling, Klangkantine Studios, Darmstadt
- Mastered by: Zino Mikorey, Berlin

INFOS

2023
Music video for Ella Fall
4:53 min
Video: [here](#)



2022

MEDIA ART

PILE OF REMAINS

A Pile of Remains is a site-specific performance on the industrial wasteland of Sacca San Mattia (Venice, IT) that confronts environmental decay and cultural erosion through projections, spoken word, and sound.





PILE OF REMAINS

INFOS

Sacca San Mattia is an artificial island near Murano (Venice, IT), created from industrial waste and construction debris. Today, it is an unused area of around 40,000 m²—a dumping ground that has become an invisible yet growing threat to the Venetian Lagoon.

2022

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

The island consists of remnants – things once produced, used, and discarded. Traces of human presence and abandonment. A Pile of Remains picks up on this idea, exploring the tension between presence and absence, between beauty and destruction. The performance asks what consequences arise in a place where pollution occurs unchecked and inscribes itself into the ecological balance.

Sacca San Mattia, Venice May 2022

The soil contains alarming levels of lead, silver, and arsenic – well above guideline values. Though the contamination is still considered harmless to humans, traces have already been detected in microorganisms like mussels.

The island feels haunted: by the ghosts of a bygone culture, the history of Murano's glass industry, Venice's endless construction sites – and by humanity's careless treatment of nature. Responsibility remains vague. In 2015, a businessman was charged, but to this day there are no clear accountabilities or plans for ecological restoration.

On my first visit, I heard glass crunching beneath my feet with every step. The ground sparkled like a shimmering carpet of shards. Scattered among it: plastic debris, metal scrap, abandoned objects – a dystopian scene with a strange poetry. And in between: rabbits darting through the surreal setting. A place like a dark fairytale , full of beauty, sorrow, and decay.

The performance took place on site: photo collages of the terrain were projected onto textile surfaces, accompanied by a spoken text reflecting my impressions and research. A sound collage of field recordings played in echoing intervals. As a lasting element, a QR code was installed, linking to a website with further information on the island's environmental issues a lingering reminder of a repressed reality.



2022

FILM

PURPUR

"Purpur" is an experimental film about gender roles in the film industry, telling the story of a character who rebels against an outdated image of women and an exploitative system.



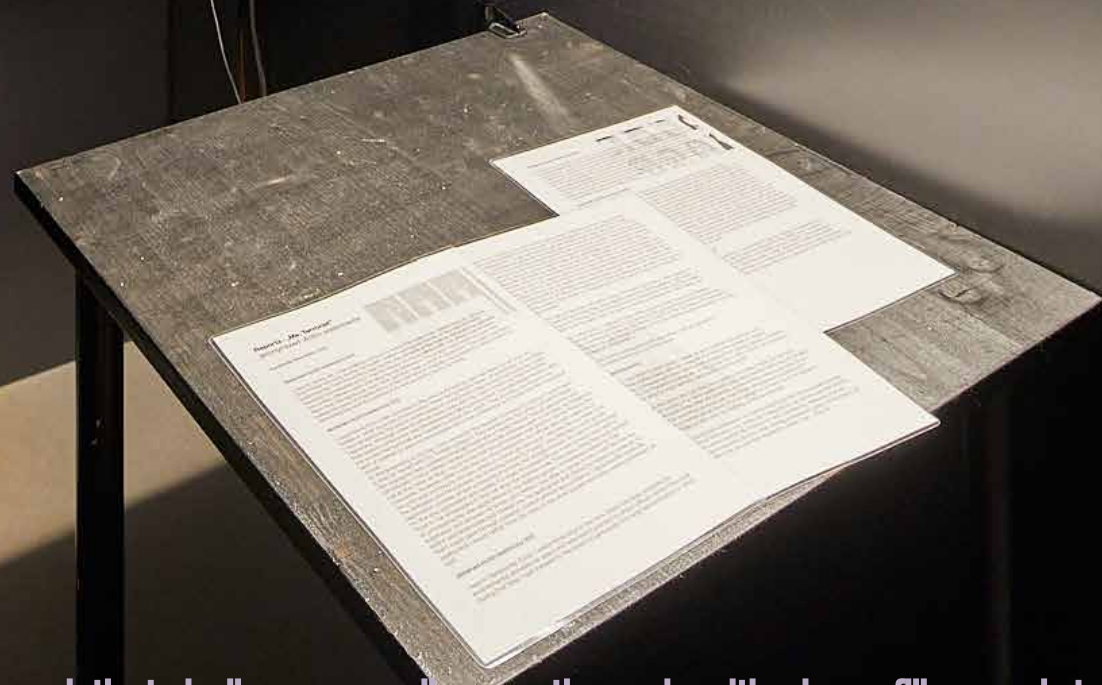


PURPUR		INFOS
<p>“Purpur” was inspired by the 2017 FFA study Gender and Film, which exposed systemic gender inequality in the film industry. Drawing on its findings, my own research, and interviews with industry professionals, I developed a screenplay that serves as a multi-layered commentary on structural discrimination and power imbalance in cinema.</p> <p>The film doesn't depict an individual fate or propose clear solutions. Instead, it explores the complex relationship between victim and perpetrator. Set in a hyper-stylized, surreal world, Purpur challenges both its characters and audience to examine embedded viewing habits and industry norms. How do power structures form? How can they be dismantled to achieve gender equity?</p> <p>The protagonist, Isana, lives in a controlled film world reminiscent of The Truman Show. Every character is assigned a script from birth. Hers is a romance. All are puppets pulled by invisible strings until Isana starts to resist. Her rebellion cracks the artificial world around her, confronting the system and the silence it demands. What happens when familiar clichés no longer serve their purpose?</p> <p>Purpur uses tropes and stereotypes only to unravel them. Characters lose their romance and function when stripped of their glossy surfaces. Isana defies the outdated ideal of womanhood and dismantles its kitsch, revealing a horror underneath, a purple deluge.</p> <p>A seemingly glamorous, romantic world becomes a tense space of collision between perpetrators and victims, mirroring the creative industries after the “Me Too” reckoning. Isana embodies the disillusionment of a dream turned toxic, ostracized, disregarded, and ultimately rebellious.</p> <p>In a system ruled by fear and egoism, everyone becomes a perpetrator. Purpur asks who holds responsibility in such a world and what role cinema plays in shaping it. Beneath its operetta-like surface, the film reveals a disturbing and timely reality.</p>		2022
		Movie
		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

2021

MEDIA ART

ICH, TERRORIST*IN



I, Terrorist is a performative text work that challenges media narratives, algorithmic profiling, and stereotypes of threat, questioning which bodies are marked as dangerous and why.



#say
their
names

Fatih Saraçoğlu

Sedat Gülbüz

Sait İhsan Hışmet

Mehmet Kurbani

Ali İzzet Polat

Özgür Güllü

Aras Karpaz



I could never be a terrorist



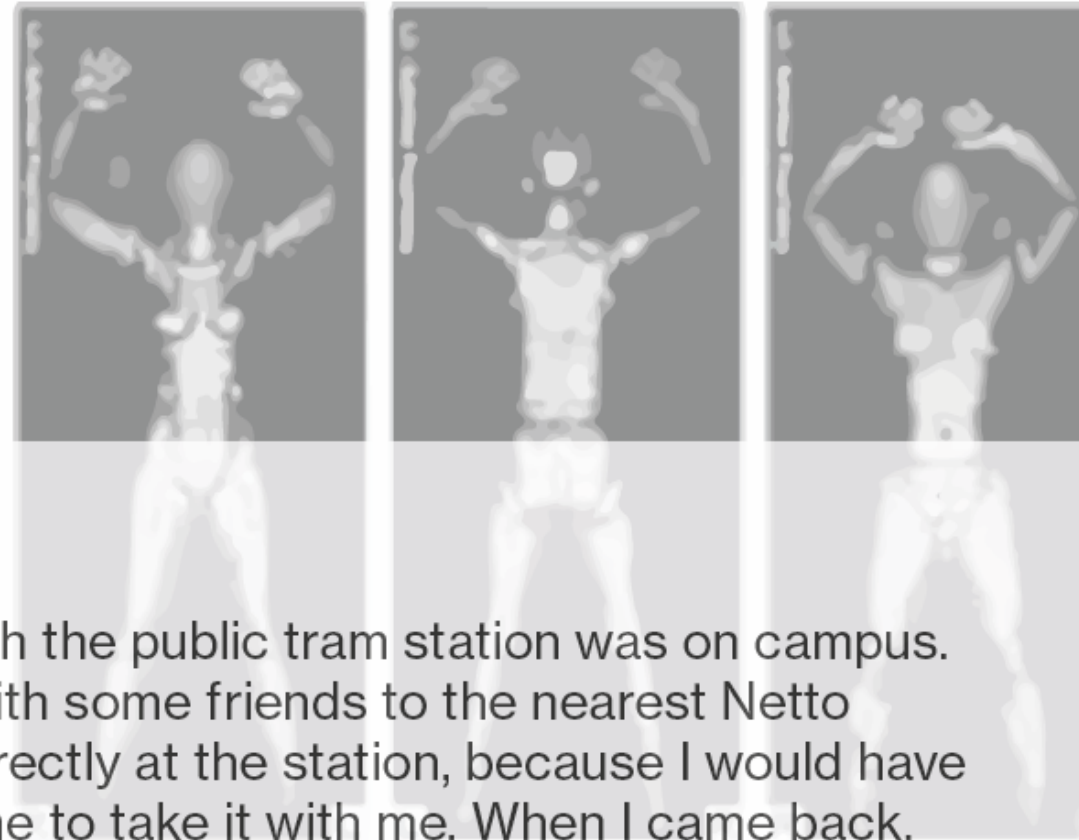
PAULA BRUNST
The following text is a collection of statements from various individuals, some of whom are mentioned in the exhibition. The statements are arranged in a list format, with each statement preceded by a small icon or symbol. The text is too small to read clearly.

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.



ICH, TERROR*ISTEN

INFOS

“I, Terrorist” challenges the socially ingrained image of the female terrorist – along with the racial profiling and categorization of people based on appearance.

2021

Installation, Sound

Is my body the threat?

10.09.2021–24.04.2022

Does how I look define the danger I’m perceived to pose?

Part of the group exhibition

We classify people unconsciously, automatically, systemically – based on skin color, origin, or clothing.

‘Mindbombs’ at Kunsthalle Mannheim

Today, algorithms assign these roles: in job applications, policing, and surveillance. They analyze, label, and replicate discrimination – without action, without context.

“I could never be a terrorist” – this sentence is a privilege.

Many who don’t fit the dominant image are placed under constant suspicion.

Meanwhile, violence by white perpetrators – such as racist attacks – is often softened through language: framed as “hate crimes,” not terrorism.

Media narratives reinforce stereotypes: terrorism has a face, a place, a religion. The term itself is so loosely defined that it can be exploited – for control, exclusion, and the construction of enemies.

Who is seen as a potential terrorist – and why?

And who isn’t?

Don’t we exclude certain people from suspicion simply because they look “white” or “respectable” – while placing others under blanket suspicion?

Can profiling really justify surveillance, accusation, structural distrust?

“I could never be a terrorist.”



2021/20

MEDIA ART

HEUTE HATTE ICH EINE KRISE

Today I Had a Crisis is a photographic, textual, and cinematic reflection on personal states of stagnation, overwhelm, and absurdity during the COVID-19 pandemic. The performance Spaghetti in Segments (with Josephine Leicht) adds a fragmented soundscape to themes of emptiness, memory, and speechlessness.

SEIN

[illegible]



HEUTE HATTE ICH EINE KRISE

Today I Had a Crisis is a project born out of my personal experiences during the pandemic. Thoughts, moods, impressions captured in photographs, texts, and videos revolving almost entirely around my own body and private space.

Confined to my room, my inner world, my mind, I documented a state between boredom, frustration, exhaustion, depression and a defiant humor that kept surfacing whenever things got too serious.

I asked myself:

What does it mean to have a crisis – or to live in one?

Do we, as humans, need crisis?

Do I, as an artist, even need crisis in order to create?

And what happens when it's over? Does the next one just begin?

Today I Had a Crisis doesn't offer a way out or any answers. It offers a glimpse. And aims to spark reflection on crisis as a condition that may lie deeper within us than we like to admit.

Because today I had a crisis.

Maybe tomorrow. Or the day after.

Part of the project is the performance Spaghetti in Segments, created with Josephine Leicht and presented at Kulturmacht Ulm 2021 at Galerie Tobias Schrade. The performance explores boredom, memory, and frustration during the pandemic. It is mostly silent – accompanied only by a voice recording that comments on the inner state without speaking it aloud.

INFOS

2021

Photography, Video, Performance

9:30 min

Video: [here](#)

04.09.2021–18.09.2021

Solo exhibition

at Galerie Tobias Schrade, Ulm

2019

ART DIRECTION

DU & ICH



Du & Ich is a satirical music video for fictional rapper Nu HK Lorenzo, playfully dissecting rap video clichés and online attention through hip-hop aesthetics, pop-cultural references, and ironic pastel flair.





ICH & DU	INFOS
Du & Ich is a music video for the fictional rapper character Nu HK Lorenzo, for which I directed and led the art direction. The idea: Nu HK Lorenzo explores what makes a successful rap video and what drives quick clicks online. Through pop-cultural references and hip-hop aesthetics, combined with a pastel-toned lollipop filter and a pinch of irony, the video gained thousands of YouTube views in a short time and was nominated for the German Youth Film Festival (Bundesfestival Junger Film).	2019 Music video for Nu HK Lorenzo 3:31 min Video: here
	Bundesfestival Junger Film - 2020

Concept, Direction & Production: Isabelle Konrad
Directors of Photography: Alexander Thelen, Sophie Reißfelder
Lighting & Camera Assistance: Pauline Cemeris, Yael Kolb
Cast: Julia Serena Unseld, Finn Baygan
Hair & Make-up: Nelly Corsten
Set Photography: Maria Kirch
Costume Design: Rustam Faradschev
Extras: Rustam Faradschev, Johannes Bauer
Lighting & Camera Assistance: Pauline Cemeris, Yael Kolb
Cast: Julia Serena Unseld, Finn Baygan
Hair & Make-up: Nelly Corsten
Set Photography: Maria Kirch
Costume Design: Rustam Faradschev
Extras: Rustam Faradschev, Johannes Bauer



2018

ART DIRECTION

DAMALS

In a Bavarian village facing the demolition of its last pub, a defiant brewer chains herself to the building fighting for the past, her pride, and the last thing worth saving: Hofbräu beer.



DAMALS

ART DIRECTION



DAMALS	INFOS
“Back Then” by Isabelle Konrad – 2nd Place, Hofbräu Trophy 2017	2018
Spec spot for Hofbräu Beer.	Video
In a Bavarian village where the last local pub is about to be torn down, a stubborn brewer chains herself to the building – clinging to the past, her pride, and the only thing still worth saving: Hofbräu beer.	1:00 min
	Musikvideo: here
Director: Isabelle Konrad	Filmschoolfest Munich 2017
Director of Photography: Felix Krause	Hofbräu Trophy
Cast: Hannah Elischer	



2018

MEDIA ART

PROJEKT 24/7

In 24/7, Isabelle Konrad immerses herself in two months of nonstop media consumption. The resulting collage visualizes her personal response to digital noise, media overload, and the limits of human perception.





PROJEKT 24/7

Every day, tangled, dry floods pour over us.
Thousands of heavy words roll over me.
Millions of pellets of information rain down on us.

The deluge of news. Daily. Nonstop. No break.

Where are we supposed to go in this constant downpour?

A roar. Screams. Noise.
Buzz. Typing. STOP. Breathe.

I exposed myself to this flood for two months.
The result: despair.

A paper jungle grew in my apartment.
For days I cut out newspaper articles on autopilot.
I lost count of the Facebook screenshots.
I drowned in a sea of information and felt how this overflow shapes, paralyzes, and numbs us.

Maybe because I didn't want to drift. I tried to swim against the current.
To create order, to filter, to grasp.

The result: An exhibition like an overwhelmed brain. A collage of daily burdens.
I suffer from information overload.
This work is my personal response to media consumption, digital noise, and the topics that
hit me hardest in the informational jungle.

Now it stands there in life-size – a collection of text, image, sound.
Is it reality? Or just a product of our flooded society, shaped by fears of fake news, cover-ups,
and a craving for stories the world might not even need?

INFOS

2018

Installation, Video, Performance

3:25 min

Video: [here](#)

23.03.2018–06.05.2018

**Exhibition as part of
'Moderne im Schloss'
at Neuffenschloss Weißenhorn**



CV		2025–2013
YEAR(S)	TYPE	DESCRIPTION
2025	Exhibition	Solo exhibition ‘It’s okay now’ in the project space uqbar of ABA (Air Berlin Alexanderplatz) e.V.
2017–2025	Education	Studies of Media Art, HfG Karlsruhe, Degree: Diploma in Media Art
2024	Film	Diploma thesis ‘It’s okay now’ (short film, video installation)
since 2024	Professional experience	Producer & Creative at Awesome Pixels GmbH & Co. KG
since 2023	XR/Fulldome	Development of the interactive fulldome project ‘Anima Morale’
2023	Other	Foundation of the association “Medienkunstinitative Lichtspielsauna e.V.”
2023	Exhibition	Performance ‘IST.’, studio festival ‘Im Hinterzimmer’, Karlsruhe
2021–2023	Film	Director & screenplay of the medium-length film ‘Paranoia’ as well as collaboration on VR & diploma film productions
2021–2022	Exhibition	Group exhibition ‘Mindbombs’, Kunsthalle Mannheim, installation ‘Me, Terrorist’
2022	Exhibition	Performance ‘A Pile of Remains’, Sacca San Mattia, Murano (IT)
2022	Award	Best Women Film Maker (‘Purpur’), Boden International Film Festival (Sweden)
2022	Exhibition	International film collage ‘60x60’, Museum Brot & Kunst Ulm, video work ‘Satt’
2022	Education	Erasmus semester at the IUAV in Venice (IT)
2021	Exhibition	Solo exhibition ‘Today I had a crisis’, Tobias Schrade Gallery, Ulm

CV			2025–2013
YEAR(S)	TYPE	DESCRIPTION	
2019–2021	Film	Direction & production of the feature film ‘Purpur’ (Vordiplom)	
2020	Award	Nomination at the Federal Festival of Young Film (‘Du & Ich’)	
2020	Other	Jury member Swabian JUFINALE	
2019	Exhibition	Annual edition of the Ulmer Kunstverein (‘Voll’; digital photography)	
2015–2019	Film	Director & producer of several short films and music videos, including ‘Die Freakshow’ and ‘Du & Ich’	
2018	Exhibition	Group exhibition ‘Let’s Perform the Archive!’ at Badischer Kunstverein Karlsruhe	
2014–2018	Exhibition	Solo & group exhibitions, including Kulturnacht Weißenhorn, Triennale Ulm, ‘Moderne im Schloss’	
2017	Award	2nd place Hofbräu Trophy for commercial ‘Damals’, Filmschool Fest Munich	
2016/17	Professional experience	Internship at Borst & Partner advertising agency Weißenhorn, Marketing & Video Production department	
2016	Professional experience	Internship at Lisa Miller & Johannes Müller GbR, collaboration on the feature film ‘Landrauschen’	
2013–2016	Education	General higher education entrance qualification, Ferdinand von Steinbeis School Ulm, specializing in media and design technology	
2015	Award	Special prize of the 14th Swabian Jufinale for ‘The Freakshow’	
2014	Award	Weißenhorn Youth Art Prize	

FILMOGRAPHY

FILMOGRAPHY				PORTFOLIO
YEAR	TITEL	FORMAT	DIRECTOR/LEADING	MY ROLL
2024	JugendstiftungBW	Social Media Spot	Awesome Pixels GmbH & Co. KG	Director (Art Director)
2024	REspect	Commercial spot	Awesome Pixels GmbH & Co. KG	Screenplay, Director
2023	Anima Morale	XR/Full dome	Isabelle Konrad, Awesome Pixels GmbH & Co. KG, maze pictures GmbH	Screenwriter, Director
2024	It's Okay Now	Short feature film	Isabelle Konrad, HfG Karlsruhe	Screenwriter, Director
2024	Big Betty	Short feature film	Moritz Müßig, Lensflair GbR	Screenwriter
2024	BMW Mixed Reality	Commercial spot	Awesome Pixels GmbH & Co. KG	Producer
2022	By the Sea by Ella Fall	Music video	Mariella Kling	Director (Art Director)
2021	Paranoia	Mid-length film	Isabelle Konrad, Isabelle Konrad Produktion	Screenwriter, Director
2021	Dream Job by VR Film	Short film	Shuaitong Zong, Tom Boys	Producer
2021	Acht.vierzehn	Short film	Victor van Wetten, Carina Obrecht	Production Manager
2020	Le Palier by HIBA	Music video	Nelly Corsten-Weckel	Producer
2020	Purpur	Feature film	Isabelle Konrad, HfG Karlsruhe	Screenwriter, Director, Producer
2020	Du & Ich – New HK Lorenzo	Music video	Finn Baygan	Director (Art Director)
2019	Zu früh, schon traurig	Short film	Till Gombert, HfG Karlsruhe	Producer
2019	A la carte	Short film	Valle Döring, Elenya Bannert	Production assistant & manager
2019	To Cut A Long Story Short	Mid- length film	Minh Anh Nguyen, Beckmann Film	Set manager
2018	Threesome	Short feature film	Boris Creimerman, HfG Karlsruhe	Production assistant & manager
2018	Zuckerhaus	Short feature film	Jonas Rehren, HfG Karlsruhe	Food Stylist
2017	Hofbräu - Damals	Spec commercial	Isabelle Konrad, Isabelle Konrad Produktion	Director
2017	Small Deaths	Feature film	Isabelle Konrad	Director, Producer
2017	Landrauschen	Short film	Lisa Miller, Miller & Müller Film GbR	Production assistance (internship)
2015	Freakshow	Short film	Isabelle Konrad	Screenwriter, Director

**THANK
YOU!**