

sensational view, tired screams, 2025



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Selected Works

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Cutting through the emptiness of the space
Er durchdringt die Leere des Raumes,

sensational view, tired screams, 2025

Zoos are places of longing, nostalgia – and a systematised hierarchy. How does our fascination with observing animals fit in with a sense of “caring”? Within a 3-channel video installation *sensational view, tired screams* (2025) examines zoos as ambivalent places between supposed care and the exercise of power, which defines the relationship between us humans and animals. The video installation shows scenes from Barcelona Zoo, from the perspective of a human and the formerly famous gorilla „Snowflake“.

The video work exposes centuries-old, colonial hierarchies and the sensationalism that shapes our vision. The zoo becomes a mirror of social power relations between inside and outside, control and longing are inextricably linked here. As a consequence we have to ask ourselves, what and why we preserve or forget—always with a focus on the perception of the unconscious.

sensational view, tired screams, 2025, video still

HSWH7471.mp4 – 2007, Umdrehung, Close Up

HSWH7471.mp4 – Pfau, Umdrehung, Spaziergang, Boden

IDLO0144.mp4 – Fototapete

IDYK0587.mp4 – Fahrrad der Tierpfleger*in

IMG_9736.mp4 – Küchenraum Einblick, Zoom in, offenes Notizbuch auf der Küchenzeile

IMG_9739.mp4 – Zaun, Sound beim Dagegenhauen

JCXC9417.mp4 – Baum, Ritzereien, Wegeführung

JJKQ2708.mp4 – Statue, Kinderköpfe

KNIP9464.mp4 – Wandstruktur, Close Up

KOPS6276.mp4 – Eidechse Metallskulptur

LFRR5955.mp4 – Entlangstreifen am Bauzaun

Ein Foto. Datiert Anfang der Neunziger Jahre.
Darauf ist zu sehen:
Eine Kindergartengruppe im Zoo.
Ein Mädchen in kurzer Hose, T-Shirt und Sandalen.
Ein weiteres Mädchen sitzt daneben, sie trägt ein rotes Kleid.
Beider Augen sind auf die Kameralinse gerichtet.
Sie sitzen auf einer Steinbank und essen Eis.
Es ist Sommer.
Weitere Kinder sind dort versammelt.
Umgeben von Büschen und Pflanzen, Rucksäcken.
Ein asphaltierter Weg im Vordergrund trennt die Gehege.
Keine weiteren Tiere zu sehen.

LZCG2384.mp4 – Aufkleber am Glas zum Gehege, Blick hinauf zum Himmel, künstliche Vögel passend zur Voliere

MDFR0161.mp4 – Gang zum Orang-Utan-Gehege, Laub, Orang-Utan mit Baumblatt am Boden, Wasserfall, Glasrand

MGCY1370.mp4 – Fototapete mit Seerosenteich

NBQI3224.mp4 – Junge zeigt Mittelfinger, Tier kratzt sich am Gesäß, Spiegelung

NJRS9325.mp4 – Skulptur einer Schildkröte

NOXV0282.mp4 – leerstehender Cafébereich, leerstehendes gelbes Panel im Hintergrund



keine weiteren tiere zu sehen (archive notes), 2025, video still

sensational view, tired screams, 2025

Installation view *UP CLOSE*, Galerie im Körnerpark, Berlin

3-channel video installation

Steel, acrylic glass, clay

Photo: Victoria Tomaschko



sensational view, tired screams video links

ghost walk (snowflake), 2025, video still

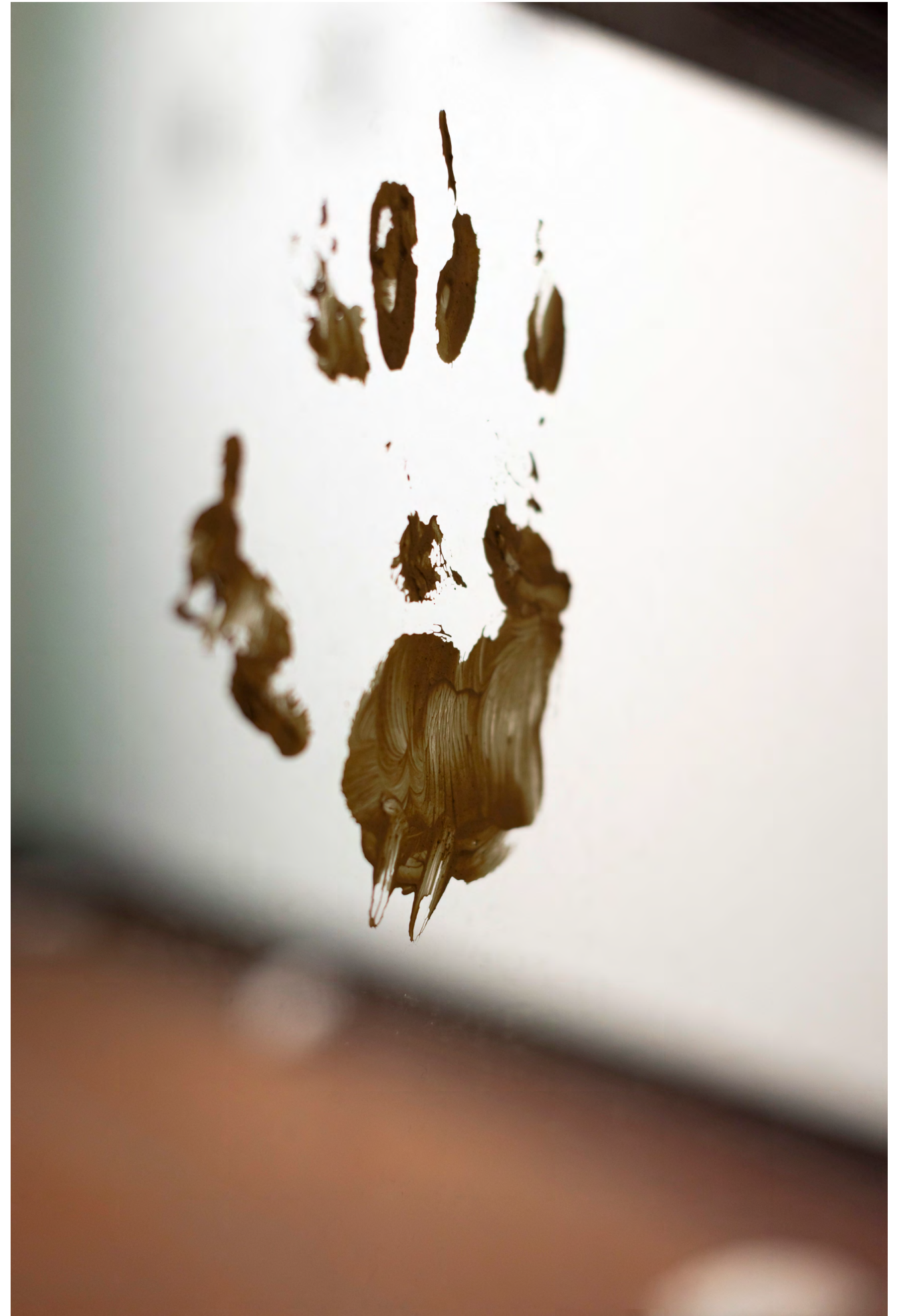
1. [*sensational view, tired screams*, 6:28 min., Sound](#)
2. [*keine weiteren tiere zu sehen \(archive notes\)*, 11:16 min](#)
3. [*ghost walk \(snowflake\)*, 4:50 min., Sound](#)

sensational view, tired screams, 2025

Installation views
UP CLOSE, Galerie im Körnerpark,
Berlin

3-channel video installation
Steel, acrylic glass, clay

Photos: Victoria Tomaschko



Untitled (memories of lost creatures), 2025



Installation views
In Living Memory We Reside, 2025
Basis Projektraum, Frankfurt/M.

Acrylic glass, latex, ash, metal,
various dimensions

Photos: Kerstin Weiser



Fossils are more than remnants of the past; they are artifacts of memory, speculation, and survival. This series of small scale sculptures challenge the boundaries between fact and fiction, between what was and what could have been.

Their skeletal forms, pressed between colored glass, evoke the tension between preservation and decay—between the violence of extinction and the nostalgia of what remains.

In a world where history is curated through the selective preservation of artifacts, fossils become both educational tools and symbols of loss. They serve as evidence of vanished species while also embodying human attempts to control and categorize nature.

Yet, these imagined remains remind us that history is not fixed; it is a construct, molded by those who choose what is worth remembering. What do we choose to preserve? And what do we allow to be forgotten?





What will care look like?

The one that moves, 2022

The one that moves addresses questions of how we want to grow old and how we want to (be) remember(ed) – through the lens of sadness and absurdity of our reality.

The documentary-fictional prologue continues to collect memories from personal archives and compares them to realities of living and aging, in human and non-human terms, based on a dialogue with my grandmother.

What do autonomy and personal space mean in both realms when mobility is decreasing?

Opening up a discourse of strangeness and belonging while capturing the ability to move and its limitations, this work focuses on questions of human domination, care and control.

Video still
04:11 min.

commissioned for *MONS – El món propi*, 2022, Barcelona

Video link: <https://vimeo.com/671563836>



What is yours?



Shifting Grounds, 2019/2020

In *Shifting Grounds* a video installation revisits NASA's 1997 educational film *Destination: Mars*, which imagined a fictional Mars mission taking place from 2018 to 2020. Told through the astronauts' personal logs, the narrative reflects hopes of transforming the red planet into a future home.

Mars has become more than a dream: global investment, sharper satellite imagery, and renewed space programs bring the idea of colonization into sharper focus. But alongside utopian ambition comes a deeper unease. What does our desire to leave Earth say about our failures here? And who will be left behind?

Shifting Grounds turns these questions into a haunting, quirky karaoke video, set to Whitney Houston's "I Will Always Love You." It stages an imaginary goodbye to our planet—equal parts love song and warning—as it reflects on the physical, emotional, and ethical consequences of parallel lives across planets.

Video still
6:13 min.
Video link: <https://vimeo.com/1099193612/8efa60a898>



I would only be in your way



Video still

Mixed media video installation
Sand, volcanic rocks, metal foil, LED

Installation view
Canning Areas, 2020
Open House of Cultures, Frankfurt/M.

Photos: Diana Pfammatter



It is said we know more about the surface of Mars
than we know about the deepest point of this planet.

The Inbetween & the Not Yet, 2020

A journey between art history, the deep sea and digital cartography unfolds in a dense montage of visual metaphors, personal memories and geopolitical images.

From Yves Klein's *Blue Monochrome*, an associative space opens up: about colour as an appearance, about colonial trade routes, pop-cultural meanings of melancholy, and the political reality of waterways as unsafe passage.

The Inbetween and Not Yet links personal visual worlds with global realities. The work investigates our relationship to the oceans as a space of origin, as fluid borders, as a repository of history – and as a mirror for our current striving for expansion, control and knowledge.

Video still
4:57 min.

Video link: <https://vimeo.com/440137329>



The only colour attached to a feeling with as many shades as the length of human life,



Mixed media video installation
Pigment, coral, metal, felt

Installation views
Poky Institute of Contemporary Art, Mainz

Photos: Julia Gerke

