ESSAIS
57 Boulevard de la Villette 75010 Paris

Sarah
Seunghyun Park
October 16 – November 21, 2026

ESSAIS is pleased to present *Sarah* by Seunghyun Park (b. 1995, Seoul), her first exhibition with the gallery and her first solo exhibition.

Drawing on personal memories, Park explores video as a space in which intimate and collective memories overlap and intertwine, giving rise to new fictions. The emergence of nature, the resurgence of memories, and the presence of artifice run through her work.

For Park, working with 3D video offers a way to stage the imaginary without escaping the constraints of reality. Familiar environments are thus inhabited by natural elements. The personification of nature takes over the space left behind by humans. Catastrophe remembers the possibility of repair.

In 1959, Typhoon Sarah struck the Korean peninsula, becoming the deadliest typhoon recorded since the founding of the Republic of Korea. Only six years after the end of the Korean War, the country was still recovering and largely unprepared for such a disaster. At the time, typhoons were named by the American military using female first names. Sarah has since remained a point of reference in the collective memory, its name resurfacing in the news when each year another powerful storm approaches.

Yet Sarah could also be the name of someone once known, an old friend whose presence has gradually faded while her name and the memories attached to it remain. While collective memory is sustained by information, narratives, and the recurring fear of catastrophe, personal memories persist through a more intimate attachment to the past, whether shaped by tenderness or resentment. What really remains?

For this first solo exhibition, Seunghyun Park presents two video works, each displayed within a specially conceived installation.

The first, *Sarah*, unfolds in a cinematic setting, inviting visitors to experience the thirteen-minute film through image and sound, either from the exhibition space or seated on a bench.

The second work, *Carrying*, is presented in a more condensed installation conceived by the artist. A miniature screen equipped with its own software allows the work to exist autonomously, in a minimal and silent form. This second piece also draws a line between personal and collective memory, opening a passage through what we hold onto in order to move forward, if even possible.

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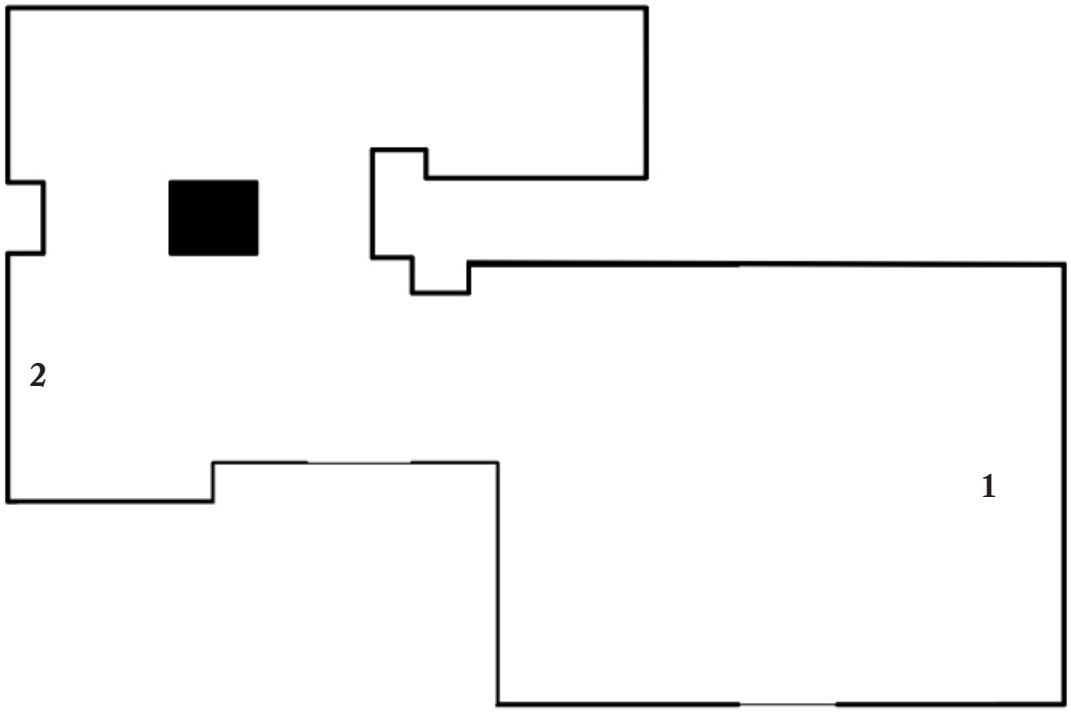
antoine@essais-gallery.com
louis@essais-gallery.com



1. *Sarah,* single-channel video, colour, 12:27

2. *Carrying,* single-channel video, colour, 6:00