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Sebastian Maseri

*Restaging something good that happened*

April 27 - May 3, 2025

The device for *capture* is used only when unrecognized. As soon as the thought appears “*this is the creating of memory*”, the past happens in front of the present. An action of future-shaped remembering takes over the happening. The wind moving is seen like a video, its sound in replay (yet irretrievable all the more). The mind which says: “I am going to remember” is in-actuality saying “I am already remembering”. Full destruction falls upon the experience—once having held potential for memory-making.

*Recall* seems possible only with assistance of some form, be it: note passed (pen on paper), zero-s and one-s (might-a-bite), or matter disappeared for momentary relay (smoke clapped from a mountain). Another case of momentary relay could be: conjuring the thought with matter disappeared from the brain. Switching between recalled images means the *before* was always better than the *after* (and the *this*).

What comes after the most-recent log? You can parse (leaving nothing but a line), chunk (nothing but a mound), and segment (a single dot). Using the sifter for recall, it remains together but entirely reordered—the rough mixing in with the soft. What had we begun with?

Overlaying incongruous memory-aids gives over the memory to the object. This brings us to *modify*. For *modify*; use the real memory as the vehicle for the false. Replace what was a taste, smell, or touch with a picture. This now lives with the fallen away, the land of the never-experienced. The contamination spreads through details, trickling until the entirety of your past must be discarded because it isn't yours. This kind of system has a name.

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Sebastian Maseri's *Restaging something good that happened* is made up of 2 compositions that are each re-drawn 125 times (totaling 250 drawings). Each is placed onto a sheet of yellow film. The drawings, displayed from floor to ceiling in a grid, are situated within 2 architectural interventions: a wall built less than a foot in front of the existing wall is filled with fragmented radiators, which are stacked upon one another and rising to the ceiling. The second intervention is comprised of paper casted from the venue's tin ceiling, placed on top of the existing ceiling tiles. Due to the wet process, the image of the tile is imprinted in a layer of rust on the newsprint.