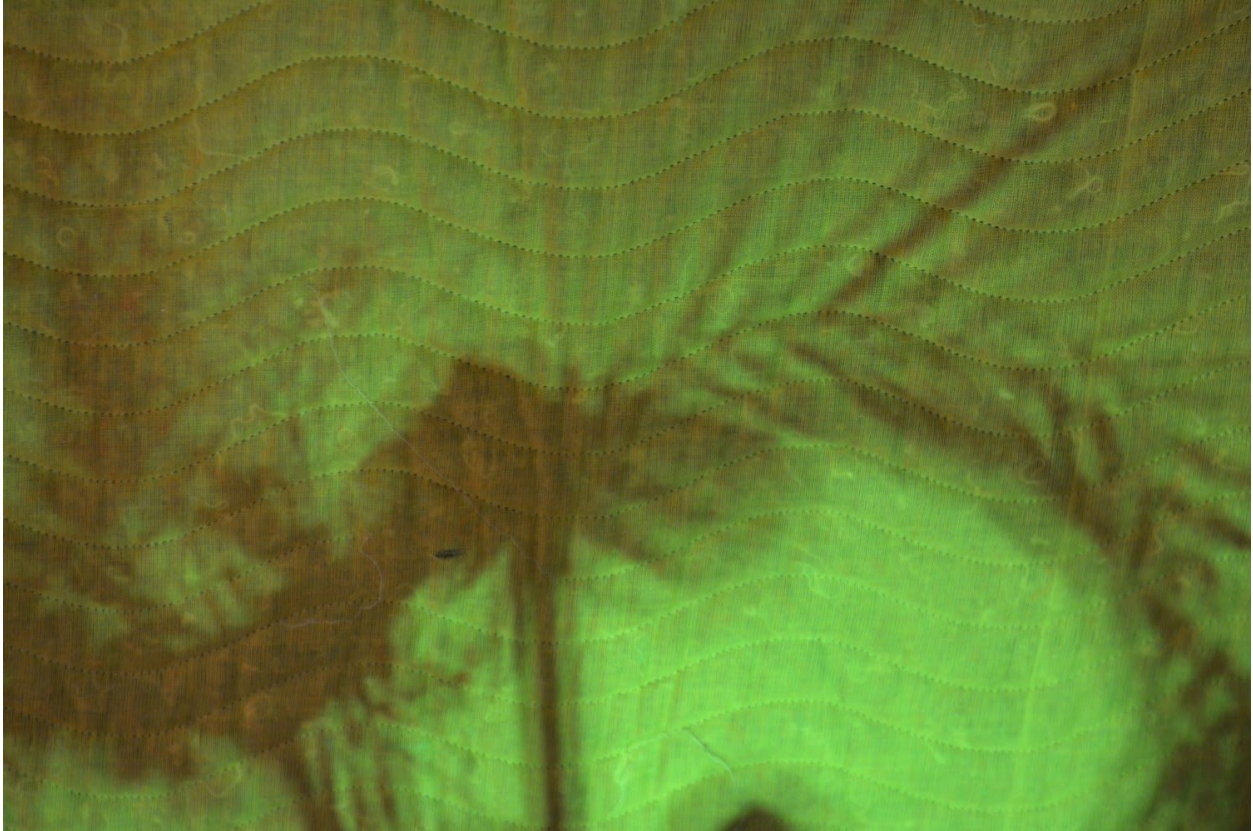


**Bogdan Cheta**

*Notes on how to cook with thoughts & sleep with sounds*

November 19 - January 6, 2017



Hovering between the uncertain space of writing an essay without a subject and then living underneath this essay as a way to make a shelter, *Notes on how to cook with thoughts* drifts as a living still-life image that performs both as a mode of writing and as a material object. An object that you can take in your pocket and inhabit at will, as a way to be alone — alone with others, in a pocket.

Bogdan's residency at 67 Steps occurred between Nov. 12 -19 and concluded with a textual script:

## notes on how to cook with thoughts, and sleep with sounds

November 19 — January 6, 17

67steps.info

1.

*Notes on how to cook with thoughts, and sleep with sounds* is a sculptural script that materializes its object differently, each time it is performed. The object that it proposes is not a specific physical entity, but rather an optical mechanism for a way of seeing narratives as objects that unfold through the things and structures that support the psychic production of everyday-life experiences. The following text is not so much a scripted action for how to re-stage the analog production (or fabrication) of an art object — but rather it functions as a descriptive snapshot which traces the form of a psychic space that I temporarily inhabited during my 67 Steps residency, as a way of writing. I see this kind of writing method to be less autobiographical and more about tapping into the thoughts and sensations of those things that invisibly participate in, and choreograph the quotidian production of positions from which daily life might become inhabited differently, as an image. In this sense, the following text is a still life image that choreographs both its viewer and itself — while its scriptive capability lies precisely in how it describes a way of seeing (and detecting) the scriptive potential that lies dormant in the physical matter that surrounds any of us, at any given time. To write through a daily production of still-life compositions, I want to propose, is to generate ideas and thoughts through the materiality of everyday life itself, rather than through a disembodied relation to theory about everyday life. In this sense — writing through a practice of the still life, is like a daily visual practice of yoga (a yoga for the mind) that finds meaning and moments of clarity through the act of seeing the things that one already lives with, differently.

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2.

*a golden owl, an arkt&i internet modem & an oreck vacuum*  
On the far side, the green sleeping bag and the blue pillow are nestled inside one another, while three Mexican bamboo sticks rise above the sleeping bag as they hold up the evenly distributed weight of a blue moving blanket. The moving blanket was placed in such a way that it now looks like an artificial sky that remains permanently blue and calm, regardless of the events that unfold in the day. In the foreground I see several sticks that are made of colourful plastic straws which mirror the shape and the function of the sleeping bag by how they are inserted into one another through the following combination of colours: red + blue, green + orange and pink + yellow. A brown Blue Bottle coffee cup floats is another small white island that is propped up by four strings of bamboo, while a refused Hennessy cognac bottle stands in the middle of the composition as if it's image signifies a precious object. The narrative behind this scene not readily available to an outside reader, but there are six hot-pink artificial flowers that are gathered around the Hennessy cognac bottle, and behind them, there is a gold statue of a miniature owl who overlooks the entire scene from atop of a white arkt&i internet modem.

4. The reception antenna is composed from a black vacuum crevice tool and a white wired shirt hanger that has been stretched in such a way that it now reassembles the shape of an unblinking eye. I see this eye rolling its gaze both over the artist who usually sleeps in the corner and the constellation of anonymous objects that are arranged with his sleep, around him, like a textured body pillow. Together, these elements — the owl, the at&t internet modem and the improvised reception antenna that resembles a watching eye, seem to perform like mechanisms that choreograph the seeing function of a larger industrial machine: a loom that through sleep weaves the thoughts and feelings of objects that were cast out from their roles of utility as props and making surfaces in the lives of others.

\* The documentation of this project relies on your participation. Please consider sending us a photo of an arrangement of things/ objects that you already live with at the following email address: [67stepsgallery@gmail.com](mailto:67stepsgallery@gmail.com). In exchange, Bogdan will send you a brief textual description of this arrangement.

a garden shed  
 four weeping bamboo s  
 blue moving t  
 2" thick, whi  
 coloured p  
 hot-pink art  
 200 ml Hennessy cognac bottle (e  
 Gorc  
 the following vacuum attachments:  
 and matt  
 clear pc  
 IKEA :  
 white shirt  
 wool swea  
 Vitamin D bottle (C  
 NYX ~ soft matte li

### 3.

Both the owl statue and the internet modem, which visually functions like a plinth for the statue, were made in China, and somehow they reassemble one another through the glossy and impersonal finish that their surfaces invoke. Although this mirror-like surface gloss erases any material trace of those touches that once handled their making, they (the owl & the internet modem) somehow feel more human than any other object that was pooled in this constellation of things. Next to the owl and the internet modem, there are two sheets of styrofoam that are about 15" high and they hold a what looks to be an improvised reception antenna.

To accompany the exhibition, Bogdan has written the following text:

[The Drift The Weave.pdf](#)

There isn't any photo documentation of Bogdan's exhibition. Instead, everyone is invited to use Bogdan's script to make an arrangement of their own.

[The machine as an extension of the hand, or falling asleep with a sound in your head and waking up to an English breakfast](#)

(Essay in response to Bogdan's script by: Alex Steinitz)

Simultaneously present and critically absent from the communities his projects immerse into, Bogdan Cheta is an artist and writer who works somewhere in-between literature and the virtual world of crafted images. Exhibitions of his work often take the gallery space and immerse its architecture in ongoing performances that script sculptural events in their interaction with the gallery staff and the visiting public. Recent projects have shown at the 12th Havana Biennial in Cuba and at the 7th Mountain Standard Time Performance Biennial in Calgary. Currently Bogdan is an MFA candidate in the Craft Media Program at the Alberta College of Art + Design in Calgary, Canada.

