Hello, good morning, and welcome to

==sₗeeₚ aₙd ₕer bᵣₒₜₕer deₐₜₕ==

, the monthly online screening series from bed that I—Bᴇɴɴᴇᴛᴛ Fʀᴀɴᴄᴇꜱᴄᴀ—have been co-hosting with ʀᴀᴛɴᴀ Dʜᴀʟɪᴡᴀʟ since *January 2024*, alternating between *bootleg screenings* and films by artists in our communities, including

Jɪɴʜᴀɴ Ko,

bpNichol,

Ryan Takatsu,

and, most recently,

Fᴀʙɪᴏʟᴀ Cᴀʀʀᴀɴᴢᴀ.

🐘💗

I'm grateful to

Ⓔⓡⓘⓒ
Ⓣⓚⓐⓒⓩⓨⓚ

for this morning's short selection:

/ˈtrəʊdʒ(ə)n hɔːs/

—pronounced, if you need help,* as:

"𝕋𝕣𝕠𝕛𝕒𝕟 ℍ𝕠𝕣𝕤𝕖"

⁉️

Eric and I only met recently, but I learned that it was his work,

/ˈsent(ə)nəl/

* like me, ;)

, in the garage of the (ɴᴏᴡ-ᴅᴇꜰᴜɴᴄᴛ) Burrard Arts Foundation that I had passed by on my regular commute some years ago, its multiple eyes darting around and—occasionally, and unsettlingly—👁️👁️ me.

👀

Eric's practice spans sculpture, painting, installation, and digital works, each with an attention to detail that—to ₘē—calls up the reverence of someone shifting between

D̶E̶V̶O̶̸T̶I̶O̶̸N̶,

C̶E̶L̶E̶B̶̶R̶A̶T̶I̶O̶̸N̶,

~~and~~

m̶O̶̸U̶R̶N̶I̶N̶G̶.

💄🕸️🕯️

I'll shorthand some of it here to his

≈d≈i≈g≈i≈t≈a≈l≈l≈y≈
a≈l≈t≈e≈r≈e≈d
≈o≈r≈
≈c≈r≈e≈a≈t≈e≈d≈
≈o≈b≈j≈e≈c≈t≈s≈
≈a≈n≈d≈
≈v≈i≈d≈e≈o≈s≈

that, in their ʀepetitions and ₗₒₒpᵢₙgₛ—even always moving—seem to have a stuckness stuck to them.

I think of his

screen flowers

, a whole garden's worth of *apparently colourless*, but finely

detailed flowers *in bℓ🌸❄️m* swaying side to side éńdĺéśśĺý, singly, or multiply, in the n̶o̶n̶-̶s̶p̶a̶c̶e̶ of the screen.

My first idea was to simply show one of these for our free ➍⊖ minutes of ᵤᶻᶻᵒom— as I've said, this year I am thinking about the body and the screen,

ie.,

m♥y♥ ♥b♥o♥d♥y

and

n̴m̴y̴ s̴c̴r̴e̴e̴n̴

touching

y̴o̴u̴r̴
s̴c̴r̴e̴e̴n̴

and

y♥o♥u♥r♥ ♥b♥o♥d♥y

, but I'll save the *screen saver* for later this year, from a different artist,

Sᴇᴀɴ Mᴏʀᴇʟ.

🌀

Eric agreed to show

/ˈtrəʊdʒ(ə)n hɔːs/

—like

/ˈsent(ə)nəl/

, spelled

p h o n e t i c a l l y

, speaking of

[e a s e] and
[d] [i] [f] [f] [i] [c] [u] [l] [t] [y]

, to each of us, all at once.

And, this video has a beginning, a middle, and an end, but like many or most of my favourite videos, while

📣

As Wikipedia—🆃🅷🅴 place online that uses p h o n e t i c s that I 🅰🄻🅰🆈🆂 gloss over—tells us:

"The term 'Trojan horse' is used metaphorically to mean any trick or strategy that causes a target to invite a foe into a securely protected place; or to deceive by appearance, hiding malevolent intent in an outwardly benign exterior; to subvert from within using deceptive means,"

🖋️ 🖋️ and 🪡 🪡

, in our times:

"a malicious computer program that tricks users into willingly running it is also called a 'Trojan horse' or simply a 'Trojan'."

The "Trojan horse" or—aẗ öd̈d̈s̈ ḧër̈ë, the "Trojan" that snuck in through the horse—is, in today's shorthand,

😟🦠 𝔸 ʋɪŘŮₛ 🐎🍏!

(That same Trojan, in a different *make*, suggests sex as conquest...)

‼️

In the beginning,

"Odysseus was the chief architect of the Trojan Horse"

and,

"in the Greek tradition, the horse is called the 'wooden horse'"

, and is dedicated to

Ἀθηνᾶ*

, the goddess of wisdom, strategic warfare, and crafts.

I never understood as a child how the goddess of

wisdom

and

craft

could also be the goddess of

↤↤↤ ⓌΔℝ ↦↦↦

, however strategic, but a few years ago, I read Emily Wilson's *Odyssey*, wherein she translates

Οδυσσεύς πολύτροπος*

—the latter a word used of $c_{han}g_{ea}b_{le}$ $d_{i_seas_es}$ and of w_{ar}—

as, simply,

```
c o m p l i c a t e d
```

, stating in an interview:

"...the epithet anticipates the ways Odysseus will appear in many disguises...

He can be and act as many people, or nobody."

Of criticism that her translation was negative, she also said,

"I'd be much more convinced by an argument that it's not negative enough."

🔥

Eric's

/ˈtrəʊdʒ(ə)n hɔːs/

, made at the beginning of the pandemic, came to my mind when I was rereading

"This Virus"

, a text by Anne Boyer from the same early time, which was sent out through her currently-dormant newsletter *Mirabilary*.

She wrote:

"It is a shame that to understand this virus, we must understand math, which to the many of us who were denied a decent math education in school, exists mostly as a phantasm:

exponentiality no easier to grasp than the hand of a ghost."

『a』『n』『d』

, she continues,

"We must not only now understand exponential growth, but also the difference between sly things, like the deadly distance between 1 percent and point-1 percent."

✄

It's ƧXPΘΠƧПTIΛ ⌐ ITY and

•._.••‾`•.,,.•` many people, or nobody, `•.,,.•´‾••._.•

.o0×X×0o. the hand of a ghost .o0×X×0o.

and

§.•´¨'°..× sly things ×,.•´¨'°..§

that I am thinking of, these days, again. Thanks for being here with us, today, for sleep and her brother death.

💗zᶻ

📽️ program 16

Eric Tkaczyk
/ˈtrəʊdʒ(ə)n hɔːs/, 2020
video performance with sound
erictkaczyk.com/ˈtrəʊdʒən-hɔːs/

🕷️

Anne Boyer
Mirabilary, 2018–2023
anneboyer.substack.com

Λ ⌐ ƨθ

🌸

Eric's

screen flowers

will be presented for one night only,

Saturday, September 13, 6-9pm

, at

XINEMA'S Fieldhouse Garden AT 5050 WALES STREET.

🌼

Eric Tkaczyk:
I'm planting a garden in my screen

xinema.ca/archive/garden screen

🎞️

XINEMA [zin-em-a] is an artist-run experimental film series and hybrid non-traditional curation project, now supported by the Vancouver Park Board's Fieldhouse Activation Program at Norquay Field House, to collaboratively create new artistic works, such as films, workshops, and curated screenings.

xinema.ca/fieldhouse