

In comparing Sergio Faluótico's YouTube video "Meditaciones en Ward's Island," which contains a collection of calligraph poems, with SPIN El Poeta's YouTube video; "Refugees Onkwehonwes & Canada," spoken word poem, it is evident that both artists conceive of space and identity in opposing terms. While Sergio Faluótico's poems seek to reconstruct a Toronto-specific landscape online by using sound elements and digital media, SPIN El Poeta uses his online platform to perform spoken word poetry that ruptures Canadian notions of space. Sergio Faluótico engages in building his identity as a diasporic Latinx artist, while SPIN El Poeta engages in questioning and disrupting the Canadian identity.

Sergio Faluótico's collection "Meditaciones en Ward's Island" involves the progression of calligraph poems which portray the landscape of Ward's Island throughout a day and night. Faluótico intends to recreate a space known to Torontonians through the use of his "postcards" and percussive sound elements. Sound elements, changing colours, and word art are manipulated to represent the time of day and mood of the landscape represented. During the postcard scene at dusk, the applied sound elements represent a hum of croaking frogs, cicadas, or grasshoppers. During the daytime postcard scenes, the applied sound elements represent the crashing of waves. These sound elements are relatively universal.

Faluótico uses word art to shape the Toronto skyline, which would only be legible to someone who has been to Toronto. As Faluótico wrote this collection of poems in Spanish, the audience who would understand this poem are reduced to Spanish-speaking people who have visited or lived in Toronto. In one of the postcard scenes from this collection of poems, the poem is called "Horizontamente", and plays with words in Spanish that all end in the suffix "-mente". The translation of this poem to English would be near impossible. In recreating a geographic

physical space online, Faluótico is inviting a very specific audience to re-experience a site which both the artist and the audience have memories of. Faluótico's work online is informed by a physical and temporal location, as well as his own memory.

In SPIN El Poeta's video "Refugees Onkwehonwes & Canada," SPIN El Poeta is performing his poem, from a stage to an audience. The camera is positioned in the audience, with the outlines of some audience members visible. This scene articulates that the video was filmed during some sort of event, yet there are no references as to where it was filmed. SPIN El Poeta begins his poem by criticizing the Canadian practice of camping in the summer, informing the audience that selective access to nature is a luxury of the Global North. SPIN El Poeta makes references throughout the poem to the conditions of refugee camps and detention centres, where migrants live in adversarial conditions with nature and the nation.

SPIN El Poeta discusses the disparities between the Canadian notion of "benevolence," and the violence enacted by the Canadian state locally and abroad. The artist makes references to specific Canadian bills, laws, and departments which are a network that physically excludes refugees and migrants in need of safe space. In referencing and connecting many global communities which live in a state of unrest, SPIN El Poeta reaches a large audience. SPIN El Poeta's political criticism of Canada reflects a leftist Canadian rhetoric which aims to "decolonize" the self, community, and state. As all of the Americas are suffering from the legacy of Colonialism, these critiques would still resonate with a large audience. SPIN El Poeta performs in English and chooses not to post his poems in printed form online. This would be understood as a rejection of scribal colonial practices, focusing rather on his particular patterns of speech to provide rhythm and sound elements. This creative choice is no doubt informed by the artists' desire to "decolonize" the online space he has created.

Sergio Faluótico, as part of the Latinx diaspora creates an online space which reflects his memories of a specific place. This could be related to the desire, as a member of a diaspora, to access transnational nostalgic spaces in one's memory. Faluótico makes reference to memory in one of his postcard scenes when he states "las voces de mis amigos/volviendo a tierras de mi memoria." The audience is left wondering about the association and identity of these friends within the landscape being constructed. Faluótico's emphasis on memory is embedded in nostalgia, longing, and mindfulness/meditation.

When SPIN El Poeta invokes memory, he speaks of his traumatic childhood with anger and disgust. He discusses the discomfort of living under uncertain conditions as a refugee from Central America. Inevitably, SPIN El Poeta's notion of space reflects his inability to access safe space as a child. In fracturing Canadian spaces, which are invariably tied to the Canadian identity, SPIN El Poeta wishes to question ongoing neo-colonial violence enacted by the Canadian state.

Sergio Faluótico and SPIN El Poeta have opposing understandings of space, yet both interpretations are reflective of migrant experiences. While both interpretations are informed by memory, Faluótico re-creates nostalgic space, and SPIN El Poeta rejects colonial notions of space. Faluótico's postcards reflect a specific immigrant identity, while SPIN El Poeta reflects a broad migrant/immigrant global identity. In focusing on mindfulness and the sensory, Faluótico is defined by his immigrant "journey." In focusing on his political associations, SPIN El Poeta is defined by his commitment to cultures of resistance.

Works Cited

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