Title
The 2012 Quebec Student Strike: the rhythm analysis of protest as a plurality of resistances

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Bio
Born in Warsaw, Poland, Magdalena O!szanowski is a sujet-en-proces, existing within the contours of relations. She’s also a PhD candidate in Communication Studies at Concordia University in Montreal. Her MA thesis, microfeminine warfare, is a database documentary about women electronic music composers. Her scholarly and artistic work on gender, technology, sound, electronic music, self-imaging, post-memory/violence, sex, perception, and mobile media has been published and presented internationally.

By the by, she identifies as an arts-based researcher with lax hygiene and no social graces.

Abstract
For six months in 2012 the streets of Montreal protested a 75% tuition hike. In my reflections I draw attention toward the soundscapes of the daily nocturnal protests of the 2012 Quebec Student Strike in order to develop a means of articulating the plurality of resistances at play constituting the mass of these events. By using these ambulatory nocturnal protests as a case study, I argue that a dichotomous, or what I call a singular resistance discourse, fails to account for the multi-layered complexity and intentionality of resistance by reductively signifying a given occurrence of resistance as either for or against. By defining the city as event, we can situate the resistances at play in the student strike in explicit relation to each other and to the urban environment through a coordinated flow of movement. By drawing upon Alfred Whitehead’s (1933) occurrence and event I contrast two ways of thinking resistance. If we think of resistance in the plural—as resistance already applying to an arrangement of related occurrences rather than as a dichotomy between a resistance (i.e., the student movement) and an establishment—then we move towards ways of thinking the sounds and movements of protest in their reshaping of the city as event. I argue that the city as event is a site of multiple, mobile, and parasitic resistances that take place through sets of incipient occurrences. These occurrences include, but are not limited to, the sounds of protest; forms of sonic crowd dispersal; traffic jams; police blockades; (un)willing listeners such as denizens and tourists; bodily functions; as well as sound-movements absorbed by architecture and animal life. By examining this networked environment I present a nuanced exploration of the complex relations of resistant, parasitic movements and activities within the non/human context of a host city.