

Title

The 2012 Quebec Student Strike: the rhythmanalysis of protest as a plurality of resistances

Author

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Bio

Born in Warsaw, Poland, Magdalena Olszanowski 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, *microfemininewarfare*, 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*.