

Power to the People:

Re: Mapping Technology Discourses in Education through Occupy!

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The Pink Panther imitates nothing, it reproduces nothing, it paints the world its color, pink on pink; this is its becoming-world, carried out in such a way that it becomes imperceptible itself, asignifying, makes its rupture, its own line of flight, follows its 'aparallel evolution' through to the end.

*-A Thousand Plateaus, Gilles Deleuze and Felix Guattari (1987, p. 11)*

Picture that iconographic Pink Panther drawing himself into being, erasing himself away, and reappearing again somewhere else on the screen. Next, imagine your screen is not a TV or movie landscape, but the 3-D world of the Vancouver Art Gallery and its north-facing fountain plaza. Transport yourself to the heart of Occupy Vancouver's initial encampment and movement headquarters, and just like that inimitable Pink Panther, you'll see Occupy-ers carrying metaphoric chalk and eraser in both hands at all times, prepared for movement, temporary erasure, and the ability to re-arise without warning somewhere else, somewhere new, at a moment's notice. The brightly colored individuals and the multiplicity of their collective nature and diverse activities characterize this movement that "imitate(s) nothing" and "paint(s) the world" its own colors, moving and transforming very much in accordance with Deleuze and Guattari's (1987) ideas of rhizomatic and nomadic thought. In doing so, the individuals involved and the movement itself intersect, overlap, and interweave with one another, creating new understandings and "ruptures" (Deleuze & Guattari, 1987, p. 10) in social-justice, political, artistic, economic, environmental, and educational discourses.

As a means of examining these interwoven discourses, this author finds that "a methodology of a/r/tography...brought to bear on the ethical tensions of inquiry as it

relates to purposeful action as well as personal and collective activism” (Springgay, 2008, p. 164) is an excellent lens for the variety of questions and considerations involved in any analysis of the (worldwide) Occupy movement. Utilizing the a/r/tographic method known as “métissage,” this paper will “braid” a combination of several scholarly threads in response to technology and education discourses as they present in the Occupy movement. Specifically, through an analytical discussion of the Occupy movement (its presence, its people, its purpose) and theoretical frameworks by which to guide that discussion, this paper pursues the way “a/r/tographers investigate in-between and unfamiliar spaces as a way to examine complexities and unpredictable connections.” (Beare, 2009, p. 164). In *Being With ArR/tography* (Springgay , Irwin, Eds., 2008), the editors define a/r/tography as “attention to the *in-between* where meanings reside in the simultaneous use of language, images, materials, situations, space and time....(though) the circumstances that produce knowledge and understanding through artistic and educational inquiry laden processes” (xix-xxvi). The Occupy movement, by this definition, is an a/r/tographical experiment in progress/process that, like a/r/tography itself, does not necessarily conclude with one simple, neat, or easy answer. It is on-going, a living rhizome, much indeed like an anthill, crabgrass, or an unfettered child at play: it’s impossible to pin down (geographically or ideologically); it’s changing daily; and it expresses itself through a unique combination of individual and communal art-making (in this case, channeled into public protests), research (into social mores, political and economic structures, community and consensus building), and a hotbed for learning and teaching opportunities. The “strands” of this narrative, braiding their métissage of essence and contiguity, will attend to technology discourses as manifested within the encampment, and to Occupy’s educational

opportunities, as examples of “movement fusion” (Cole & Foster, 2001, p. 164). In hopes of deepening this perspective of Occupy as an educational and technological nexus, certain spatial-cultural elements of the Occupy experience, including planned and inadvertent events within and around the encampment, weave in as well.

**WARNING: DO NOT  
CONFUSE THE  
COMPLEXITY  
of this MOVEMENT  
with  
CHAOS**

(Poster at Occupy Vancouver, October 22, 2011)

The worldwide Occupy movement arose from a campaign initially conceived by Adbusters, a Vancouver based Media Foundation and magazine that “devoted a tactical-briefing email on July 13th exclusively to the proposed occupation” (Schwartz, 2011). From the moment such a campaign was suggested, the movement took off like “an idea whose time has come” (Occupy Wall Street, 2011). As described on Adbusters’ (n.d.) website: “#OccupyWallStreet is a leaderless people powered movement for democracy that began in America on September 17 with an encampment in the financial district of New York City. Inspired by the Egyptian Tahrir Square uprising and the Spanish acampada, we vow to end the monied corruption of our democracy.” Adbusters’ description of their membership applies as well to many Occupiers, who are:

working to change the information flows, the way corporations wield power, and the way meaning is produced in our society...We are a global network of artists, activists, writers, pranksters, students, educators and entrepreneurs who want to advance the new social activist movement of the information

age. Our aim is to topple existing power structures and forge a major shift in the way we will live in the 21<sup>st</sup> century. (Adbusters, n.d.)

These aspirations manifest within the Occupy movement in its diligent attendance to citizen journalism, its methodology of the practice of non-violent civil disobedience (including regular marches in and through city streets, and the presence of the physical encampment itself), the utilization of artwork within every aspect of its communications (visual, aural, and theatrical), and inter- and intra-personal attempts to get inside the meaning – and equitable processes – of the (desired) new society emerging on the ground and in cyber space.

Teasing open today's conventional (mis)understanding (or under-appreciation) of the term "technology," the Occupy movement utilizes multiple technologies, both traditional and so-called "high tech," to facilitate and support the infrastructure, communication, and educational needs of its members on a daily basis. But what is technology? Do we include human technologies, hand technology, aural, visual, and cardiac technologies in our discourse? Educator Pat O'Riley (2002) wonders, "Is it possible to have silence and stillness in the dominant technology discourses so that other voices may be heard, so that students might hear their own voices and the voices of 'others'?" (p. 37). In an old technology with a new name (recall call and response chants and singing), the "human mic" has become the mouthpiece and equalizer facilitating that all voices be heard. As a "low-tech" technology, the human mic (or people's mic) is notable for its "total physical response" (Asher, 1969, p. 253), or whole-body participation (chest, heart, lungs, throat, vocal cords, cheeks, mouth, arms, and hands) required of certain language immersion methodologies; the people's mic is equally notable for the mutual exchange between self

and others implicit in its use through the ardent vocalizations passed through the assembly in this call and response manner. For example: “Mic Check! MIC CHECK! Everyone wanting - EVERYONE WANTING - people power now - PEOPLE POWER NOW - raise your hands - RAISE YOUR HANDS!” One person starts a communication with the call for “mic check,” a standard phrase in the music and performing industries to signify making sure the microphones are working properly. In this case, it’s the human microphone that’s plugged in, with the community becoming the amplification for what’s being said. While participating in this call and response, often a communication of important community information, people are more fully occupying public spaces with vitality and regenerative qualities of participatory communality, without the need of electricity or an elaborate sound system. The harmonics and power in the joined voices fill the air, and waft out over the square and busy streets. There is a song, a rhythm and a cadence – which are also technologies! – to the call and response. People naturally respond to these rhythms and harmonics without even knowing why, thereby drawn into a participatory village experience and to the power of peacefully vocalizing. For some, this is a new educational plateau, like nothing they’ve ever experienced before if they’ve not been to a spiritual retreat, a pagan ritual, or a group process meeting. Even to the seasoned participants, it remains an immensely powerful experience to hear, see and feel the swell of humanity cooperating and vocalizing together for a common, non-violent purpose: to “pass it on.”

The human microphone has also become a mantra, of sorts, within the movement, used both to call attention when needed amidst a busy moment, and as playful greeting or prayer, calling out the glorious password as the new communal song: mic check! MIC CHECK! Wherever you are, someone will respond. If you keep calling, more people will stop

what they're doing, call back in response, and help spread the word, even if it's just to praise this moment – what's happening right now, a practice of awareness and communal attention – by singing out the phrase just for fun: Mic check! MIC CHECK! Smiles abound, and somehow everyone is refreshed for having reminded themselves of the communal tool housed in their own throat that's available whenever needed, and of the bonds of personal and social connection growing between them in part through the use of that tool, that technology of human vocalizing.

This is an extremely powerful element of the Occupy experience that cannot be underestimated, and the first time some have had such a sense of personal power, and meaningful connection with others, in their lives. As a technology for gathering people together, the human mic engenders a more acute listening and attention (a skill often lost in today's noisy fray), and as such is one of the more profound gifts to arise from the Occupy movement. Teachers everywhere will hopefully consider the value of utilizing the human microphone in their classrooms as a way to engage students' bodies along with their minds in language processes, and the healing power of harmonics.

Similar to the people's mic in its personal and universal appeal is the direct democracy process, a human body-mind technology involving participation, acute listening, and the use of hand signals to communicate within a large group or crowd. Everyone has an opportunity to voice assent or dissent, and the group does not move forward until a 90/10% consensus of agreement has been reached. Such a process is sometimes inordinately slow and arduous, but its benefit is simple: every voice is heard, and a horizontal, rather than vertical, democracy is enacted. Takethesquare.net (2011) offers a comprehensive overview of the direct-democracy process (generally referred to within the

Occupy movement as a General Assembly) as developed by the Commission for Group Dynamics in Assemblies of the Puerta del Sol Protest Camp (Madrid) in May 2011, including an explanation of hand signals and reminders that “(w)e use positive (and)...Inclusive Speech which makes no gender distinctions. It is clear that force of habit can be hard to break, but it is convenient that between all of us we mutually remind ourselves to remember this” (July 31). Through such deliberate processes, enacted in attendance to communal space in a particular place, direct democracy (like the Occupy movement in its entirety) is an elegant form of a “slow pedagogy of place....an embodied sensory-perceptual and conceptual-theoretical ‘sense’ or ‘possibility’ of place...assisting its participants to understand the relations of their body and nature, in time and space, as they are experienced phenomenologically...a slow ecopedagogy” (2009, Payne and Wattchow, p. 15). Time, though marked and honored, does not rule the process, but rather the process dictates the time to be spent on any given situation or debate. As an educational technology, it is a powerful immersion tool in learning to work with others, to balance personal desire with what will best benefit the collective, in learning to listen acutely and with one’s whole being, and in offering an inclusive space in which to unlearn oppressive behaviors, replacing them with pedagogies of tolerance and forgiveness.

These subtleties of process were not always represented positively in the mainstream media reports of various Occupy encampments around North America. Yet, regardless of how the protestors were treated by law enforcement and mainstream media, the facts are sure to be instantly and unashamedly broadcast live across the world, through a complex web of cyber-satellite connections. This new technological instantaneousness, as Facer (2011) explains, leads to:



The rise of a body of citizen journalists, able to gather inform and circulate it widely outside the restrictions of the traditional broadcast media, is seen by many cultural scholars as offering the potential to reshape the quality of public debate....(O)ppression and corruption, it is suggested, will be harder to sustain. (Facer, 2011, p. 92)

Enter Occupy, riding the crest of both high and low technologies (hand-made posters held aloft alongside cell phone video cameras), aided by a plethora of young computer and internet savvy creatives who utilized every electronic and digital media imaginable to broadcast the revolution (OccupyWallSt, n.d.), live and in full technicolor. From live-streamers, to videographers, camerawomen, social media tweeters, bloggers, cell phone cameras, YouTube, video uploading, website production, and good old fashioned written content, the media team at Occupy Vancouver exemplified the flood of citizen journalism flowing from all the Occupy camps.

Just as people can self-organize to contribute to Wikipedia, the computer operating system Linux, or the world's biggest library of video content, they can participate in social change and coalesce into revolutionary movements as never before. Enabled by social media, leadership is coming from the people themselves. Internet innovations such as Facebook, YouTube and Twitter radically lower the cost and effort of collaboration. Social media are a game changer because they greatly facilitate citizens' ability to organize despite censorship. They speed up the metabolism of dissatisfaction, enabling peers to come together to produce leaderless but nevertheless powerful movements for change. (Tabscott, 2011)

True to Gil Scott-Heron's prophetic song, "the revolution will not be televised" (1970) if left to mainstream media's tragically incomplete coverage of the events (and meanings) of Occupy Vancouver. But thanks to the shimmering network of collaboration between Occupy websites around the globe, "the revolution will be live" (Heron, 1970).

Art installations, art making, technologies of art, and the question of art in public places all found venue and voice during Occupy Vancouver's meetings and encampment. Donna Haraway (2004) states that "...at the inflection point of crisis, where all the tropes turn again, we need ecstatic speakers" (p. 47), and so each Occupy city has taken up its own ecstatic voice, and received visits from noted scholars, artists, activists, economists, politicians, musicians, and thoughtful concerned citizens, who have taken the stage and spoken (sung, performed) to inspire the community. The Occupy movement, like the long history of social and environmental justice movements before it, reclaims art for the people: from hula-hoopers and elaborate costumers, to the simple, black and white "misbehave" masks worn on people's faces and on the backs of their heads (giving a double, counter effect to the image perceived, the two sides of our own behaving/misbehaving selves, suggesting the yin/yang of all things in life, good and bad, always turning back to center); to poi, juggling, and dancing in the streets and on the steps and plaza of the Art Gallery grounds; and the lovely Coast Salish woman, Patricia, who sang the haunting prayer, accompanied by the steady, resonant beat from her frame-drum. The Quakers came down to sing one Sunday afternoon, serenading the crowd with Aaron Copeland, contrasted with the equally delightful Amanda Palmer (from the Indie band The Dresden Dolls), who proffered a laughing, relaxed set before her sold-out show later that night on Granville, plucking a ukulele and singing a stirring political anthem (as is her habit) in her

raw, gutsy voice: “Even if your grades are bad, it doesn’t mean you’re failing...so bring your etch-a-sketch to work...and if you want to change the world, then why not quit and feed the hungry?” (Palmer, 2011). This chorus was particularly poignant to hear, as that is indeed what many had done in order to participate in Occupy!

Underscoring the message that art is a technology that belongs to the people, the cover for “Ukulele Anthem” (Palmer, 2011) boasts the encouragement to “Just Play ~ Art’s Not Hard,” and as the lyrics of that title track detail, neither is it hard to master the musical technology of playing the ukulele. Like the bountiful and far-ranging array of poster-art that the Occupy movement has spawned, Palmer’s anthem (and cover art) take back the illusion that art is only for the elite. A video file posted on YouTube (Novak, 2011) offers a sensitive portrayal of the juxtapositions, commonality and distinctions between events happening within the Art Gallery’s (more elite) walls – expensive wine tastings, private showings, gala fundraisers – and those occurring outside the gallery’s walls, within and around the Occupy “village.” In an inspiring video filmed Saturday October 15, the first day of Occupy Vancouver at the Vancouver Art Gallery (featuring an unexpected cameo of *yours truly* standing on the fountain’s edge, holding a poster capitalizing the word “LOVE,” spelled backward, in “rEVOLution”), the colorful and creative extent of poster art that has characterized the movement worldwide makes its local debut (Novak, 2011). The multiple textual media that people created adorned Occupy’s homes in the tent encampment, the walls and stairs of their “village” (the art gallery plaza), and their community workplaces (the Information, Media, Food Not Bombs, and library tents, among others). From an elegant, stenciled graffiti of the word *Occupy*, made from living moss plastered carefully to the art gallery’s outside wall, to the compendium of poster and moveable art painted onto

poster board, recycled cardboard, old barrels, orange safety cones, and fabric banners, textual messages dominated the encampment. Visual imagery also blossomed, from individual cartoonists to visionary painters, to cartography, like the 6x10 foot map showing the layout of the “village” within the Art Gallery square. Huge white boards, bearing colorfully hand written schedules of daily events, were communal property, and often updated unofficially by someone wishing to put themselves on a schedule; yet such gentle anarchy only added to the overall feeling of camaraderie, with most such assertions negotiated and accommodated by other community members and pro tem organizers. The fruit of a community art project from Occupy’s opening weekend, a bevy of colorfully painted small, wooden signs, graced the fountain area and gallery steps for the full five weeks of the physical occupation. Art, imagery, text, color, and form wove in and amongst of daily life, and was no longer a special course for some people some of the time, but rather an article of the people, for the people.

Embodying principles of what Cole and Foster (2001) describe as “‘movement fusion’: the coming together of two (or more) different social movements by developing a common agenda” (p. 164), Occupy Vancouver has successfully gathered several movements under its collective tarp. Activists for housing rights, economic reform, Food Not Bombs, the Canadian Union of Public Employees (CUPE), Vancouver Media Cooperative, Iranians against their government’s oppressive tactics, Palestinian supporters, Coast Salish tribal groups, several labor groups and many others have all joined banners at the Art Gallery square in support of one rallying cry: We are the 99%, and we want change NOW. Julian Agyeman elaborates on the benefits of movement fusion:

(I)t’s imperative that we break away from silo-based thinking... then I think

we are going to be in a much better position to do what the Europeans call *joined-up thinking*. Joined-up thinking is thinking across policy boundaries. For example, it says housing policy is intimately related to energy policy.... Just sustainability advocates for the overlap. It asks us to look across the social, cultural, economic and environmental realms and realize that there is really no separate or isolated cultural, environmental, or economic realm. These are all part of the human experience and relate to each other intrinsically. (Monani, p. 54)

Citizens from across diverse movements have come together to work toward a larger common concern – the cessation of a corporate banking stronghold on every aspect of our current society – and to educate, march, and sit-in together in support of each other’s causes. Educational speakers and inspired musical performers have addressed the assembled encampment and crowd on issues that range from stopping the Keystone XL Pipeline project, to the housing and addiction crises in Vancouver’s Downtown East Side, restitution for Indigenous citizens affected by legacies from boarding schools, and specifics of the current economic crisis. These fusions unite proponents of social justice, environmental concerns, Indigenous rights, and political process and economic reform advocates.

Worldwide, the solidarity acknowledged between the various Occupy locales is not only a prime example of “movement fusion,” but also of the erasure (back to our Pink Panther) of formerly static boundaries in space and time, as high-speed internet and smart phones enable instantaneous communication and support between parties who are time-zones apart. “The Revolution will not be televised, but it will be broadcast on Live-stream”

(OccupyWallSt.org, n.d.). At any given moment, one can watch instantaneous Live Stream feeds from Liberty Square, Berkeley's Sproul Hall, Denver, Madrid, or Tahrir Square. There's no denying what's seen with the naked eye, the ultimate first hand documentation. As Donna Haraway (2004) says, "So my cyborg myth is about transgressed boundaries, potent fusions, and dangerous possibilities which progressive people might explore as one part of needed political work" (p. 12-13). These are the wondrous possibilities now open to media-cyborgs and citizen journalists like those who helped send the incident at the University of California, Davis viral on the internet within moments of its occurrence. The old boundaries are now porous, as Facebook accounts leaking to the world from Tahrir Square first revealed. The formerly sacred cow is unfettered, and running loose in the square.

*Rise like lions after slumber  
in unvanquishable number -  
Shake your chains to earth like dew,  
Which in sleep had fallen on you -  
Ye are many - They are few!*

from *The Mask of Anarchy* by Percy Bysshe Shelley,  
on a poster at Occupy Vancouver

By occupying, by protesting, by not going home afterward, people are making a political statement about society, who's in charge, and what belongs to whom. By placing themselves in *public* spaces, a political and civic reinhabitation occurs, as beings (people, dogs, structures, artwork) literally (re)populate, *inhabit*, and (re)claim public spaces. In Jody Berland's (2009) terms, this is also a reclaiming of the margins of society: "(W)e define the 'margin' as any site which requires and enables communities to employ cultural

technologies as counterhegemonic tools. Such spaces are currently subject to vicious assault;...the intense recommodification of information and experience, the erosion of noncommercial spaces, and the triumph of reactionary mercantile politics are part of the ongoing production of space which implicates communities at every scale” (p. 97). The myriad ways in which the Occupy Vancouver community has utilized said “cultural technologies as counterhegemonic tools” is evident in the functional, multipurpose People’s Lovely Library (as named by its proponents early in the occupation), stocked with shelves, books, pamphlets, educational reprints, chess boards, playing cards, armchairs, and a couch, in order to facilitate the communal sharing of ideas in a relaxed, comfortable (dry! – it *was* November!) reading-room atmosphere. The idea spread to the creation of a mobile People’s Lovely Library that brought free book loans to several remote locations around the city, including key drop-off locations for returning the loaned books. Taking their message out beyond the encampment, to communities and people in diverse neighborhoods from Commercial Drive to the UBC campus, Occupy Vancouver’s Lovely Library embodied one of the main messages of the movement: we the people can make our own society, a communal and self-supporting one not dependent on money, but on the spirit of volunteerism and the equitable distribution and sharing of goods. Back at the encampment, in the community-staffed and stocked Art Tent, children played and adults made posters, where teacher and student became fluid, and education moved out into everyday encounters and unexpected sharings. Altruism and encouragement flourished, and negativity lingered only at the edges of the square, in the gutters, or down the block where the homeless still huddled unfed. In the phenomenal Food Not Bombs tent, smiling crews sorted food donations, handled storage, preparation, cooking, and dishwashing for

over six weeks, ongoing, daily. Those food-supplying angels served an average of 1000 meals a day since opening on October 15, 2011 (personal communication, November 21, 2011). Many have pondered what it would take for the city of Vancouver, or other comparably sized municipalities, to implement a similar volunteer-run program to feed the city's homeless citizens. Rather, as action returned to the hands of the people, the culturally endangered technologies of self-education through reading and dialogue, of political expression through costuming, performance, and poster art, and the arts of cooking and serving the people healthy food thus become prime "subversive" weapons of the people's encampment and movement.

Referencing critical geographer David Harvey, Berland (2009) states that "power derives from the ability to turn space into place" (p. 97). How true this proved to be in the case of Occupy Vancouver, before the City's heavy-handed decision to play autocrat and evict the camp via a court injunction (personal communication, November 20, 2011). Citizens at the encampment understood the power growing from the presence they created, the *occupation* of public space, their *occupation* of their own constitutional rights to freely assemble and protest, and the implications of their actions in a larger global socio-economic-political playing field. Presence and intention were turning a space into a place. Harvey (2004), leaning on Foucault, notes that "(s)pace...is a metaphor for a site or container of power which unusually constrains but sometimes liberates processes of *becoming*" (p. 213). Similarly the "space" which held, contained, Occupy's initial warm-up engine-thrust sometimes bubbled and bumped into the constraints of its own becoming, its inner and outer processes, its flow like tentacles out into and onto nearly every surface of useable outdoor Art Gallery space. In the act of those constraints – having to get to know



your neighbor, having to work with the police and fire officials, having to learn to tolerate others' differences, having to live without amenities – *other processes of becoming were liberated*, as one became a chef, a dome-builder, a live-streamer, a facilitator, a good friend. Furthermore, “(d)ecolonization involves learning to recognize disruption and injury in person-place relationships, and learning to address their causes. Because colonization refers also to the colonization of the mind and body, it involves the practice of unlearning and undoing” (Greenwood, 2010, p. 19). Many were liberated from manifestations of internal and external oppression to which they'd been party unawares, and were lifted up into aspects of *becoming* that were richer in personal understanding. As well, the creation of community unfolded. “One of the most miraculous things that has happened at OV is that we set out to start a political encampment, and along the way, we inadvertently proved that we can house, feed, care for, and socialize people better than the city can and at a fraction of the cost” (personal communication, November 20, 2011).

David Greenwood (2010) also insists that “reinhabitation...implies taking a new stance toward one's own becoming. We reinhabit the self whenever we seek our own renewal, whenever we stop to listen to the teachers, or when we acknowledge the heartbeat of empire in our own bodies” (p.19). By stepping out of “regular” lives to volunteer, camp, or participate in a march, and equally for those watching on computer screens at home, this acknowledgement of where the beast lives within has been a crucial step forward, drawing people into a deeper, more authentic conversation about, and experience of, community and mutual support. Being drawn to hear renowned speakers like Dr. David Suzuki, or grieving when Telqua, an Indigenous elder, speaks eloquently of the historic suffering and losses of her people, are acts of renewal, personal-political acts of

(re)inhabitation and (re)claiming. People acknowledge personal responsibility, and work to eradicate injustice, one step at a time. These acts are essential to the health of the human spirit, and to the successful continued inhabitation of this movement. “The simple and obvious point is that nothing is self-made, autochthonous, or self-sufficient. Origin stories have to be about fraught histories of consequential relationships. The point is to engage ‘ontological choreography’ in the yearning for more livable and lively relationships across kinds, human and non-human” (Haraway, 2004, p. 316-317).

To fully appreciate the wildfire that the worldwide Occupy movement has become rests firmly in an understanding of Deleuze and Guattari’s concept of the rhizome “as a cartographic gesture of deterritorialization in contradistinction...(to) western ‘arborescent thought,’ which is organized systematically and hierarchically as branches of knowledge grounded in firm foundations” (O’Riley, 2003, p. 27). In contrast, Deleuze and Guattari (1987) note that “(p)erhaps one of the most important characteristics of the rhizome is that it always has multiple entryways; in this sense, the burrow is an animal rhizome” (p. 12). With these multiple entryways (entrances, exits, departures, and jumping-off-points), rhizomes offer a workable lens for examining the phenomena of social networking, and how these phenomena have spurred almost instantaneous citizen mobilizations in various cities worldwide. For example, Deleuze and Guattari (1987) describe “ruptures” working “against the oversignifying breaks separating structures or cutting across a single structure. A rhizome may be broken, shattered at a given spot, but it will start up again on one of its old lines, or on new lines....segmentary lines explode into a line of flight, but the line of flight is part of the rhizome. These lines always tie back to one

another” (p. 10). Similarly, police may break up an encampment, but the next day, tens of thousands will show up to demonstrate, where before there were only a few hundred (OccupyWallSt, November 16, 2011). The line of flight may result in a new group forming in a new location, as happened in the spontaneous rally by New York University students in Greenwich Village’s Union Square the day after NYPD’s 1:00 a.m. raid on the Liberty Square encampment (personal communication, November 16, 2011). In this way, the unexpected, the underground, shifts and re-roots, frustrating some members of law enforcement, political pundits, and the mainstream media in their inability to pin down the Occupy movement to either one concise list of “demands” or to only one physical location.

This is exactly the point of such a rupture in the status quo of what Deleuze and Guattari (1987) referred to as the “State apparatus” (p. 23), and what happened most beautifully and spontaneously in Vancouver when evicted Occupy-ers took to the streets in a parade for “dome-ocracy”(personal communication, November 21, 2011). “Rhizomes re-route the terrain, its tracks, and narratives that have been covered, inhumed, and otherwise disestablished through oligarchy in its many guises” (O’Riley, 2003, p. 27). In a similar response, Occupy Vancouver re-routed its terrain in its mobile parade of dwellings that moved down the streets of Vancouver, geodesic dome frames and canopy-style tents held high as the community spontaneously relocated and reterritorialized the Provincial courthouse grounds and plaza with an amoebic conglomeration of tents, bodies, musical instruments, colored chalk, and a re-shelved People’s Lovely Library (complete with couch and armchair). Hugs were exchanged, and bodies enlisted to move more tents to the new

location.

Just as this concrete, physical action visibly highlighted Occupy as a band of urban nomads in space, O'Riley (2003) reminds that nomadic thought carries this same quality of embodied, generative, and edgy creation:

Nomadic thought is becoming-bodily-thought...It grows from the middle, the cracks, the voids, the hyphens...It is in relation...Making new tracks, nomadic thought cherishes derelict spaces and holes in habits...(is) always marginal and transversal. It acts to blur boundaries and activate metaphors to become figurations on the ground. Other bodies and life spaces emerge. Nomads traverse territory; they know the land, follow customary routes. They do not own or possess, but inhabit points, paths, and land. (p. 29)

Thus, in the migration of Occupy Vancouver's tent city to the courthouse grounds, in the instantly assembled band of musicians ready to lend a celebratory atmosphere to the new gathering place, these urban nomads practiced inhabitation open to "other" emerging.

Furthermore, O'Riley (2003) urges the remembrance that "nomadic subjectivity...can also be a way of regenerating knowings we already have; knowings that have been submerged in the swell and spume of Eurocentric thought and (re)activity - women's knowings, Indigenous knowings, the knowings students already have" (p. 30). Occupy committees, and nightly meetings of the General Assembly, emphasize these various other ways and kinds of knowing, and the inherent need for equity and parity of representation among all genders, colors, sexually- and historically-repressed persuasions. "Indigenous perspectives on inhabitation are vital, as are the perspectives of other displaced and minoritized groups" (Greenwood, 2010, p. 19). Understanding this, diversity

of membership and the honoring of all voices are key foundations of the Occupy movement.

“In nature, diversity means resilience. A prairie that has hundred of different plants growing together can resist pests or respond to storms that would devastate a field of identical hybrid corn. In social movements, too, we need diversity in order to thrive.”

(Starhawk, 2002, p. 179) So straight, bi, and gay, black, white and brown, pink haired and blonde, Middle Eastern, Asian, African, and European gather side by side, uplifted by each other’s uniqueness and the collective diversity we share, shoulders to the wheel of change.

Where does Occupy head from here? How will its populace survive the winter, with some cities no longer embodying a physical encampment, and most enduring harsh outdoor conditions in order to meet, diligently, in their People’s Assemblies every night? How will Occupy continue to create equity and parity among this diverse membership of the 99%? How to implement what was recently advocated “to hold general assemblies in every backyard” (OccupyWallSt.org, n.d.)? Now *that’s* occupying the people’s space.

These spaces need therefore to be understood as important resources for practicing democracy; they are, in danah boyd’s terms, new ‘networked publics’...(T)o effect social and economic change we need to explore what social activism might mean in these spaces, just as we need to reinvigorate such activism in the public spaces of our city streets. (Facer, 2011, p. 92)

Let us hope Occupy endures from an “American autumn” (OccupyWallSt.org, n.d.) into the *Spring of the World*.

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