

CAN

ADIAN



PAIR

STORIES



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*As interdependent beings we gratefully acknowledge the earth, air, fire, water & aether, the North, South, East & West, our fish, insect, animal & bird siblings, the vegetable & mineral teachers, & the countless generations of Indigenous peoples who are stewards of the land that we live upon.*

*As treaty people, we acknowledge personal responsibility for the state of disrepair of those commitments made at and after Contact including but not limited to the Two Row Wampum Belt Treaty of the Haudenosaunee Confederacy/Silver Covenant Chain; the Beaver Hunting Grounds of the Haudenosaunee NANFAN Treaty of 1701; the McKee Treaty of 1790, the London Township Treaty of 1796; the Huron Tract Treaty of 1827, with the Anishinaabeg; and the Dish with One Spoon Covenant Wampum of the Anishnaabek and Haudenosaunee.*

*We recognize that awareness without action means nothing; and we recommit daily to, and encourage practices of, mindful relational repair in the myriad little moments of our everyday lives, some of which are humbly illustrated here.*

What does the Right to Repair mean for Canadian society? An extension of Dr. Alissa Centivany's existing work on breakdown, repair, and the right to repair movement in Canada, *Canadian Repair Stories* seeks to elicit and illustrate, in photo-essay form, the contemporary values of Canadians embedded in everyday acts of maintenance and repair.

Along the lines of the American Farm Security Administration's efforts to depict and humanize the Great Depression, the *Canadian Repair Stories* project, of which this humble volume is a beginning, seeks to attest to the diverse, mundane, yet critically important work of those who maintain and fix the devices, equipment, and infrastructures relied upon by all.

This storytelling approach provides a different, but crucial, window into the experiences of breakdown and repair in Canada and allows us, as scholars, artists, activists, and policymakers, to better understand what a Right to Repair would mean here.

**Laura Galvis Daza**



*Photograph by Ian Steinback*

*I wonder: how did you come to do this work? How did you first encounter the importance of repair?*

**Laura Galvis Daza, Interim Chair at Board of Directors, London Cycle Link:** I can tell you that story for sure. It was the spring of 2021: I had been, at that point, a bicycle commuter for approximately three years. And I had used my bike (which I had purchased at TO WHEELS) for enough falls and winters and it had undergone some disrepair—there was a gear that I couldn't shift into—and I heard about the Squeaky Wheel Bike Co-op as being a do-it-yourself repair space for bikes, and I had finally made my way down.

The day that I went, I clicked really well with the manager at the time—whose name is Wyatt now works at Gremlins Bicycle Emporium—and I learned a crap-ton about how my bike worked and the reason why that gear was stuck. It was ultimately like, Oh, there's a bunch of dirt and salt from the roads stuck inside your housing, preventing the cable from shifting properly—and it

was new vocabulary. Understanding the mechanics of the bike, being able to fix it in real time, taking things apart and putting them back together, oftentimes realizing that, Oh, I don't have to throw this bike out. I don't have to buy or spend lots of new money to get it repaired. It was like, If you apply this knowledge that this experienced mechanic was giving to me, and grab one new little thing that costs seven or eight dollars, that's all that was needed.

So I was super inspired by that, how that afternoon went for me with my bike, with that manager at the co-op (which was at a different location at the time), and I immediately asked, Do you guys need volunteers here? How do I become involved in this place? And three years later, I volunteer consistently here at the co-op and also with its parent non-profit organization, London Cycle Link. I have since received Certified Mechanic training from Winterborn Bicycle Institute, which is in Dundas, Ontario, thanks to a grant that was given to London Cycle Link—and I

remain involved. I'm not an expert mechanic—I can do enough to facilitate simple repairs. But yeah: it's a wonderful community of people who are lending each other skills, teaching, learning, and it feels really good to be able to put an old janky bike back into good use.

*Tell me about the good feeling.*

Well \*chuckles\*. Okay. Sometimes we get bikes donated here that, apparently, are worth a lot of money but they had been sitting in somebody's basement or in their yard or whatever. So the expert mechanics who also know about the value of different materials or different brands or whatever, they can spot them and they fix them up to look really good and then someone comes in here and, instead of them spending money somewhere else on a brand-new bike, they get a bargain deal for a lovely bike that now has a new home. I think that's really cool.



Another thing that's really cool is: even if it's not a super-fancy bike—maybe if it's just a Canadian Tire bike or whatever, a bike that somebody got online through Kijiji—someone is going to make use of it. There's lots of folks here—and this is where the sociopolitical element comes in: there's lots of folks in this city who rely on different types of transportation to get around, including bicycles, and who have a more limited budget to be able to spend. For them being able to land a bike here for \$50, no more than \$100, is essential for them. It feels good for them to be like, Hey, I like this bike. I'm gonna take it.

*I wonder if you could say a few more words about community.*

So, the Co-op and London Cycle Link are under a small organization that only has a handful of staff members but a very big and enriching group of core volunteers and occasional volunteers as well. There's people here who get together at the Co-op

and find in the co-op a third space where people come and make long-lasting friendships. It's based on a common interest in fixing bikes, helping people of different socioeconomic ranges.

There's different skillsets that come together in here because there's tech aspects, there's merchandizing, there's fixing the bikes, there's being a people-person and managing relationships and sales and things like that. You see consistent people who have been involved with the organization and with the Co-op for many years. Some people also come and go away for some time—something comes up in their lives—and then they come and get involved again. So it's cool to see that continuity of the community and the relationships that are built, the friendships, the common interests, shooting the shit, talking about when they used to do bike touring or whatever. It's really neat.

*I wonder how you see this work as fitting within not only the community and the city, but also this moment in time in human history.*

I don't know if I can necessarily think that big-picture because I don't know the details. But I have a vague idea from conversations that I overhear that it's becoming more and more difficult for people to repair machines and devices that they purchase because corporations are greedy. And there's been a big shift in how things were built and how, economically, we function in the last however many decades.

So I know, for example, here—there are components that we're not able to repair because of how Shimano built them out. And I know that it's important for us to give the owner of the machine those rights back, to be like, Hey, let's remove that and put another one in. There you go. You don't have to spend a ridiculous amount of money getting another one. We're not even going to give you a new one; we're going to give you a used one at a very affordable price that could use a second home on your bike right now.

There's a whole system that the volunteers have back there where they sort the different parts

into different bins so that somebody can come in here and be like, Oh, my lever broke. Or, I need a new kickstand or whatever. And they look through a bin; they find a replacement; and they get it installed.

So, going back, I don't know the details of it because I don't read the details. But I overhear that, Hey, it's becoming more and more difficult, so just the fact that we do this is part of a counterculture. It's part of the resistance. Now we don't need to throw shit out and have them in the ocean or in a landfill. Instead it can be lovingly donated here so we can bring it back to life with other components that are also being brought back to life.

And I think that there's something weird about monetary value being assigned to things all the time in this hyper manner, because some people think about it as, Oh, it's not enough money going back into the economy because they could have spent to buy something new. But it's like, All of this stuff does have value. Whether it was a machine or it was somebody operating a machine or it was

made from scratch, all of this stuff has value and I don't think it's efficient to just let it go to waste.

## Rodney Mercer



*Photograph by Derek Boswell*

**Rodney Mercer, Independent Repairer:** I've noticed that things that have come across my way, like modern amplifiers I've repaired, they're really not designed that well at all. A lot of modern electronics are disposable. I have a friend who works in the music store and their policy generally is that if an amplifier comes back into the store and it's in need of repair but its value is \$1000 or less, the instructions are to destroy it. And this large musical conglomerate, this instrument company, will simply replace the amplifier because to them it's cheaper to replace the amplifier than to hire somebody to repair it. So I'll look for old things online and bring them back to life. There's something very fulfilling about that.

But I notice that when I'm looking online for electronics and things, a lot of the things that are for sale are oodles and oodles of broken flatscreen TVs. And a lot of these things aren't designed to be repaired anymore. From what I understand, if you try to get schematics from Apple or whatever to repair something, they won't give it to you—even

though you paid for the thing. So it's not a repair-friendly environment that we're in, that I'm aware of. And I've heard this discussion many times before, you know—having the right to repair and thinking of the Reduce, Reuse, Recycle society that we should be striving for. It's just kind of really shocking, you know. This is the bottom line for these companies. The cliché: the mighty dollar. They don't really care.

And it wasn't always that way. I was born before the internet, before the digital age, so I remember when most things were analog. To my ears, some of these things sound better. Modern gadgets like compressed audio files and things like that I find actually that I can't listen to. I get listener-fatigue. My ears will start to hurt over a long period of time—even listening to radio these days. Art feeds the soul; music feeds the soul. A lot of the music I like to listen to, when it was recorded, I listen to this music on a lot of the same technology that was used as a reference system, so there's kind of a symmetry between the music I'm listening to



and the artists and the technology and space I'm using to listen to this music with. It's like stepping back a little bit in time. And it's something that I've explained to people, and they might not understand, but people who have heard my audio systems in the past react like, Oh! Oh! And they seem to understand. And it means I've got amplifiers in the living room with valves or tubes stickin' out of them, but do you understand roughly where I'm comin' from?

## Natalie Kearns



*Photograph courtesy of Natalie Kearns*

*I wonder if you could say a few words about how you first became involved with repair materially, conceptually—what do the beginnings look like for you?*

**Natalie Kearns, Props Master at The Grand Theatre:** Yeah. So, I've always been somebody who was fairly handy and interested in craft and woodworking and working with my hands and got involved in theatre pretty young. But part of my interest in that grew through home economics and shop and tech-ed class in school.

So, when I was in grade six/seven, we all had to take shop and we all had to take home-ec and we learned how to thread and use a sewing machine and learned how to use a drill press and all of that stuff and that was always something I liked to do and I started working backstage in theatre around the same time. So I've always been somebody who knows how to fix a hole in my clothes or tighten a leg on a chair or something like that. And as I got older, I started to realize—especially in my generation and the generation immediately

afterwards—not everybody had those classes or grew up in a home where they had parents that we able to do repairs around the home.

My dad sort of taught himself how to use tools. He didn't grow up in a handy household, but to save money he taught himself how to drywall from books and videos and things, so it's always been something that's sort of been in my environment; and then as I realized that there were people that didn't have access to that, and I heard about the Right to Repair Movement and repair cafés and got involved with one locally here in London, I became more passionate about sharing the skillset that I have with the realization that there's lots of people that—I just sort of take it for granted that I can do these things, but people are so grateful.

And I've certainly experienced a large economic component to it with people that sort of come with a duvet cover that's got dozens of rips in it and is completely falling apart. And even I, honestly, personally may have chosen just to get a

new one, but this person couldn't afford to get a new one—so the ability to repair it was *huge* for them.

*I wonder what it was like for you discovering that other people weren't endowed with that same skillset or confidence or curiosity to say, Well, I don't know how to do this but I think we could probably figure it out.*

Yeah. Well, I've always been that sort of person. When I don't know how to do something—I'm pretty independent—I figure out a way to do it myself. But I also just think that it's not something that's valued as much in terms of education or what young people are introduced to as kids.

So, we see it in the current lack of people going into the trades, right? There was a big push for people to go to university for academics and seek “a better life” but in that we've lost a lot of people in the world who know how to work with their hands and who understand—I think there was one small-engine repair shop in London that did lawnmower repairs and that person—I saw a news

article—retired and closed the business because there was nobody interested or able to take over that business. So we've kind of lost that skillset.

And I went to university and did a Theatre Design degree and all these things, but we're not seeing that introduced as a base skill so much anymore, in that everybody in my class had to be able to thread a sewing machine and sew a button on. And if you don't have a parent that's teaching you that, and they're not going to teach it in schools, then we as a society have kind of lost that skillset. And for some kids that sparks an interest in them looking to trades.

*I recall observing a thirteen-year-old, who was asked to put a hook through a worm, which he'd never done before, touching the two things together; touching the hook to the worm. And I wonder whether this has something to do with a generational tendency to interface with the world through a screen.*

Yeah. I work with teenagers every year on a show and even in the past—this is my tenth year doing it —and even in ten years—and this is *not* a generalization for everybody, as nothing is, but—the *manual dexterity* has been lost.

Because—even if you look for—I have a nephew who just turned one. And you look for toys and there are toys that emulate touching screens and buttons and things versus these toys that we had as kids where you're manipulating beads around something or—babies still play with blocks and that but we're moving to things with lights and sound and twisting dials and we've moved away from fine motor skills and then I hand a kid something and show them how to hand-sew and they just can't seem to make both their hands work. Unless they've played an instrument, the development of that skill among little kids isn't happening anymore. We're even using drawing programs on tablets versus drawing on paper. Again, it's a generalization but I've definitely noticed it.

*Thinking not only about the material consequences of repair but also the sort of neuroplastic consequences of not seeing the world as fundamentally interoperable.*

Right. So just as everyone should know how to use a word processor and use the internet, everybody should also know how to change a tire, hang a picture on the wall, sew a button back on. There are those base things but we've sort of gotten to a point where there's so much accessible and cheap to us at the click of a button that you can just get a new one —or, if you really are desperate, you can find somebody to fix it. But nowadays, to get something repaired, it's almost —It can be, a lot of times, more expensive than to just get a new one.

And you run into it with your cellphone or with your computer: replacing the battery is going to cost this much; well, for three hundred dollars more, you can have a brand new one that's going to last me. It's a hard thing to face.



And furniture these days—I have the privilege of working with a lot of antique furniture that we can keep reusing and keep reupholstering and keep repainting and it holds up because it's real wood and it's held together with glue and it's well-built, but any time we buy something from IKEA—and don't get me wrong: I love IKEA—but for me to put it on stage and then put it in storage afterwards, it falls apart. It's a one-time thing. It's not going to your next apartment. Once those particle boards crack, you can't fix that. If a piece of wood cracks, you can fix that. A lot of stuff that we buy now is essentially disposable.

*Thinking of antiques, I wonder if you would say a few words about continuity, receiving something and then saying, I see what they did there, and then joining in material dialogue with them.*

Yeah. I've certainly fixed things for work where it's like—Actually, one of my colleagues brought in a table and said, This got damaged when we moved

and can you guys take a look? And we were looking at it and we were like, Somebody's repaired this before. It was actually badly damaged; somebody's already glued and clamped this once. You can tell in all these areas. And she was thinking, Oh, I've ruined this! This was my dad's table and we moved it here from out west and we broke its leg off! And we were like, No, no, no. He clearly fixed this at some point too. We could find all these glued parts.

And you meet people through the repair cafés and sometimes somebody's brought in a sweater that their mom or their grandma knit that has a big snag in it and you can't replace that, so to fix it is important for memory and something valuable because somebody in your family had it before you or made it before you and so to be able to fix that for somebody is really nice.

*I wonder if you'd say a few words about your sense of the connection between repair and emotion, if that's not too broad a question—the feelings that you've seen elicited from the practice of repair.*

In offering my abilities to other people, certainly, you see great gratitude and great relief that something continues to have a life, because there are people that bring things in and it's sort of like, Well, if this is not repairable, then I've lost this thing that is important enough to me that I have sought out an opportunity, gotten on a bus, gotten in my car, brought it to people, taken two hours to wait, and see if somebody can fix this. And so there is a lot of gratitude, which is always gratifying for me. And again, it makes me not take for granted my skills, which a lot of the time I'm like, Yeah, just put a screw in it. Just sew it. And for somebody who doesn't have that ability, it is magical to them.

And in my work, that's a lot of what the people at the office say to us: Don't take for granted what you do every day. When people come to your workshop and see what you're able to make with your hands, that's magical to them, so don't discount the value of that, because it is an art, in some ways,

and it's magical to people that don't have a background in that or have an experience of that.

And I look at other people who come to volunteer at these events who are able to fix circuit boards and small machinery and things and that is magical to me. That is out of my wheelhouse. I can fix a simple light switch but to be able to open a coffee maker and check all the circuit boards and diagnose that, Oh, it's *this* switch that's fried is incredible to me.

*Magic.*

It *is* magic. I would be like, Well, this is ruined. And sometimes it's just one little thing is corroded and suddenly this person has their blender working again. It's amazing. It's not in the landfill now. We love that.

Robert Lazure



*Photograph by Derek Boswell*

**Robert Lazure, Volunteer Repairer:** So, I can't speak for ReImagine Co. in general, but they seem to be a kind of green organization, looking to be self-sustaining and that sort of stuff. And I think the philosophy for the Repair Café is to repair things and delay putting them in a landfill. I don't know there's a way to avoid it, but it's like saving lives: you don't really save lives; you postpone deaths.

The fellow who organizes it gets so many people a night I know some people will try to come several nights in a month but it's only one time a month. They're waited a couple months to come but he cuts it off at 20 or 30 repairs. His long-term vision is to have a Tool Library so that people could come and fix their own stuff and maybe people could be there to advise on that. Myself, I'll take anything and I do a variety of things. I've done woodworking projects but I'm also a 3D-printer hobbyist. I think 3D printers have their place in repairs. I've been successful doing several and I'm working on one now.

Europeans seem to be way ahead of us. They

want to re-use things. I was working on a kind of food processor at one of these repair cafés and there's a lady came in and she knew everything what to do, except she was scared to open up her food processor, so she had found a video on the internet about changing the grease. It had a gearhead that [old] grease was degrading, and it was spilling out, oozing brown all over, so she had bought food-grade grease and had the food processor but she was really afraid to open it. But I wasn't \*laughs\*. So it has different pins that lock it but it's beautifully made. So this is the thing. Things that are single-use, glued, everything glued in place are very difficult to take apart without breaking. For things that are secure with castings and metal pins and stuff, there are little secrets on how it's being held together.

Okay, so let's look a hundred years ago. A hundred years ago, 1920, cars were around; people did know how to repair cars then. So, I'm pretty sure, a hundred years from now, there will be things that we have now still around. If you look at the

way computers are going, there is no 100-year-old computer around. And I'm worried that because nobody's printing photos, we won't have any photos of this era. I print them, but nobody else is. We're all uploading it to Google and we've got lots of them there but what my grandkids will see, I don't know. So, I think every age has had their repair people and their limits.



## Derek Boswell



*Photograph by Derek Boswell*

**Derek Boswell, School Bus-Repairer:** One of the recent people that we worked with was a barber who rented a single chair in Hamilton for—I think it was—a few thousand dollars a month for one barber chair for one day per week. And that’s just totally untenable for that amount of money, but they could buy a used bus that we would fix up and repair for them and they would have that as their own space and they could travel around the city; and what they ended up doing, actually, was going into more impoverished communities where people could not travel to a barber shop. They didn’t have a car; they couldn’t afford a car. They would come to them. Another business that we dealt with did that with dog grooming; and especially in more rural areas where you have vehicles on the road that are more difficult and expensive to repair. Plus with housing costs being what they are and food costs being what they are and a lot of people being out of work, all of these problems coalesce to a point where people can’t perform a lot of very basic functions like getting their hair cut or getting their

dogs groomed—those things can become difficult. And having these people be able to go out into those communities, it's of benefit to them.

Right to Repair works its way into these problems in so many ways. And on the topic of giving people agency, I see what I do with these buses is giving agency to the people who provide these services to their community, giving agency to the people who can't make it out because they cannot repair their car that's broken but now the barber-shop bus or a food truck can make its way to their community and provide a service there. Even beyond that, going to an ecological standpoint, vehicles tend to accrue about half of their lifetime emissions in their manufacture.

So if you can take old vehicles that were about to be crushed and taken off the road and restore them and give them another life, that's a lot better than creating new vehicles from the ground up. So that's kind of where I see myself in this: someone who is helping mitigate the harvesting of new resources, someone who is helping provide

agency to people who want to provide a service in their community, or to people who need to access a service, and all of those things can be realized through something as mundane as school buses.

Miriam Love



*Photograph by Derek Boswell*

*I wonder how you think and feel about repair in the context of the river, how maybe one isn't trying to reclaim an original state of purity but rather to repair into the future.*

**Miriam Love, Co-Founder of Antler River Rally:**

If we think of even paying attention to the river or what our duties are as treaty people, a kind of reparations—reparations are never really a making right. But they're a kind of reckoning with. They're an effort to reckon with, and be in practice, do something that helps you pay attention to this very river, this very dirty river in front of us and what's become of that and what that means and what that means to Nations downstream.

I've learned so much. I didn't come to the river thinking I was going to learn so much about Chippewa of the Thames or Oneida or Munsee-Delaware and boil-water advisories. We've come to learn so much and learn so much about the role of water. So I do think that is an effort towards reparations.

And of course all the lives that are really exposed at the river. And I think that the work

we're doing is nothing even remotely closer to repairing anything. But one thing that happens is that, when we do come together for clean-up as we did yesterday—there were about fifty folks there, students and older folks and community members and professors and newcomers—it's a diverse group of folks that come together. And we often encounter people. And it's not always a great encounter. So it's not always like, Oh, we're down here to do this stuff! Of course, it's like, We're in your space. Someone gets woken up and there's screaming and you see how much there is to be done.

It is a remaking of all the grounds on which we meet. It creates an encounter. It doesn't create a perfect encounter. Is it meaningful? I think so. That's what it mostly is. [Antler River Rally Co-Founder] Tom [Cull] is very careful to scout areas before we go to see if people are there, to say hi, to notice what animals are living close by.

In terms of repair, it's rebuilding something. It's rebuilding those relationships. And I've been thinking about is how much time it takes. It takes

time to go down to the river. It takes time to scout things. It takes time to talk to people. It takes time.

And even the small work of repair—I think of software repairs or updates that we do on our stupid phones—and I actually like fixing things so I’m like, Okay, I’m going to learn how to fix this bike. I grew up the midwest so you know how to change your oil. But all those things take time—and that time allows for deep concentration, too. I think that’s a gift.

So it’s not just about the thing itself. Sometimes the thing is relatively meaningless. But let’s say a bike, where you’ve got the time to fix it and learn about it and create a relationship with it. And that’s an element of yourself in the world. We don’t have time. That’s a weird way where we start to feel stripped away—and I’m not saying anything new, but—we start to feel stripped away. This person does that, and this person does this, and we don’t build connections. And that’s a kind of worldliness, an entangled, wonderful worldliness. And we learn to become further entangled with the



things that we can either fix or fail miserably trying to fix \*laughs\*. I think that's the essence of it. That's life \*laughs\*. That's some of the ways that I think about those things.

*I'm thinking how our technology- and internet-saturated moment resists taking time, and about material costs of the convenience that the avoidance of taking time causes, and about disposable consumption. So, along with the marriage of the ceremony of coming together, I wonder about the material, practical work of taking junk out of the water.*

Just as far as what we encounter, there's so much plastic. There's so much disposable cups and containers and, of course, needles. Electronics, sometimes. Clothing—a lot of clothing. There's something about it where, first of all, you know that you're just kind of collecting this to put it somewhere else where it's collected. We're just putting it somewhere else where it looks nicer. These things are not leaving the earth.

So there's the feeling of futility in the practice but also the meaningfulness of doing this work. And I think, more and more, it doesn't just seem like garbage: they're things; they're things that belonged to people; they're things that were entangled in other people's lives and, often, were used in some way. *This* was used to start a fire or be *part* of a fire or *trying* to burn this and *this* didn't go. So that's the way that I encounter things, especially as more lives are lived out in the open and exposed in those ways. You see that these things are part of those lives.

And there's a thick smell to the river that comes through and washes through, too, and sometimes those things have been clearly abandoned, they've been covered with that kind of silt. That strikes me as what's very much a part of what that time is—plastic and organic matter coming together. I guess that's our future. It already is. So it's very visceral to me. There's a smell to it. Right now we're just putting it in bags.

So as far as the things, when we first started walking down by the river, it was like, Oh, there are all these Tim Horton's cups. But when you get off the trail, you see all these lives unfolded, so it's a very different relationship to the things we're gathering. We're gathering things rather than picking up garbage. We're gathering them and then they move on—to where? It's not necessarily good or clear. But it's more of a gathering than a picking up—in lots of ways.

*Material remnants of human life rather than garbage.*

Absolutely. They're lives. They're things enfolded with embodied lives. That's very much how I encounter those assemblages of the river. They are assemblages rather than random things, oftentimes. They're assemblages: even if they fell out of a bag together they had travelled somewhere to be dumped here. There's a story there.

*I wonder about the meaningful futility of the Right to Repair movement's opposition to enormous and powerful corporations with connections to policy-makers and the meaningful futility of any number of principled efforts; and I wonder if you'd say a few more words about the symmetry of the meaning and futility of that practice.*

In comparison with the Right to Repair movement going against corporations, a very straightforward similarity is that, however many things we're picking up, it doesn't matter. There's phosphorous in the river. This is a broader project of how we think about our land and our food and chemicals and how we relate to land as a resource for extraction and pretty powerful interests which seems pretty difficult to change without something like a revolution. So, there's that futility.

Then I think, layered on to that, the kind of futility of those lives that we encounter and how much they matter. Yet every encounter does matter. What else is there? Those encounters do matter, as small as they are. And the people coming together

and having the conversations matters. Showing up in the morning. Getting up in the morning when you don't want to. Who wants to do that? I don't want to wake up at nine o'clock on a Saturday morning and go clean the river, most of the time. And yet, these are the practices that we have to keep committed to in order to make meaning, make time, make our time—speaking of time—to slow down and say, Okay, I'm just going to take this morning and I'm not going to worry about doing laundry or going to the market or the grocery store and look at flyers or scroll of my Facebook.

I always think of—I don't know if you're read—Michael Ende's *Momo*. There are these grey men and they smoke up their time. You think that you're putting your time in savings accounts but it turns out they're actually just smoking everyone's time \*laughing\*. It's so great. So you don't let the grey men get you, you know? So in those ways, it is very meaningful in the ways that we can mark our time and make those connections.

*I wonder about revolution as an act of repairing forward, as the reparative joinery between eras.*

I'm thinking about that. I want to be careful because a revolution can sound like many different things to people. I'm being careful because I don't know exactly what I think.

It's not because I don't believe in a big revolution. I remember the energy of people getting into the street to demand better policy about climate change. And thinking about the revolution as far as a wheel turning and repair, I think of it in the grand scales of global warming, and what we're moving towards. And I'm not sure how much, very honestly, we can do.

So, how do we live during a time of inevitable revolution towards something whose end we don't understand? I don't think any revolution has ever worked like that: we have this goal in mind and here's how we're going to get it. That might be the idea, but it's already unfolding.

I feel like I'm living through a change in time right now. The world is different. And maybe all people who are getting older feel like this \*chuckles\*. And I think of that movement. How do we not just get crushed under those wheels but hang on?

I don't want to sound too dark, but how do we create meaning and connection, create a little spark even if that's all there is? A little spark in the joinery? It's a kind of repair, isn't it?

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