

# NEVER NEVER ODD

MELT

(Ren Loren Britton &  
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Four spiky plant-like forms repeat drawn onto a sheet of paper. Three of them are filled in with a felt-tip in different opacities and one remains an outline. Illustration by MELT.

# OR EVEN

## A WOBBLY MAP FOR TIME TRAVEL

This is a wobbly map for non-normative ways of experiencing, theorising, materialising, subverting and being in time. On this map, crip time is time travel;<sup>1</sup> Trans\* time undoes chrononormativity;<sup>2</sup> Sick time makes time for care;<sup>3</sup> kinship time reads time through changes in non-individual kinship relations;<sup>4</sup> and holding an ice block for six minutes and sixty-eight seconds hurts (we will get to that). What non-normative understandings of time share is that they embrace non-linearity, loops, circles, palindromes, discontinuities, slowness, and attention to pace.

We invite you to travel a spacetime map with us that is interwoven across at least two types of media: this article and a website developed with Karl Moubarak and Margarita Osipian. This map is a tool to move within non-normative time:

1 'Crip time,' as Ellen Samuels writes, 'is time travel. Disability and illness have the power to extract us from linear, progressive time with its normative life stages and cast us into a wormhole of backward and forward acceleration, jerky stops and starts, tedious intervals and abrupt endings.' Ellen Samuels, 'Six ways of looking at crip time', in *Disability Studies Quarterly*, 2017, 37 (3).

2 Reese Simpkins writes that Queer/Trans\* time emerges from the tangibility of material embodiment operating according to a nonlinear framework where past, present and future comingle and evade chrononormative time that underlines much of human experience. Reese Simpkins, 'Trans\*feminist Intersections', in *TSQ: Transgender Studies Quarterly*, 2016, 3 (1-2): 228-34. See also Elizabeth Freeman, in *Time Binds: Queer Temporalities, Queer Histories* (Durham, NC: Duke University Press, 2010).

3 Sick time comes to be defined through the long-term curatorial project and exhibition by Taraneh Fazeli, *Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying* (2017-20), which pushes back and finds other routes away from the ways that capitalism encourages compulsory able-bodied and mindedness.

4 Kinship time charts time through changes in kinship relations (speed of kinship) as Kyle Powys Whyte engages with it and reminds us that not all time is to be measured through the perspectives of a singular individual. Kyle Whyte, 'Way Beyond the Lifeboat: An Indigenous Allegory of Climate Justice', in *Climate Futures: Reimagining Global Climate Justice*, ed. by D. Munshi, K. Bhavnani, J. Foran, P. Kurian (Berkeley: University of California Press, 2017).

a crip time, crip spacetime, Trans\* time, kinship time landscape. Movement does not mean orientation, or making an X on the map, but a slow making out (or not) of patterns throughout.<sup>5</sup> Some bits on the map in this article are theoretical examinations of the core concepts we work with and some come from a practice we call 'time reflections', which are ten-minute writings in which we have asked ourselves: how can we work from a place of non-exhaustion?

The transparent inlay that came together with *Ecoes #3* is to be used as an overlay for the website <https://overexposed.sonicacts.com/neveroddoeven/inlay>. On the website, we present perspectives of time: captioned audio snippets of people sharing their experiences with crip, Trans\* and kinship time, as well as animal, plant and celestial witnessings of time, such as the opening and closing of plant leaves. More perspectives and situations will unfold on that page over time, producing resonances and echoes with ideas in this text.

## bodymind events, climate change and wetness

*time pleating*  
*time folding*

*How to work for change that isn't: HERE, timelines that are extending beyond me. Thinking ahead – how time slots are already accounted for, filled with a plan of what to do. Maintaining space for not knowing (what to do).<sup>6</sup>*

In her writing on bodymind events, Margaret Price foregrounds the unpredictability and messiness of disabilities.<sup>7</sup> In many contexts – academic, artistic, and work – she reflects on how disabled people are supposed to know and articulate their access needs ahead of time, rather than spaces and contexts being there to respond to shifting and changing conditions and needs. Bodymind events defy the logic of knowability, as they present sudden and debilitating shifts in one's mental or embodied experience; like the thrumming pain of a migraine, or the difficulty talking during a moment of sensory overload.<sup>8</sup> Notably, Price does not locate bodymind events within bodyminds alone but in spacetime, as 'they arise

5 We think alongside Micha Cárdenas and her theorising of movement as a decolonial mode, 'as Western modes of knowing emphasise the primacy of the visual over embodied movement.' These embodied movements are precisely the kinds of movements that we centre on this wobbly map. Micha Cárdenas, *Poetic Operations: Trans of Color Art in Digital Media* (Durham, NC: Duke University Press, 2022).

6 Throughout the text we have scattered these colourful fragments, 'time reflections' from our daily writing practice for working from a place of non-exhaustion (MELT).

7 Cas Sweeney, 'Moving Together: Toward a Theory of Crip Spacetime – Margaret Price speaks during Disability Visibility Week', 2017, <https://thesophian.com/moving-together-toward-a-theory-of-crip-spacetime-margaret-price-speaks-during-disability-visibility-week>.

8 A bodymind event is a sudden emergence of a debilitating breakdown or loss of capacity that effects a person's body and mind. These events take place within spacetime and are often related to the conditions of space and time that contribute to an emergence of a situation – for example sudden shifts in temperature or encountering ableism. Price continues that these events contribute to her theory of crip spacetime which addresses the radical inequality of different spacetimes that we inhabit, and that the fluidity of disabled experience can hardly be charted on a linear or even predefined path.



from the particular conditions of space and time that contribute to the emergent meaning of a situation.<sup>9</sup>

Parallels between crip time and climate change time are multiple. Shared experiences include speeding up, slowing down, playing back, cutting to a different reality, shifting in intensity, exhaustion, and negotiating long-term effects. Climate and bodymind events move between realities like floods, temperature jumps, or affectual responses to temperature change. Crip and climate change times orient us in our positions as disabled or non-disabled and create a frame of reference for further understanding movements and temporal shifts.

*We started noticing puddles in the city as we moved throughout her. When wet, in one spot on the path on my way to work, there is a sliver of space for a wheel to glide through; other times, more slices are available. How much space is there to move depending on the wetness (conditions) surrounding us? Can wetness be a clock? Thinking of rising sea levels, it already is.*

In a podcast episode of *We Love Like Barnacles*, Patty Berne talks about a certain feeling: 'I couldn't and wouldn't be an adult, that I wouldn't survive it [...] and it was just because I never saw anyone who looked like me around.'<sup>10</sup> Berne's feeling deeply resonates with our Trans\* and disability experiences, and has to be considered alongside the climate catastrophe that disproportionately affects Black, Indigenous and people of colour.

A temporal pleating, the generational sequences that mean: when some of us get to have a life, we don't because of climate change, and when others of us don't get to have a life, we really don't because of racism, ableism, and widespread lack of care for us in the present. Who of us is positioned to survive?

## particles

Theoretical physicist Chanda Prescod-Weinstein's book *The Disordered Cosmos* has a chapter 'Spacetime isn't straight' in which she explains that 'spacetime tells matter how to move, and matter tells spacetime how to curve'.<sup>11</sup> This relational concept is known as the general theory of relativity. Interwoven with crip knowledges, this spills us into a kind of spacetime that does not comply with societal norms around productivity and time.

*You're worth more than your productivity. Darling, I don't dream of labour.*

9 Cas Sweeney, 'Moving Together: Toward a Theory of Crip Spacetime – Margaret Price speaks during Disability Visibility Week', 2017, <https://thesophian.com/moving-together-toward-a-theory-of-crip-spacetime-margaret-price-speaks-during-disability-visibility-week>.

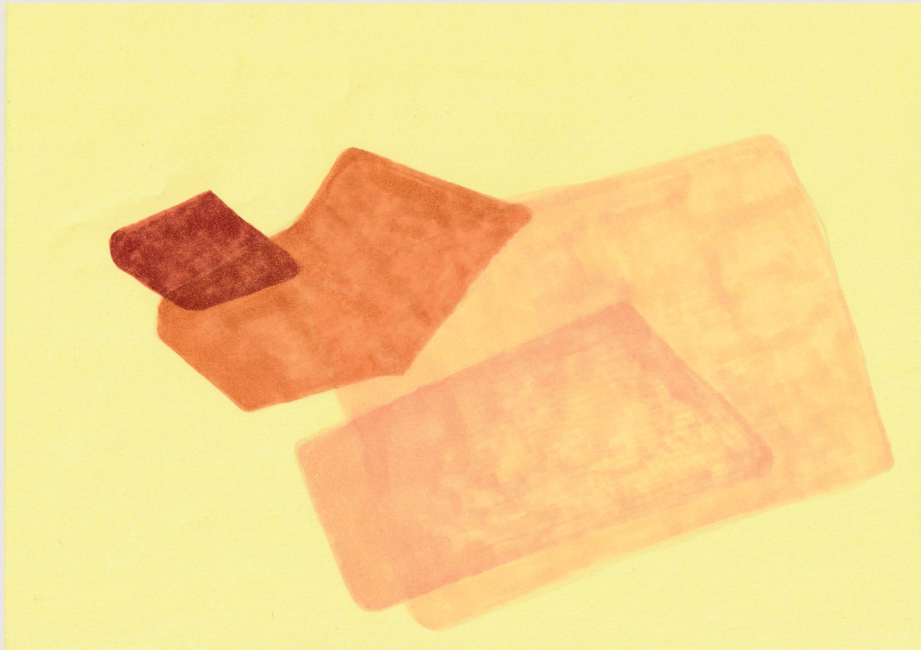
10 Rafi Ruffino Darrow, Patty Berne, Episode 1: *We Love Like Barnacles, Into the Crip Universe: Crippling the Anthropocene* by Sins Invalid, 2020, <https://www.sinsinvalid.org/podcast/2020/10/16/episode-1-foundations-of-climate-justice-and-disability-justice>.

11 Chanda Prescod-Weinstein, *The Disordered Cosmos: A Journey into Dark Matter, Spacetime, and Dreams Deferred* (Bold Type Books, 2021).



Crip spacetime comes to matter in ways that are ‘powerfully visceral, of the flesh, often involving violence, life-changing events, or life itself.’<sup>12</sup> Along this curve that undoes productivity time, crip spacetime becomes a force that softens, warps, and bends back. This curving resonates with Alison Kafer’s insight that ‘crip time bends the clock to meet disabled bodies and minds’ instead of ‘bend[ing] disabled bodies and minds to meet the clock’.<sup>13</sup> ‘Bending’ accounts for the ways in which we all inhabit our own (crip, Trans\* ++ ) spacetimes. In motions of the universe we (as disabled and Trans\* people) remain connected in temporal and spatial ways, all gravitating within the same planet.

At a larger scale, ‘space’ is just another word for the universe, and time indicates distance: the nearest black hole (within which the spacetime curvature becomes infinite) is 2800 light years away, and because the universe expands, the space between us grows unless we choose to move closer. Some of the most important theories about black holes emerged from a place of slowness: the disabled scientist who is most well-known for research on black holes, Stephen Hawking, typed at the speed of five words per minute. According to Ellen Samuels, ‘*Crip time is time travel*. Disability and illness have the power to extract us from linear, progressive time with its normative life stages and cast us into a wormhole of backward and forward acceleration, jerky stops and starts, tedious intervals and abrupt endings.’<sup>14</sup> Trans\* time allows for similar ways of traveling or re-shifting time: undoing chrononormativity, Trans\* time offers ways of ‘represent[ing] and inhabit[ing] temporal, gendered, and conceptual discontinuities.’<sup>15</sup>



Four geometrical shapes in warm colours overlap in soft layers. They are reminiscent of transparent papers or a folded blanket. Illustration by MELT.

12 Margaret Price, ‘Moving Together: Toward a Theory of Crip Spacetime’, 2017.

13 Alison Kafer, *Feminist, Queer, Crip* (Bloomington: Indiana University Press, 2013).

14 Ellen Samuels, ‘Six ways of looking at crip time’, in *Disability Studies Quarterly*, 2017, 37 (3). Emphasis ours.

15 Kadji Amin, ‘Temporality’, in *TSQ: Transgender Studies Quarterly* (2014), 1 (1-2), pp. 219–22.

Another way to think about it is as caring backwards in time. In the zine *Touching the Trancestors*, Julian Carter shares about following younger Trans\* people as they begin transitioning and recalls their own experiences with Trans\* elders when they were younger.<sup>16</sup> They share stories about how time jumps when linear age and transitioning age shift practices about who's the baby and who's the 'mommydaddy'.<sup>17</sup> Carter writes about the *Transgenerational Touch Project*, which is a reparative gesture towards several different pasts and a promise to nurture several different futures. This project creates the spacetime for older Trans\* people to care for younger Trans\* people and to fantasize about caring for our Trans\* bodies of all ages over time. Crip and Trans\* time allow for other ways of being in time, especially in a time in which Trans\* and disabled people have to advocate against being written out of the future. Taraneh Fazeli cares for modes of being in time differently in her thinking on Sick time: 'How do we envision ways to care for ourselves and others in a manner which [...] avoids pathologising non-normative bodies or behaviours, thereby disavowing the role of environmental factors, economic inequality, and systemic violence's traumatic impact?'<sup>18</sup>

When we travel time as disabled and Trans\* people, *when* do we go? What if ableism and binary gender mattered less, and had less pull on our shared spacetime? When we sync with crip spacetime, we move what matters towards a plurality of joyful disabled and Trans\* futures.

## Falling through time: Anachronisms & troubles with future

Shaping desire for good-lives that fall out of conventional modes of fashioning a life is the kind of disordering of normative life that Lauren Berlant unforms in *Cruel Optimism*.<sup>19</sup> Wearing into a lesser known timeline towards a life that undoes normativities is a kind of falling through time that unfolds anachronisms (unlinearities/nonlinearities of experience) and troubles with futures that wrongly assume that all that we should want is a dog, a kid, a monogamous relationship, and a house. The dis-ordering and dis-organising of timelines that are assumed by nation-states and capitalism privileges temporal paths that struggle against ladders of upward mobility in work and relationships. It takes space and time to create other formulations and shapes, possibilities for connection, movement, and care. Being out of sync with a timeline is a very specific relation to time. Falling out of a path is another option, and a way to not click into futures based on cis-nondisabled-heteronormative futuring.

16 Julian Carter, *Sex Time Machine for Touching the Trancestors*, 1991–2017, San Francisco.

17 In some Trans\* and queer communities, including our own, mommymommies, mommydaddies and daddymommies and daddydaddies is a playful way to talk about the labour of re-parenting each other that we do – caring for each other in the ways that we wish our non-chosen family had done differently. This playful and caring language also positions us in time. This example refers to those who have been on our Earth longer as 'babies' because they came out as Trans\* more recently – in a non-infantilizing way.

18 Taraneh Fazeli, *Sick Time, Sleepy Time, Crip Time: Against Capitalism's Temporal Bullying*, exhibition (2017–20).

19 Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011).

What we use to measure how time moves impacts how it moves and what we know about how it moves (*around* the clock, *on* a timeline). VCR or cassette tape players used to have rewind machines to rewind the tape and start again. When we re-watch a video on TikTok, do the bits literally turn around, rewind, and re-arrange to begin again? Rather, they just re-align and start again. Directions of ◀◀(rewind) become ▶▶(play), and then ▶▶(play again, or even autoplay). What then about this ‘enormity of our task, to turn the world around?’<sup>20</sup> How to turn around when we don’t rewind but instead play and play again and autoplay to the next?

*One of my favourite ways of stimming is to listen to the same song on repeat. As I listen, my body sinks into the predictable fabric of sounds and my fingers follow a score in which each finger touches the thumb for a short moment. Autistic spacetime unfolds while I synch with the repetitions and modulations of the song, so that the chorus is not repeated the classical three but rather thirty times. I love the tiny pause between the replays. The anticipation that builds until the first note plays again.*

On this planet, Euclidian approximations of spacetime are only accurate over short distances due to the strength of the Earth’s gravitational field (every two lines will eventually meet). The Euclidian geometric system is known as synthetic, meaning that it does not employ coordinates from outside of its own system to set up its logical basis. This contrasts to analytic geometry which uses coordinates to translate geometric propositions into formulas engaged in aviation, rocketry, space science, and space flight, and is the foundation for most fields of geometry including algebra, differential, discrete, and computational. What other shapes, formulations and possibilities for connection can be practiced? Circles, as Femke Snelting has pointed out, promise an equitable relation – by conflating equal distance with sameness – so that each point (or individual) always stays the same distance from the centre. We follow her writing to wonder about how other wavy-edged shapes, rippling bottoms, and extensions that rest in a gentle outwards reach, might go beyond assumptions of sameness and reciprocity; and build geometries towards troubling and collective futures.<sup>21</sup>

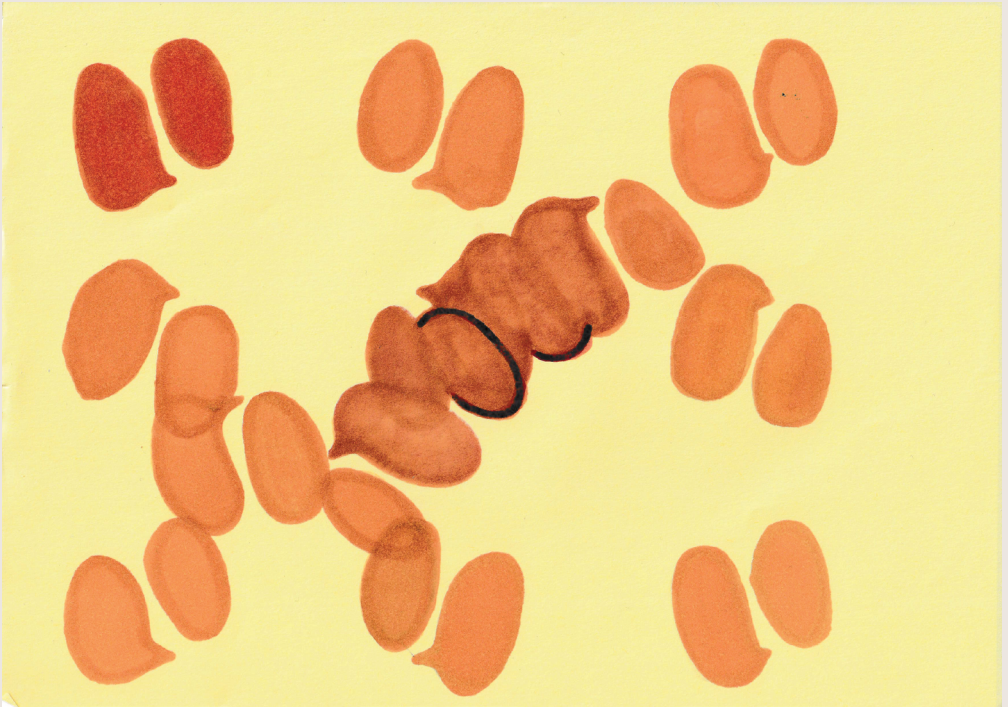
Computational geometries set up paradigms of 3D space (width, height, depth) and time. Similar kinds of axes can be found with some fingers when putting out your thumb, index finger and middle finger. Middle finger straight out. Index finger straight up. Thumb, outwards extended. Ring and pinky finger, folded down. Axes of geometries held in fingers: extended, folded and bent. Extending from the fingertips – geometric time held in a hand, but ready to curve, tap, stim, and make trouble.

**crisis, catastrophe, environment,  
atmosphere, episodes – catastrophe  
means change**

<sup>20</sup> Audre Lorde, *The Cancer Journals* (Penguin Classics, 2020).

<sup>21</sup> Femke Snelting, ‘Other Geometries’, 2019, <https://archive.transmediale.de/content/other-geometries>.





Rounded forms repeat in twos and are mirrored over the page. One of the repeating forms is more rounded, the other has a point on it. Illustration by MELT.

*Ongoing crisis is the primary mode of politics – everything is always a crisis, so what?*

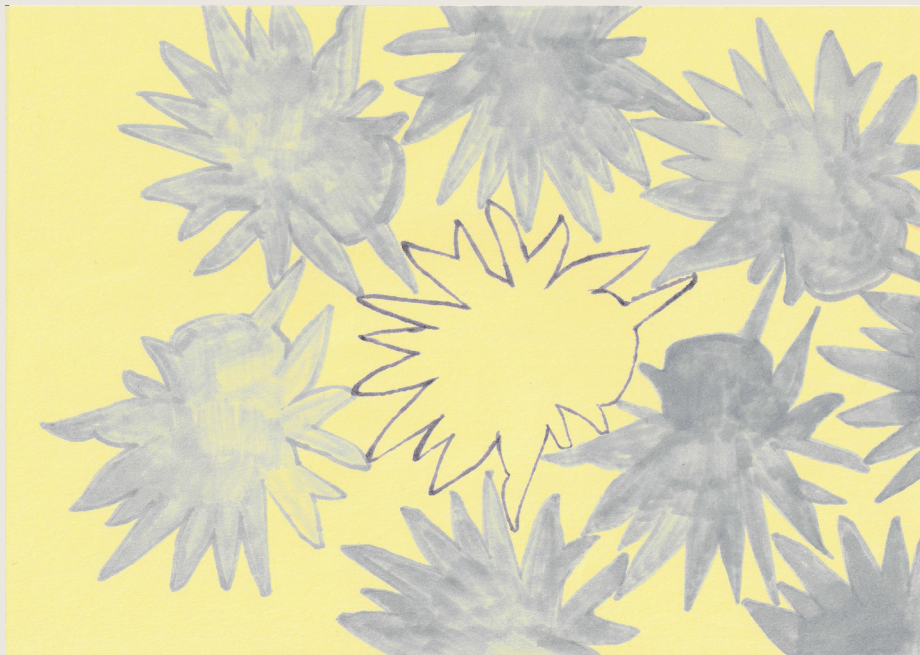
Crisis: is often 'a fact of life', as Lauren Berlant explains, for people who live under certain conditions in 'ordinary time'. Crisis then becomes related to slow death, which is endemic and thus permanent. For example: the climate crisis is a fact of ordinary life for many people, especially, but not only, in the Global South. As events become crises, they prompt us to ask what forms of 'catastrophe a world is comfortable with or even interested in perpetuating' and how this same rhetoric of crisis allows for urgency to emerge and slip away as soon as those who are deemed in the centre of the crisis are disappeared or dismissed.<sup>22</sup>

**Moment:** Park McArthur and Constantina Zavitsanos describe a tension in the word 'moment – between *maintenant* (French for 'now') and the Latin *momentum* – that crosses the word itself, that complicates where it comes from, what it is, where it goes.<sup>23</sup> Fleeting moments that stick, or not, to our 'now'. now. Now. now? NOW.

**Chronic:** In *Sick Woman Theory*, Johanna Hedva traces the word chronic to "the Greek 'khronos,' Latinized to 'chronos,' which means 'of time' (think of

<sup>22</sup> Lauren Berlant, *Cruel Optimism* (Durham, NC: Duke University Press, 2011).

<sup>23</sup> Park McArthur, Constantina Zavitsanos, *Other Forms of Conviviality*, 2013, <https://www.womenandperformance.org/ampersand/ampersand-articles/other-forms-of-conviviality.html>.



Spiky plant-like forms repeat drawn onto a sheet of paper. Some are filled in and others remain an outline. Illustration by MELT.

‘chronology’) and explains that it ‘specifically means ‘a lifetime’.<sup>24</sup> Mel Y. Chen quotes Elizabeth Freeman who describes ‘chronicity as agnosis time, spacious, potentially pleasurable time that by definition does not terminate in cure or in death.’<sup>25</sup>

**Environments:** In *Slow Death*, Lauren Berlant reflects on how environments are made by enacting and re-enacting spatial practices and can absorb how time fluctuates – in these environments most events are not memorable, but rather are episodes that don’t change much of anything. Events are mostly not events, events are episodes that flux through spacetime, pass and carry on.

All the while, catastrophe means change...

## generative melting ice, bio-rhythmic and change-over-time *times*

24 Johanna Hedva, *Sick Woman Theory*, 2020, [https://www.kunstverein-hildesheim.de/assets/bilder/caring-structures-ausstellung-digital/Johanna-Hedva/cb6ec5c75f/AUSSTELLUNG\\_1110\\_Hedva\\_SWT\\_e.pdf](https://www.kunstverein-hildesheim.de/assets/bilder/caring-structures-ausstellung-digital/Johanna-Hedva/cb6ec5c75f/AUSSTELLUNG_1110_Hedva_SWT_e.pdf).

25 Mel Y. Chen, ‘Brain Fog: The Race for Cripistemology’, in *Journal of Literary & Cultural Disability Studies*, (2014), vol. 8, is. 2, pp. 171–84.

Many material transformations on our planet occur in circular patterns, repeating themselves in slight variations over long timespans. Water evaporates, clouds form, rain falls onto the planet's surface and moves through organic compounds and beings, just to evaporate again. Rocks are on their way to becoming soil. We will go to bed this evening, again. Climate change effects these cycles by enforcing different timely relations upon them: glaciers melt (fast and irreversibly). As Susan Schuppli suggests, they play back time by releasing water and artefacts from a time long passed.<sup>26</sup> Extraction, which has been ongoing since colonial times and continues within racial capitalism, imposes linearity on landscapes as they are robbed of the timespans and repetitions in time that would allow for rest and recovery. Further, capitalist consumption results in the heating of the globe, which effects the timely relations of animals such as songbirds whose breeding cycles have gone out of sync with the insects they eat. Cyclical circadian clocks are within bodies of humans and prayer plants alike. Nastic movements, following these cyclical clocks, dictate the opening and closing of some plant leaves in relation to the location and intensities of temperature and light. Bio-rhythmic time is defined as a series of internal clocks set to our spacetime locations. Set on a clock adjusted to our earth, these rhythmic nastic movements regulate sleep-wake cycles and are shared between animals, plants, fungi and bacteria that operate around the clock.

*Are rocks always on their way to becoming soil? Is all erosion a palindrome in time? I guess melting itself is a palindrome, right? It plays back to the form that it was before it froze. So, in this way, are palindromes actually a holding (state) stage until dissolving?*

'[T]hey became heated. More volatile. Inside. And while everyone thought of global warming as an external phenomenon, it was happening on the same timeline within. [...] something can turn to anything if you get it hot enough.'<sup>27</sup>

*Makes me think about simultaneity, which can only be true if you understand all of the timelines as existing within one frame of reference, maybe simultaneity isn't so true after all. Remembering how many people, animals and plants are breathing right next to us reminds us of our interdependence, as well as the density that we are always within. Breath as a palindrome: htaerb, oops not. Palindromes are both forwards and backwards with no separation.*

Heat, without separation, built upon difference, without separability. In her article *On Heat*, Denise Ferreira da Silva writes about Universal Time as the

26 Susan Schuppli, *Material Witness: Media, Forensics, Evidence* (Cambridge, Massachusetts, London, England: The MIT Press, 2020).

27 Alexis Pauline Gumbs, *M Archive: After the End of the World* (Durham, NC: Duke University Press, 2018).



time of white Western modern time in which the world is described solely through the accumulation of capital (merchant, industrial, and financial), which is then descriptive of ongoing colonial and racial violence.<sup>28</sup>

With heat, as we follow da Silva's work, we understand change not as progression, but as material transformation. Unhooking from progression and keying into material transformation allows space for change to radically not be about 'production' – meaning, who or what is productive – but rather about a kind of 'possibility generator – meaning, who or what can be better supported to flourish. With what kind of support? And in what timeline and scale? Maybe to dream of a possibility generator as a machine we want, as a praxis of following material transformation as a method towards the flourishing of disabled and Trans\* people who joyfully dismiss productiveness as *the* metric of importance.

One way of accounting for crip time is spoon theory, in which daily tasks are measured in how much energy they cost.<sup>29</sup> For example, when one has six spoons available per day, a visit to the supermarket may cost three spoons. As an addendum, some disabled people have started to collect knives: sudden energy depleting events and/or encountering access barriers may result in the collection of knives. These two theories relate to the (un)predictability of the experiences one has when navigating the world as a disabled person: with spoons, the idea is to learn over time how to manage energy and to not overexert oneself, while knives point to the impossibility to account for everyday ableism.

In our biorhythms as Trans\* and disabled people, we have started to think about zeitgebers (time givers) as those practices which create adjustments in animals-plants-fungi-bacteria time in our specific environments and may act as a counter to knives.<sup>30</sup> If knives take away time or zap energy because of their exhausting ableist and compulsory cis-normativity standards, might zeitgebers be things, practices, rituals, spaces, conditions that create adjustments and give time and space back to us as disabled and Trans\* people?

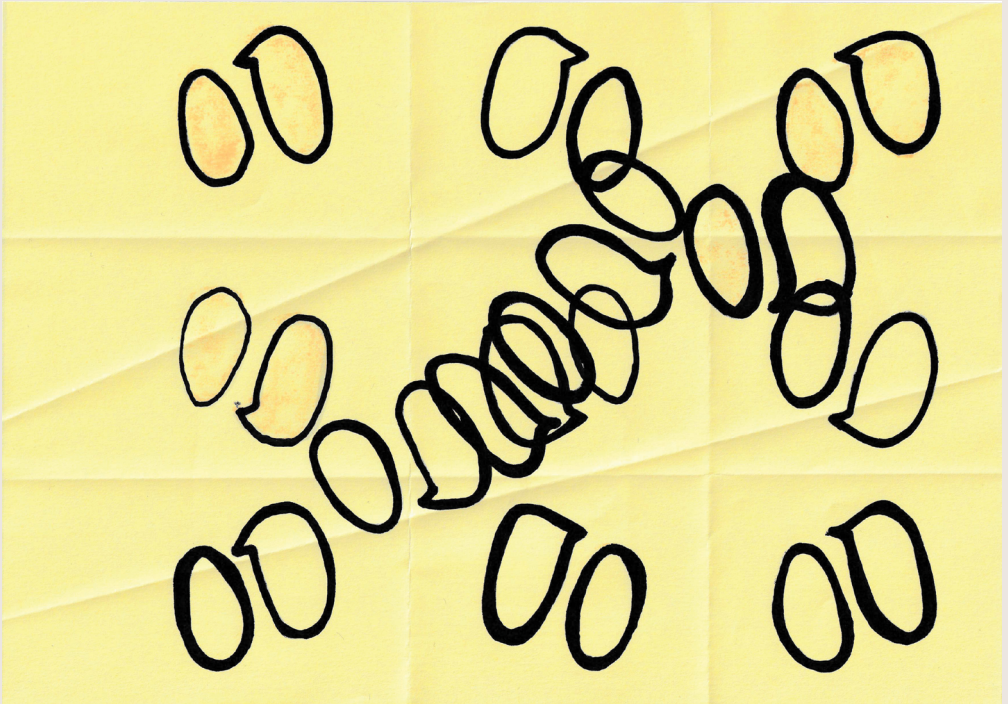
A zeitgeber is an external cue that influences the timing of an internal clock. *On the way to work I cycled by two smells that made my stomach nearly turn, and one asshole who commented on my nail polish in a very unwelcome way 🐔🐔🐔. Arriving to work, my colleague welcomed me to the studio and my collaborator said 'let's take a walk to start the day' 🕒, time flew back into my clock.* In our spacetimes we find patterns, rituals, ways in which time is given back to us – somehow finding the world anew through chosen family, caring community, and individual practice.

*I never imagine myself living in the past.*

<sup>28</sup> D'Anísio Ferreira da Silva, 'On Heat', *Canadian Art, Climates Issue*, 2018, <https://canadianart.ca/features/on-heat/>.

<sup>29</sup> Initially proposed by Cristine Miserando, 'The Spoon Theory Written by Christine Miserandino. But You Don't Look Sick: Support for Those with Invisible Illness or Chronic Illness', 2013, <https://butyoudontlooksick.com/articles/written-by-christine/the-spoon-theory/>.

<sup>30</sup> Zeitgeber is a time unit based on circadian rhythms, an example of this is the 12:12; light:dark cycle where there is 12 hours of light and 12 hours of darkness. The zeitgeber describes the patterning of time that is considered light and dark.



Rounded outlined forms repeat in twos and are mirrored over the page. One of the repeating forms is more rounded, the other has a point on it. Illustration by MELT.

## Shot time

Shots, as in vaccines and testosterone, format time differently.

*During the first year of the pandemic, we had this experience of the waiting for things to change and witnessing the worsening of the pandemic. Then. We. Got.*

*A.*

*Shot.*

*and everything kept going on. Those breaks aren't really breaks after all. Thinking of all the vaccine shots that are getting squeezed into arms right now, how many this minute? An asynchronous orchestra of unequally distributed vaccine shots – hopefully slowing down the acceleration of the deaths that accumulate over time during this time.... of our time. In this time..... in the time of the Covid-19 pandemic...*

*And then yesterday, actually Monday. I got a shot in my right butt cheek, a Testosterone shot, another kind of injected time. How many times have I thought about it and how much time of bio-medical research and industrialised production is in this material? I'm shooting my body into another timeline, one of a gender that is less known.*

Following Paul Preciado, this shot marks my cheek too as ‘the terminal of one of the apparatuses of neoliberal governmentality and the vanishing point through which escapes the system’s power to control.’<sup>31</sup> With these shots we enter into one another’s timelines,<sup>32</sup> as our frames of exchange and collaboration simultaneously become more intimate, and entangled – and further from chrononormative timelines.

Hormonal Replacement Therapy, or HRT, slowly moves a body out of some state and towards change. There are many ways of transitioning, this is just one of them. For me personally, this t-t-t-timeline shifts me out of a box and into a becoming and while the state has created options for those of us in-between, the not-yet-here of this gendered movement slips open into questions about what futures are Trans\* bodies wished into and set up to survive within?<sup>33</sup>

These two kinds of shots, vaccine and testosterone, squeeze different temporalities into bodies. Their conditions of production are very different, and the intended use and what they are used for also point to vastly different paradigms of care, health, wealth, and globality – however it is clear that both relate to climate change. Who is positioned to survive the brutal shape-shifting conditions of our warming world?

As rich countries hold on to vaccine patents, people across the globe are vaccinated at very different points in time. In the spacetime shifts that vaccination causes, existing inequalities such as passport privilege (e.g. with a passport from Europe, one can travel more easily, or at all) coincide with travel allowances for those already vaccinated.

## Neuroqueer time: Loopy time, (un)spontaneity time, passing time

I like making loops in time: listening to the same song again (again, again). Saying the same word again (again, again). In Greek mythology, Echo was a nymph who was cursed to repeat the words she heard last, which is why the repetition of words is called echolalia. Her repetitions made Narcissus fall in love with himself instead of her, which is often told as tragic, but really could as well be read as spinning up other ways of being in spacetime than following allistic and chrononormative relations.<sup>34</sup> When Echo’s body faded away, she remained a looping voice, forever finding joy in repetitions.

*I've been thinking about spontaneity - - - or the difficulty of this. Or the ease with which allistic people move through, reshift and (un)make time. For me, space and time feel so connected that planning a day is like building a temporal architecture, a building made of time instead of concrete. I imagine how I*

31 Paul Preciado, Bruce Benderson, *Testo Junkie: Sex, Drugs, and Biopolitics in the Pharmacopornographic Era* (New York: The Feminist Press at CUNY, 2013).

32 Julian Carter, *Sex Time Machine for Touching the Trancestors*, 1991–2017, San Francisco.

33 José Esteban Muñoz, *Cruising Utopia: The Then and There of Queer Futurity* (New York: New York University Press, 2019).

34 Allistic, meaning non-Autistic, is a word that has been defined by the Autistic community.



*will move through this building, and whom I will meet along the way. If things change, it can feel as though a room is suddenly ripped out of the building. Sometimes I can take another route through the building or build something new, but sometimes the building collapses.*

*Passing time = the influence passing has on time, and time on passing. Passing has a spiralling relation to time. It takes time to pass (to practice what to say, what face to make, to be ON, etc.) and the energy that passing as nondisabled costs (what Julia Bascom describes as ‘You will do math, constantly.’<sup>35</sup> [...] How much honesty can I [you] afford?) eats away at other sorts of time such as work time. In passing time, time passes differently.*

*Passing time = what is the time it takes to pass in a gender? What kind of dis-locations happen when you don’t try to pass? When you try to pass as cis – can you? What happens if you cannot and what violences come your way, do you have time for them? Can you change your conditions so that you don’t have to deal with them? What are the relations between passing-time and energy-time, money-time and privilege-over-time? What if you want to pass but can’t – how much time does it take away and which clock dictates when time is taken away?*

Here are some neuroqueer technologies to experience time differently – they can act as zeitgebers.

- Lie under a heavy blanket.
- Hyperfocus on whatever interests you desire and make 3, 4, 5, 8 hours pass without thinking about the clock.
- Move in a rhythmic way as though your body was swimming through time.
- Make a schedule or make no schedule.
- Put on makeup that changes your feelings about what time of day it is.
- Wear a clothing item that changes your feeling of your age.
- Repeat the same movement and try to notice every sensation in your body that comes up when doing it.
- Practice silence as a spatial and timely strategy of endurance.

<sup>35</sup> Julia Bascom in *Just Stimming...*, <https://juststimming.wordpress.com/2012/03/04/your-dreams-will-be-reduced-down-to-breathing-and-you-will-be-grateful>.

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MELT (Ren Loren Britton & Isabel Paehr) study and experiment with shape-shifting processes as they meet technologies, sensory media and pedagogies in a warming world. Meltionary (derived from ‘dictionary’) is a growing collection of arts-design-research engagements that cooks up questions around material transformations alongside impulses from trans\* feminism and Disability Justice.

Melting as a kaleidoscope-like phenomena touches upon multiple topics at once: climate change, the potential for political reformulations, change over time and material transformation. MELT shares work in the forms of videos, installations, websites, lectures, workshops. Currently MELT are fellows at Het Nieuwe Instituut in Rotterdam, the Netherlands. [meltionary.com](http://meltionary.com)

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