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Crip Time Travels Through the Membrane and Vortex: An Autoethnographic Inquiry of Neurodivergent Student Temporality in Higher Art Education

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Abstract

Crip time is a fluid term with various definitions that pertain to the ways that disabled people experience time. In one sense, the effects of crip time can be constraining, particularly when it results in an encounter with ableist institutional and societal barriers. But crip time can also take on a liberatory form as a mode of resistance and a catalyst for structural change. This autoethnographic inquiry explores these various manifestations of crip time, and will take form as a kind of crip time travel endeavour that recounts my experiences of temporality as a neurodivergent university art student. Framed through the mental imagery of the membrane and the vortex, I discuss the ways in which my neurodivergent student temporality collided and conflicted with the rigid temporal frameworks of neoliberal higher art education. I particularly focus on how higher art education segments its programming into academic and artistic curricular time. I detail my difficulties keeping up with the academic curricular time to such an extent that the studio time and community time of artistic curricular time became lost or displaced time. Based on this crip time travel inquiry, I will acknowledge and move beyond a confining conception of crip time to offer insights into the liberatory potential of crip time toward reimagining temporal relations, reconceiving student success, and opening time for neurodivergent students for critical making and thinking among a community of artist peers and mentors in higher art education.

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Introduction

Educational researchers have demonstrated that neurodivergent students experience obstacles to navigating the organisation of both higher education (HE) and higher art education (HAE) (Pollack 2009; Bacon & Bennett 2013). Many of those barriers are due to the academic temporal frameworks of neoliberal HE being incommensurate with the temporalities of neurodivergent students (Nielsen 2017; Clouder et al. 2020). In this article I explore these temporal conflicts in HAE through the disability studies concept of crip time as *constraining* force through the neoliberal implementation of academic time on neurodivergent bodyminds. I frame this through an autoethnographic inquiry that recounts my temporality as a neurodivergent art student in undergraduate and graduate HAE coursework in Europe and the United States between the late 1990s and the early 2010s. It particularly details my difficulties in negotiating the pace and workload of the academic curriculum of HAE as a neurodivergent student, while attempting to create time to cultivate a reflective and critical commitment with my studio time, as well as dedicating time for vital engagement with the HAE community (and beyond). Based on this inquiry into my temporal student experiences, I will acknowledge and move beyond a confining conception of crip time to offer insights into the *liberatory* potential of crip time toward reimagining temporal relations, reconceiving student success, and opening time for neurodivergent students for critical engagement of making and thinking among a community of artist peers and mentors in HAE.

It is crucial at the outset to clarify that while my student experiences were specific to art programmes in the United States and Ireland, my intention is not to provide an analysis into any one geographical region of HAE. Rather, I seek to frame the issue around the temporal experience of neurodivergence in HAE and its encounters with the global pervasiveness of neoliberal models of HE regardless of geographical focus. It is also beyond

the scope of this article to delve deeply into the micro and macro dynamics of the neoliberalisation of HAE; there are broader and more incisive accounts of this analysis elsewhere (Gielen & De Bruyne 2012). Instead, I position this autoethnography and its analysis as an initial foray and contemplation of scenarios of crip time futures based solely on my particular experience as a neurodivergent student. I have engaged in informal discussions with current university students of all levels of university art study in both Europe and the United States. Additionally, in my current research, I am in the midst of a three-year project in which I am gathering data on the lived experience of neurodivergent university art students in Finland. The results of this data, and the details of any informal discussions with neurodivergent university art students are not detailed here, but they do offer crucial anecdotal accounts in affirming to me that the experiences I discuss in this autoethnographic narrative were not aberrations. In other words, I have become acutely aware that I was not alone in experiencing these crip time encounters as a neurodivergent university art student.

Autoethnography as Crip Time Travel

In turning to autoethnography, I use *crip time travel* as a kind of shifting and warping anchor in articulating my experiences and the considerations that they provoke for contemporary HAE. Samuels (2017a, np) refers to crip time as 'time travel', insofar as disability (including neurodivergence) has '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.' As such, my narrative is a travel in time that meanders across 25 years of my experiences as a neurodivergent art student through a range of paradoxical entwinements of slow and fast, fragmented and streamlined, and intermittent and flowing. Autoethnography allows me to recount and detail those wobbly spans of time and entanglements in a way that only a personal lived experience can articulate, as it enters into critical intersecting discussions about disability, temporality, and higher arts education.

It is important to acknowledge the challenging position of an autoethonographic researcher engaging complex personal lived experiences around disability and neurodivergence. As Akehurst and Scott (2023, 40) articulate, 'foregrounding one's own subjectivity and reflecting upon sensitive and emotional personal experiences demands deep honesty and vulnerability that, for many, remains unappealing.' This process of intense recollection and reflection of my troubling experiences as a neurodivergent art student did indeed prove to be an emotionally demanding process. However, I echo Akehurst and Scott's contention that the implications derived from autoethnographic methods support its 'potential to contribute more than it costs' (40). My aim for this autoethnographic contribution is to analyse my neurodivergent student temporality in HAE with the intention to "help facilitate understanding of a culture for insiders and outsiders" (Ellis et al. 2011, 277). In one sense, there is a potential for my experiences to connect with and impact other neurodivergent university art students (insiders), insofar as I am contributing a recognizable voice to experiences that are often 'shrouded in silence' (274). In another sense, this autoethnographic inquiry provides HAE leadership and administration (outsiders) one example among many of a neurodivergent art student's lived experience, with the aim of bringing attention to these student temporalities in the consideration of creating greater equity and access in the temporal frameworks of university curriculum and policy.

The Membrane and the Vortex

Ever since I was a child, I have conceived of a particular mental imagery of my lived experience as filtered through two seemingly distinct forms: a thick gelatinous membrane and a swirling hyperspeed vortex. The mental image of the *membrane* is of a thick wall of slime that enshrouds my neurodivergent mind. When I experience the membrane, or membrane-mode, ideas and concepts must plod through the barrier of sludge to make their way in or out of my processing mind. Often, it seems that information hits the membrane at the entry point,

but it scatters and strays through the gummy substance and arrives to my mind at different points in time, and in clouded or dispersed forms. For example, a cohesive set of instructions might arrive jumbled and out of sync from the organisation in which it entered. It often takes an excessive amount of time for my brain to rearrange pieces of information back together once they slog or diffuse along their way through the membrane.

There is another mode that often emerges through a kind of gap that opens in the membrane, allowing for information to burst through at an accelerated pace. I have conceived this mental imagery as the *vortex* mode of my lived experience of neurodivergence, in which certain conditions — for example, particular academic topics or themes — propel my mind into a radical flow of ideas and expression. Whenever I experienced the vortex mode of engagement as a student, I excelled in projects or assignments that were the object of that intense interest. However, my extreme occupation on that specific topic would usually sap any attention that should have also been directed to my other coursework. In this sense, the vortex mode can often be just as detrimental to my experience as the membrane mode.

Much of my everyday lived experience is not exclusively membrane-mode or vortex-mode; often it is an entwinement or collision of the two, which creates further complications. Admittedly, I sometimes experience quiet times in which the membrane and vortex are not actively intruding and disrupting — perhaps akin to what a neurotypical mind might be like. It is not often that I experience this throughout each day, but there are indeed certain moments of clarity and calm for me.

As an adolescent these strange, paradoxical, and interweaving encounters of the membrane and vortex were incredibly difficult to explain to those around me. When I began to struggle significantly in my schoolwork around the age of 12, my parents and teachers began to take notice. I started seeing a therapist, and after rounds of tests, I was diagnosed with ADHD, learning disabilities, generalized anxiety disorder (GAD), and obsessive-

compulsive disorder (OCD). I was prescribed a regiment of medications and assigned to remedial general courses and special education 'resource room' classrooms, which I have written about in detail elsewhere (Allen et al. 2020). From this point in my life forward as a student, I began internalised my lived experience of neurodivergence through the language of medical disorders.

Comprehending Neurodivergence and Crip Temporality

At the time of my diagnoses, the terms neurodiversity and neurodivergence did not exist. My diagnoses were often framed through a medical model lens deeming them as deficits or afflictions. In the 1980s, disability studies emerged out of the disability rights activism of prior decades, and gained critical traction through the development of the social model of disability. The social model reframes disability away from being 'an objective fact of the body or mind and more as a product of social relations' (Kafer 2014, 6). In this sense, disability is not caused by individual pathology, but rather it is the result of barriers that are the product of normative discourses and practices in society.

Aligning and expanding upon the social model of disability, the concept and theory of neurodiversity was originated in the mid-1990s through 'multiple origins in online autistic communities' and continued to develop and expand collectively into the 2000s (Botha et al. 2024, 2). Neurodiversity is an inclusive term that encompasses the infinitely diverse experiences of the human mind. This should not be confused with the 'neurodiversity paradigm' which was coined by Nick Walker (2021, 36) to describe an activist position affirming that not only is neurodiversity 'a natural and valuable form of human diversity', but the conception of normal and healthy mind is 'a culturally constructed fiction', and that the social dynamics of neurodiversity are similar to those of other minoritised lived experiences (such as race or gender identity and expression). In the early 2000s, Kassiane Asasumasu coined the term 'neurodivergent' to be understood as 'the opposite of neurotypical' (Botha

2024, 3). Neurodivergent is defined as ‘having a mind that functions in ways which diverge significantly from the dominant societal standards of ‘normal’’ (Walker 2021, 38). Normal, in this framing of the word, would be considered as neurotypical.

Around this time in the 2000s, scholarship around crip theory was emerging out of disability studies and queer theory, as more nuanced understandings of disability through an analysis of ableism and compulsory able-bodiedness/able-mindedness (McRuer 2006). Ableism privileges an idealised conception of ‘normal’ while relegating attributes that diverge from these standards as inferior. In order to fit in as normal, there is a societal expectation (or compulsion) for disabled lived experiences to be fixed or masked. Crucially, ‘crip theory is closely linked to considerations of time’, such that in the past 15 years, the term crip time has been increasingly circulating within disability studies (Miller 2020, 4). However, the concept of crip time has been around for decades in disability communities outside of academia (Kafer 2013).

Crip time is a fluid term that can pertain to the slowness and/or acceleration of disability experience; but importantly following the social model, those rates of speed are often determined by ‘ableist barriers over which one has little to no control’ (Kafer 2013, 26). In this sense, crip time is a constraining force that ‘requires us to break in our bodies and minds to new rhythms, new patterns of thinking and feeling and moving through the world’ (Samuels 2017a, np). However, crip time is also framed in terms of ‘crip futurity’ beyond the compulsory able-bodiedness/able-mindedness demands for cures and concealment. In this framing, crip time is ‘a challenge to normative and normalising expectations of pace and scheduling’ (Kafer 2013, 27). It is a deployment for living otherwise by ‘bend(ing) the clock to meet disabled bodies and minds’ (27).

Throughout this article, I will be referring to my *temporality* as a neurodivergent student. I turn to Sharma’s (2014) conception of this term insofar as everyone experience

'differential temporalities' (14) relative to one another within a given 'temporal architecture' (20). Temporal architectures are 'composed of built environments, commodities and services, and technologies directed to the management and enhancement of a certain kind of subject's time—a privileged temporality' (20). At this point, I wish to state that I am writing this account specifically from a perspective of my neurodivergent temporality. It is crucial for me to acknowledge my privileged temporality and positionality as a White North American, who publicly identified and expressed myself as male when I was a student. Because most of my neurodivergent attributes were non-apparent (or were kept very well-hidden), I also passed and performed as neurotypical individual and mostly conformed to neurotypical temporalities as a student. I have written elsewhere that I did not disclose my neurodivergence or associated diagnoses — either informally or formally — during my entire time as a university student due to the stigma that I experienced in secondary school special education programs in the 1980s and 90s (xxxxxxxx xxxx). Nevertheless, there is no doubt that I benefited immeasurably from those performed and real privileges in the presentation of myself as a university student. As such, it must be acknowledged that my experience of neurodivergence was *not* compounded by intersectional navigations and negotiations that multiply minoritised students must disentangle in their HAE experiences.

Disability not as a monolithic experience; rather it is an umbrella term that includes fluid, multivarious, and often intersecting lived experiences and temporalities of disabled, chronically ill, d/Deaf, and neurodivergent bodyminds. It is also important to acknowledge the complex and compounding oppression of ableism on multiply minoritised lived experiences of race, ethnicity, gender identity and expression, religion, age, class, or other minoritsed identities (Wilke et al. 2023). The literature from disability perspectives suggests that crip time interweaves through all of these lived experiences and temporalities in multifarious ways (Wilke et al. 2023). I intend for this article to contribute as one crip time

narrative and discussion of neurodivergent experience among the innumerable told and untold narratives of neurodivergence at intersection of disability and minoritised experiences in HAE.

Crip Time Precursors to Higher Art Education

As I reflect on my time as a secondary school student following my diagnoses associated with neurodivergence, there was no doubt that I struggled significantly in all of my general (STEM and humanities) courses. However, I also had difficulty fitting into the organisation and timeframes of my secondary school art coursework. My membrane- and vortex-modes of working would affect my timing and the direction of art assignments. My membrane mode would often interfere with my understanding of instructions, creating obstacles to getting started for a project, or slowing down how I processed my ideas or ways of working once a given project was underway. I would often fall behind schedule with projects in other ways when my vortex mode would suddenly kick in and trigger various detours and side-projects that strayed from a given assignment. Often, I would quickly lose interest in a particular line of inquiry with the work and start a new version (or two or three versions) along similar themes, only to come back to the original work and frantically attempt finish it in time for the assignment deadline. For most assignments, I had five to ten project versions going at the same time. During my time as a student in secondary school art courses, nearly all of my assignments were submitted past the deadlines.

Despite these curricular challenges that often resulted in less-than-stellar grades on my assignments, I viewed my art courses as escapes from the severe academic challenges I encountered in my general secondary school courses. Through this experience, I discovered that artmaking itself made sense to me in a way that no other subject area could. I realised that artmaking opens a portal to more fully embracing my neurodivergent self, with all the colliding and intersecting speeds and slowness that the membrane and vortex modes infuse

into the process. I began acknowledging that art could be a path of inquiry and further development for my post-secondary education. It was a long and wandering road to arrive to that point. However, when I finally enrolled in my university art programmes — several years a completing secondary school — I quickly realised that my neurodivergent experience of temporality was not well suited to fit into the established temporality of HAE.

Encountering Neoliberal Higher Art Education

Entering into my university studies, I had perception of HAE as sitting comfortably within an idealised liberal university environment that encouraged '"slow craft time" or... "slowability"' (Gielen 2012, 30). I was excited to use that time to indulge in 'making and thinking time' for cultivating a critical engagement with my artistic development (Bracy 2023, np). I imagined myself spending countless hours in a studio space, engaging in seemingly endless discussions with faculty and peers. I was committed to getting out and attending gallery openings, film screenings, and other forms of critical and artistic social engagement. Most of all, I looked forward to cultivating friendships and connections both within and beyond art programme, and cultivating a life outside of the university.

Indeed, I was able to indulge in all of these elements through curricular and extra-curricular programming associated with my university art experience. However, the degree to which I was able to indulge in these experiences was another matter. This was because my art education was subsumed by an entirely different mode of curricular learning that occupied the vast majority of my engagement as a neurodivergent student. That HAE framework emphasised 'productivity, efficiency, and competition' as what Cepeda (2021, 306) calls 'the three cardinal values of corporate higher education', or what is more commonly labelled as the neoliberal university framework. Neoliberalism is a 'normative order of reason' through which 'all spheres of existence are framed and measured by economic terms and metrics, even when those spheres are not directly monetized' (Brown 2015, 9-10). Through these

neoliberal metrics the 'university remakes itself through and for the market', in which students find themselves 'jettisoning a broad and deep university education in favour of job training' (181). Art education has certainly not been immune to this neoliberal shift in recent decades. Neoliberalism permeates art education at all levels, such that 'the diverse intersectionality and multiplicity of human subjectivity is channelled... towards the production of competent, cooperative and productive bodies' (Wild 2015, 118). Penketh (2016) notes that the value of art education in this context has frequently been deemed 'excessive' in relation to the more profitable STEM disciplines (cited in Wild 2015, 119). Neoliberal instrumentalisation positions higher arts education such that it 'should not merely foster students' knowledge and skills, but it has to prove that what is learned is applicable beyond the classroom' (Tavin et al. 2018, 249). In my experience as a neurodivergent university art student, the most constraining effects of the neoliberalisation of HAE were through its rigid management of my temporality. The result for me was a radical fragmentation of curricular time that I had not anticipated entering into my HAE experience.

Academic Curricular Time / Artistic Curricular Time

I did not realise that most of this 'making and thinking time' that I desired from both my undergraduate and graduate art school experience happens *outside* of the actual coursework of the neoliberal art education framework. The slow and contemplative studio time and artist community time that I had hoped for was always competing with and encroached upon by a different kind of time which I call the *academic curricular time* of HAE. For a university art student, academic curricular time involves maintaining a quantitative GPA by balancing multiple courses within (and often beyond) the arts that entails various modes of engagement, such as taking in lectures and demonstrations; doing various amounts and skill levels of reading; writing essays and papers; preparing presentations; engaging in various forms of active and collaborative in-class participation;

and completing time-sensitive artistic assignments and course projects. The primary curriculum focuses on core and elective studio-based courses that involve processing and cultivating introductory, intermediate, or advanced skills of a given medium. This curriculum also includes some form of art-in-context engagement with critical theory, art history, and contemporary art, either as components integrated into the studio-based courses or as full-course offerings. The balance of this coursework differs depending on the level of study. For example, art foundations levels are focused on the rudimentary skills and concepts in its art education, while upper-level undergraduate and graduate courses are more dedicated to advanced studio courses and special topics seminars. Nevertheless, all levels of HAE involve a significant amount of coursework in which the student is required to satisfy a minimum number of credits to progress in their respective programme.

In addition to the coursework involved in academic curricular time, there was another entirely different mode of time that I call *artistic curricular time*. This could also be called studio time, or 'making and thinking time'. This is still curricular time because the work that is made through this mode of time factors into the overall assessment of university art students. In artistic curricular time, students are mostly required to make their own time — outside of academic curricular time — to conceive, develop, process, and reflect on their work. This work contributes to culminating projects that will result in either the BA/BFA or MA/MFA thesis. It should be acknowledged that there are also varying degrees of overlap between artistic curricular time and academic curricular time. For example, the work done in the art coursework — such as developing skills; reading and writing about history and theory; and even the cultivation of the artwork itself — is often expected to serve to inform the work done in the artistic curricular time that contributes to the student's progression toward the completion of the thesis work.

Blurred curricular lines

As a neurodivergent student, not only did I feel out of time with the pace of the higher arts educational structure on the whole, but I also struggled to grasp how the curricular lines were drawn between the different modes of academic and artistic curricular time. While academic curricular time was highly regimented, artistic curricular time was vaguely defined; I often could not gauge how much time should be dedicated to the artistic curricular time. I struggled to fall in line with this overall logic of time in HAE. This experience resulted in a queasy feeling of always being unbalanced or off-kilter as a university art student. This notion of disabled students feeling out of sync with academic curricular time has been examined extensively for various levels of general HE experiences (Miller 2020; Cepeda 2021). Regarding experiences of students with ADHD, Nielsen (2017, 54) found that there are 'different kinds of temporal structures that may cause experiences of unease and inadequacy to people with ADHD due to difficulties adhering to these structures'. It is assumed within a neoliberal framework of academic curricular time that 'individuals are capable of multitasking and managing time, and there is a normative expectation of the individual to rhythmically integrate into interactions without noteworthy effort' (Nielsen 2017, 61). As such, within this neoliberal HE framework 'temporal deficits are intensified and exhibited' for ADHD students (Nielsen 2017, 61). I contend that these effects are experienced by most or all neurodivergent students in HAE, not just ADHD students.

In most of my university art coursework, I had encounters with membrane-mode and vortex-mode obstacles that were nearly identical to those that I described above in my secondary school art coursework. However in HAE, there was a higher academic standard expected of university students, as well a greater number of courses and a significantly faster pace of progressing through the curriculum. In many respects, my experience of a temporal distortion in academic curricular time was due to the fact that I was constantly sinking into a membrane-mode bog of navigating many of the academic elements that I had struggled with

so mightily in my STEM and humanities courses in secondary school and previous liberal arts coursework. For example, in my medium-specific photography coursework, there was an emphasis on learning with a mathematical and scientific mindset for advanced digital interfaces, wet darkroom, or alternative photographic processes. I was also struggling to keep up with the fast pace of coursework that required a deep and engaged dialogue with critical and historical contexts. I was slogging through challenging texts and essay writing required in the majority of the four-to-six courses that I was taking each semester. I found that my cohort-mates were negotiating this coursework at a much faster pace than I was. Each course assumed a competence in timely processing of the materials in order to move on and further contextualise the content in the study of subsequent topics presented as the coursework progressed.

At this point, I must pause to reiterate that this narrative pertains to my experiences of *temporality* as a university art student. I want to be clear that I did not have issues with the actual *content* that I was learning. On the contrary, I revelled in the opportunity to cultivate an exceptional wealth of knowledge — of skills and techniques across various art media, as well as a formidable understanding of critical theory, art history, and contemporary art contexts. I developed a body of artistic and written work that would never have been created without the exposure of the content, the motivation from faculty, and community of peers who were integral to surviving my HAE experience. The challenges I encountered as a neurodivergent student was due to the inflexible way in which that content was organised as a one-size-fits all approach to the workload pace of academic curriculum time in HAE.

Performing Neurotypicality and Running Out of Time

The primary difficulties I faced with academic curricular time was that it required me ‘perform’ or ‘pass’ as neurotypical or to mask my neurodivergence in order complete the workload within its rigid timeframes. In this respect, while artmaking itself — embodied

through artistic curricular time — has always allowed me to embrace my neurodivergent temporality of working, the academic side of HAE predominantly demanded conformity to a neurotypical temporality in order for me to be successful as a university art student. Much of the work of navigating and negotiating academic curricular time was dedicated to cultivating strategies of keeping up, catching up, or staying afloat, which took a heavy toll on my neurodivergent mind and its inherently entwined effects on my body. This 'hidden labor' taken on by neurodivergent students not only serves as 'acts that demand disproportionate investment of physical and emotional energy' in keeping up with our work, but the effects of this undertaking of presenting oneself as neurotypical has a 'psychological impact on a person's sense of self' (Scully, 2010, 36). I was running on two diametrically opposed modes of neuro-functioning that blurred the lines of my identity as a neurodivergent student, which began to seriously affect my work-life balance and in turn my mental and physical wellbeing.

It became increasingly difficult to find the time and energy to engage in artistic curriculum time after constantly struggling to keep up with the pace of the coursework of academic curricular time. I valued the time in my studio was an escape from academic curriculum time. But I was continually displacing that 'thinking and making time' of my artistic curricular time, such that my studio time took eventually took form as late-night or overnight time spent recovering from the day of coursework. Prior to becoming a university art student, I often took advantage of my studio time to slip into a highly productive (though often chaotic) flow of vortex-mode working. However, in my HAE experience, I often entered my studio time with a membrane-mode inability to gain any focus on my work because I was in such a deep fog of exhaustion from my academic work. As a result, my artistic curricular time would take more time to get going. Furthermore, my studio time would constantly subsume any time that could have been dedicated outside of university life altogether. My overall student life commandeered my late nights, early mornings, weekends,

holidays, and entire summers. It consumed all of the time that should have dedicated to rest and rejuvenation, as well as leisure, socialising, and relationships. This behind-the-scenes hidden labour of keeping up or catching up reveals what Fox (2022) frames as the 'temporal cost' of the academic side of HE that consumed nearly all moments of my waking (and sleeping) life, such that I was unable to afford sufficient time to engage in any life activities beyond my academic workload (cited in Wilke et al. 2023, 9).

Crip Time as Constraint and Liberation

All students enter their respective university art programmes from various social positionalities that contribute to their temporal experience as they proceed through HAE. Reflecting on my experiences, this impact was particularly significant as I now recognise the effects of crip time in every aspect of my struggles as a neurodivergent student. From this perspective, crip time as a constraining force is the by-product of this collision between neurodivergence and neoliberal university frameworks. Paraphrasing Kafer (2013, 27), the only way I could keep up with the pace of being a university art student was to bend my neurodivergent bodymind to meet the clock of academic curriculum time. I attempted to rationalise this by recognising that my time as a university student was finite; it would not last forever. Within this mindset, my objective was to do everything I could to make it to the finish line as a student, which after nine years of on-and-off university art studies, eventually culminated with an MFA.

My narrative demonstrates that putting the onus onto the students to 'crip' their own temporal experience is clearly an inequitable and unsustainable way forward. There are indeed vital ways in which teachers can create critical temporal openings in their pedagogical and curricular approaches to course development.[1] Yet, this is again putting the burden on those who are not necessarily in the primary position to create institutional change. As Samuels (2017b, 19) suggests, 'sometime soon, we are going to run out of Band-Aids, and we

need to start thinking about structural solutions and about the meaning of access on a whole different plane'. While these individual tactics of creating solutions are crucial fixes that take form at the local level within the neoliberal university framework, the greater need is for structural solutions toward creating qualitative change in how time is experienced by neurodivergent students in HAE. In the following sub-sections, I consider how that structural change might take form by posing three converging paths forward for HAE in accounting for neurodivergent student temporalities. They are not necessarily detailed or concrete measures, but rather they turn to a lens of crip time as a liberating force and conceptual framework toward the direction of leadership and administrators who can create change at the institutional level in HAE.

Path 1: Power-chronography

The first path entails turning to a new conception of temporality in HAE by way of Sharma's (2014, 14) conception of 'power-chronography', which is a reframing of awareness of time toward allowing 'the social and relational contours of power in its temporal forms to emerge'. Contrary to the dominant framing of cultural impact of temporality in the twenty-first century focusing on the 'culture of speed', Sharma (2014, 5) instead develops a chronography of power by understanding lived experiences that produce 'subjugated knowledge', which offers 'insight into the differential and inequitable ways in which time both is made to matter and is experienced' (15). In this sense, power-chronography resonates with crip time insofar as it is 'not a new condition resulting from speedup but and enduring political and economic reality with important cultural effects' (11).

To illustrate this, I return to Sharma's (2014) conception of temporality and temporal architecture on HAE, in which the neoliberal university has always been a temporal architecture constructed by and for neurotypical temporalities. This temporal architecture is largely unacknowledged or rendered less apparent for neurotypical student temporalities

— just another ‘normal’ temporal space. However, for neurodivergent student temporalities, there is a constant awareness of navigating and negotiating this temporal architecture — it was not made for our temporality. Adapting a power-chronography approach to address neurodivergent lived experiences in HAE, the question becomes: what can university leadership and administration learn from the subjugated knowledge of the lived experiences of neurodivergent art students in creating a more equitable temporal relations in HAE?

Power-chronography confronts and disrupts the notion of HAE as a space of different temporalities encountering one another ‘in equal terms by virtue of shared space’ (146). HAE leadership and administration can no longer ignore the differential temporalities of neurodivergent students because doing so maintains ‘inequitable temporal relations’ (7). Understanding the power-chronography of HAE and learning from the lived experiences of neurodivergent students is a crucial first step toward cultivating structural solutions to creating equitable temporal relations.

Path 2: Reframing student success

The second path toward creating structural solutions is by reconceiving what a meaningful experience in HAE might be like for all students, but would be particularly beneficial for neurodivergent students. Here is where crip time is activated from within its constraining forces to become a liberatory creation of ‘temporalities that unfold beyond, away from, askance of productivity, capacity, self-sufficiency, independence, achievement’ (Kafer 2021, 421). Wilke et al. (2023) introduces ‘crip trying’ as a notion of success in HE by which disabled students value their relationship with wellness, balance, and community as primary measures of their learning and development, rather than using normative metrics of success (such as GPA or credits earned), or success measured in competitive relation to their peers. Wilke et al (2023, 4) crucially point to crip time as a lens through which HE can be reframed not just by providing accommodations for ‘slowly doing the same amount of work

as abled people', but more importantly at the institutional level, 'crip time requires intentional changes to ideals of productivity'. This inherently aligns with opening up time and space for meaningful HAE experiences for neurodivergent student temporalities, which is directly at odds with the neoliberal metrics of success modelled on self-sufficiency and measured outcomes. Crip trying offers the potential to shift or even displace these neoliberal metrics. As such, academic curriculum time would become qualitatively changed insofar as measures of success based on crip trying — time for attending to critical practices of care or social engagement — become legitimate results of learning in themselves within the academic curriculum framework.

Path 3: Opening up the time of domestic and classroom realms

The final path considers how HAE can place greater emphasis on what Gielen (2012, 18) calls the 'biotopes' of the domestic and classroom domain of the university. The domestic domain is a formative space of 'tranquillity, concentration and intimacy' — the home, the in-between spaces, the private artist studio — that happens outside of the formal spaces of the university (19). This is akin to artistic curricular time, as it 'guarantees a certain 'slowability', which is necessary in order to incorporate complex theoretical insights' (19). The classroom domain encompasses the 'communal spaces' in which 'interaction with fellow students, teachers, visiting artists and other professionals' takes form (19). In this domain, the thinking and making time of the domestic domain extends to relational and social engagement. In this sense, both the domestic and classroom realms open up artistic experimentation, failure, and 'education beyond predetermined uses' (Tavin et al. 2018, 250).

The other two realms of Gielen's (2012) artist biotope are the market space and civil space. In short, the civil space is where finished products are displayed to the public, and the market space frames artistic output in terms of its market value — generally within the civil spaces of galleries, museums, etc. Gielen insists that all four spaces are required for an artist

to maintain a '"healthy" biotope' (22). However, within the neoliberal HAE, the organic and open time and space of the domestic and classroom realms are becoming more fully subsumed into the market realm, 'which threatens the space to ask questions, to reflect, or to deal with difficult questions at great length' (28). Gielen asserts that the healthy balance of the developing biotope of the developing artist must be restored: 'Neither the rhythm of scheduled time nor the amount of contact hours, but the time necessary for artistic praxis provides the right measure' (30). With Gielen's framing of artist biotopes in mind, I contend that the domain realm (making and thinking time) and the classroom realm (community time) are the much needed HAE spaces of temporal openness that allows for the temporality of neurodivergent art students to take form in their unique and varied ways — as longform, staggering, meandering, lumbering, hyperspeed, distracted, multi-directional, zig-zagging, multimodal engagement — without fear of falling out of time or always needing to keep up or catch up according to neoliberal and neurotypical metrics of time. This is not about slowness or speed, but rather it involves the potential for students' engagement in HAE to be 'understood in terms of time and its unfolding: it is something that takes time akin to a performance that cannot be reduced to a single image' (Tavin et al. 2018, 251). This embraces the long-term, divergent, durational, and iterative processes and spaces that '*open* rather than *order* our lives' such that 'the time of learning is never settled and education is never reducible to mere courses and credits' (251).

Converging Paths: Crip Time Futurity in Higher Art Education

If these three paths had converged to create structural change during my HAE experience as a neurodivergent student, academic curriculum time could have then been opened up for me such that my artistic curriculum time would not have become stifled or displaced. It could have created time and space for my membrane- and vortex-modes of artmaking to take form through their own logic of time. It could have created power-

chronographic forms of recognition of my neurodivergent temporality within the temporal architecture of HAE; measures of critical practices of care, wellbeing, and community as legitimated measures of my success as a student; and temporal experiences that embraced (rather than escaped) a conception of academic curricular time infused with the slowness, critical contemplation, and relationality of the domestic and classroom realms of my student-artist biotope. This convergence could have enabled me to fully embrace my true self by revealing the winding and fluid temporal modes of conceptualising, perceiving, sensing, and embodying my neurodivergent lived experience through artmaking.

This is an open-ended contemplation of what HAE could become for neurodivergent students and their multivarious temporalities. Neurodivergent students may not specifically experience membrane- or vortex-modes in their lived experience. They may likely experience entirely different sensorial metaphors in attempting to understand their lived experience of crip time. What is crucial is that it is certainly possible for HAE to acknowledge and embrace crip time and crip futurity to reframe the metrics of success that accounts for the diversity of lived experiences of neurodivergent art students.

Kafer's (2013, 40) notion of 'crip futurity' deploys crip time tactics as both individual and social practices of resistance that seek to 'challenge the normative modalities that define time, such as productivity, accomplishment, and efficiency, and they urge us toward something different'. These crip time tactics are constantly being deployed at the local level — in the classrooms, the studios, and all of the spaces in between — by individual students and teachers. The real task is for leadership and administrators to listen and learn from those students and teachers on the ground who are seeking to build and maintain crip futurity in HAE. This is a crip futurity call for implementation of these converging crip time paths forward — power-chronography awareness, reframing student success, embracing the making and thinking time of the curriculum — to become enmeshed in every fibre of HAE at

the institutional level. Now is the time for radically reorienting academic curriculum time to embrace the liberatory potential of crip time for cultivating and sustaining crip futures.

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[1] I am concurrently writing a separate manuscript for publication this year that details these practical strategies for teachers to attend to the lived experiences of neurodivergent university art students in their course and curriculum development.