



The More I Listen To My Body, The More I Hear It Screaming

Lauryn Youden

Drawing on her experiences while receiving a Fibromyalgia diagnosis, artist Lauryn Youden auto-theoretically examines the socio-cultural surroundings of receiving such a diagnosis. Varying theoretically informed reflections and stream-of-consciousness listings, her text explores one of Fibromyalgia's claimed causes: childhood trauma. By misspelling words and using grammar and punctuation as flexible devices, Lauryn creates pauses between subjects or paces how one reads. This text originated as a contribution to the exhibition «When the Sick Rule the World» at Gr_und Berlin (2019).





Film still from Iavnana by Mziuri

N.B. This text includes two versions of the Iavnana – a Georgian pagan lullaby for sick children – to be played at the beginning and end of each reading.

Content warning: ableism (including ableist terminology), childhood trauma, medical abuse, C- PTSD flashbacks, racism, and misogyny.

Iavnana · Rustavi Folk Choir

EMBED

[<https://www.youtube.com/embed/YPOycBV6ZzU?controls=0>]

This text was written the winter Lauryn Youden went through the final processes of receiving her diagnosis of fibromyalgia. It is an auto-theoretical text depicting her experiences during this process and examining the socio-cultural surroundings of receiving a diagnosis and having fibromyalgia. Informed by Susan Sontag's *Illness as Metaphor* and *AIDS and its Metaphor* as well as by the Crip meme community on Instagram, the text includes a stream-of-consciousness listing of her desires, fears, and others' ableist biases and ignorances—beginning with «I don't ask for help because....» explaining with each sentence how a space for support, help, and care can be inaccessible due to ableism, capitalism, and misogyny. Also included in this text is an exploration of one of fibromyalgia's claimed causes, childhood trauma, and the Iavnana, a Georgian pagan lullaby for sick children. This text includes two versions of the Iavnana, to be played at the beginning and end of each reading.

**All of the cursive text and the majority of this work was written by Youden during altered states of consciousness/cognition due to flare ups, panic attacks, migraines, etc. Words will be spelled incorrectly and grammar and punctuation are usually flexible devices used for pausing between subjects or pacing how one reads.

**«The More I Listen To My Body, The More I Hear It Screaming» was originally performed as part of the 2019 exhibition «WHEN THE SICK RULE THE WORLD» at Gr_nd, Berlin curated by Christina Gigliotti. This version of the text has been revised for print and includes two songs: Iavnana by the Rustavi Folk Choir and Iavnana by Mziuri, that were played

originally at the beginning and end of the performance.

[1] Anastasia Eristav-Xosht'aria, *Bat'onebma ar dait's'unes*, [The lords were not displeased] (K'vali#18, 1893) 13-16, quoted in K. Tuite, *The Violet and the Rose. A Georgian Lullaby as song of Healing and Social-political Commentary*, (Montréal, Quebec: Nova Science Publishers 2009), Pg. 4.(1)

[2] Cassie Springer-Sullivan, *The Resurrection of «Female Hysteria» in Present-Day ERISA Disability Law*, (Berkeley: Berkeley Journal of Gender, Law and Justice, 2005).

[3] Nicole Singh, *The Lingering Impact Of The «Hysterical Female» Trope on Women Of Colour*, (Refinery 29, 2021).

[4] Sabrina Strings, *Fearing the Black Body: The Racial Origins of Fat Phobia*, (NYU Press, May 2019).

[5] Springer-Sullivan, *The Resurrection...*, Pg. 71.

[6] Nicole Singh, *The Lingering Impact...*, Pg.2.

[7] Springer-Sullivan, *The Resurrection...*, Pg. 71.

[8] Kevin Tuite, *The Violet and the Rose. A Georgian Lullaby as song of Healing and Social-political Commentary*, (Montréal, Quebec: Nova Science Publishers 2009).

[9] Laura Kiesel, *Chronic pain and Childhood Trauma*, (Cambridge, Harvard Health, 2008); Center of the Developing Child, *The Impact of Early Adversity on Children's Development (InBrief)*, (Cambridge, Harvard 2007).

[10] Kevin Tuite, *The Violet and the Rose...*, Pg.3.

LAURYN YAUDEN

Lauryn Youden (b. 1989, Canada) is a performance and installation artist and poet based in Berlin, Germany. Her practice derives from her research in and navigation through the medical industrial complex / colonial medicine, «alternative» healing practices, and traditional medicine for the treatment of her chronic illnesses and disabilities. By publicly presenting her personal experiences and re-evaluations of history, her work illuminates and advocates for repressed, marginalized, and forgotten forms of radical care and Crip knowledge.

She has performed and exhibited internationally at numerous major institutions, including Stedelijk Museum, Amsterdam (NL), Aargauer Kunsthhaus, Aarau (CH), Shedhalle, Zürich (CH), 11th Berlin Biennale, Berlin (DE), Frye Art Museum, Seattle (US), Volksbühne, Berlin (DE), Manifesta 12, Palermo (IT), Württembergischer Kunstverein, Stuttgart (DE). This year, her work is included in exhibitions at Tabakalera, San Sebastian (ES), Laumeier Sculpture Park, St. Louis (USA), Museion Bolzano (IT), Musik Installationen Nürnberg (DE) Kinderhook & Caracas, Berlin (DE), The Fairest, Venice (IT), and Open Forum, Berlin (DE).

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