

## Notes on *Release*

I.

Someone once told me how the first thing they learned as an Ayurvedic doctor was the eight forms of bodily release, which should never be held back. I never bothered to ask them which eight.

*tears, snot, sneeze, breath, burp, yawn, puke, pee, cum, poop, fart, words, sleep, sweat, desire, dreams, thoughts, saliva, sigh, hum, song, dance, run, walk, silence, urge, hunger, violence.*

I know they have a tendency to be selective, the system was programmed to be selective because of the people who made it, who were made and selected by this system.

II.

*In some ways I have never really exhaled from that day. Holding, now, is the default state.* Says Christina Tran, in her zine titled *Release*.

It's hard to pay attention towards my breath when my attention is guided towards it. The act of guiding makes it more about the language of breath rather than the act of breathing itself.

III.

Alberta Whittle's film, *Between a Whisper and a Cry*, speaks of memory, trauma, tensions between the land, the sea and the weather which reveal the precarity and privilege of geography.\* A main theme in this is the cosmology found in Kamau Braithwaite's research on *Tidalectics*.

## Tidalectics

With Tidalectics, Brathwaite crystallizes our terrestrial *obsession for fixity, assuredness, and appropriation* and mirrors instead the fluctuating tides, the rhythmic soundings of the waves, and their curling ripples as they wash onto the shores. If dialectics is the way that *Western philosophy has assumed people's lives should be*, then Tidalectics involves a range of different readings and interpretations—for water is a transitory element, and a *being dedicated to water is a being in flux*.\*\*

The film, *Between a Whisper and a Cry* starts with breath.

Loud and soft, somewhere in between. Inside and out, somewhere in between. The room waits. The act of waiting becomes an active act. A temporary waiting: the way waiting is temporary, we are waiting until we aren't. There is a difference between waiting for the film to start and waiting after the film has started for the film to start, the space of breathing, the space of preparing, the space of entering before having entered.

The first image is A gush of water, as temporary as the eye can hold - does it relieve me of my waiting? It wouldn't have served its purpose to distract me from the waiting had it actively relieved me from the waiting.

#### IV.

I was walking down the grassy patch on the way to Oakwood station one morning, thinking about how I wanted Something. I'm not a breakfast person, definitely didn't want food, I just wanted Something and I knew what it was and I knew I couldn't have it if I wasn't able to place it but I thought if I put it out in the form of *I want Something*, someone or something will get it and guide me to thinking about what I want.

Maybe it wasn't a Want I wanted fulfilled. Maybe my Object of Wanting wasn't an object to be wanted that way. Maybe my object of wanting was an act, the act of releasing want, to relieve myself of a want I have been conditioned into thinking I need to be wanting.

---

\* <https://luxscotland.org.uk/event/margaret-tait-award-announcement-and-screening-alberta-whittle-between-a-whisper-and-a-cry-at-gff19/>

\*\* Tidialectics exhibition pamphlet, citing Franco Cassano, *Southern Thought and Other Essays on the Mediterranean*; Kamau Brathwaite, *ConVERSations with Nathaniel Mackey*. And Gaston Bachelard, *Water and Dreams: An Essay on the Imagination of Matter*