

At Atmosphere and Moodmospheric Experience: Fusion of Corporeality, Spirituality and Culturality¹

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Abstract

The aesthetic construction of the world can originally be traced back to the bodily-affective state of being in the surroundings. In this respect, the newly developed aesthetic concept *atmosphere* enables a new understanding of the interaction between sensation, emotion and the environment, and is therefore of great importance for the development of a contemporary environmental awareness. In reviewing the studies so far, it would be meaningful to further reflect on the following questions: what role does the spiritual dimension play in atmospheric experience? How is it possible for us to be critical of the atmosphere we encounter? How can a bodily-affective approach to the world be opened up by emphasizing atmospheric experience without excluding other legitimate aspects such as value judgments? These issues require re-examination of the current basic approach, according to which, on the one hand, atmospheric experience is largely confined to a pre-reflective level, and, on the other hand, sensation and awareness of atmosphere are viewed as occurring one after another. Practically, in the experience of atmosphere, corporeality and spirituality are not so clearly delineated, based on the fact that sensory recognition of external stimuli always merges with mental actions such as cognition, imagination, beliefs, values, memory and expectation. In this sense, the experience of atmosphere is not a purely biophysiological response at all. Instead, it is largely shaped by spiritual elements and cultural frameworks. The knowledge of traditions, customs, languages, religions, stories, folklore and/or mythology may modify the ordinary perception of things and thus open an unusual way to the atmosphere. The complexity of atmosphere and atmospheric perception reveals a diversity of life experience that can never be thoroughly represented and described, and thus largely opens up new horizons for an interculturally oriented aesthetics.

Introduction

Since the late 20th century, the term *atmosphere* has gone beyond meteorology and psychiatry to become an aesthetic concept.² As a primarily perceived object, atmosphere does not concern a single thing or a purely subjective feeling, but rather a sphere constructed *jointly* by the perceiver and the perceived, in which human sensitivities and environmental conditions are bodily-sensually brought together and imbued with a certain emotional quality (Wang 2020, 194). The aesthetic concept of atmosphere is developed on the basis of *aisthesis*, namely of the theory of sensory perception in a broader sense, and offers a new understanding of sensuality in the context of the contemporary environmental movement. Here sensuality is to be understood fundamentally in the sense of *feeling oneself in environment (Sich-Befinden in Umgebung)*.

In the book *Being and Time (Sein und Zeit)* Heidegger introduces the concept *disposedness (Befindlichkeit)*. From a phenomenological point of view, he points out, "Disposedness not only opens up *Being-there [Dasein]* in its thrownness and dependence on the world already opened up with its *Being [Sein]*, it itself is the existential way of *Being [Seinsart]*, in which *Being-there* constantly surrenders itself to the 'world', lets itself be approached by the world in such a way that it somehow evades itself." (Heidegger [1927] 1977, 185, my translation with the italicization of the key terms cited) Heidegger's analysis of *Being-there* underlines the intertwining of perception, existential experience, and world experience (Böhme 2001, 81). In this context, human being is viewed as a mere bodily thing with its properties. In contrast, non-human being is just a stuff with its suitabilities (Böhme 2013, 231). As a result, insufficient attention is paid to the power of things and environmental qualities as well as their impact on human sensation.

In contrast to this, the aesthetic concept of atmosphere to be presented here provides a new perspective on the understanding of *Being-there*. The perceiver experiences the atmosphere radiating from environmental qualities through his or her own situation and thus develops the awareness - *I am here now*. The decisive question is now: in what kind of environment are we situated and in what way do we experience and respond to the qualities emitted from this environment as well as the things in it to enhance human well-being? According to Georg Stenger, in a certain sense, the dichotomy between the feeling of the inner world and the perception of the objective outer world can be overcome through experience (Stenger 2020, 280).

This intertwining is particularly reflected in atmospheric experience. As an *In-between* jointly constructed by the perceiver and the perceived, atmosphere is a felt space that contains both subjectively and objectively identifiable attributes and brings together the sense of the outer world with inner moods. Here there is no confrontation between the inner world and the outer world. Instead, a field of its own is opened up, a field that is not already there before, but rather has to be realized in a primordial sense (Stenger 2020, 280). In this regard, the understanding of mood is to go beyond the boundaries of pure psychology or physiology and extend to the dimension of body phenomenology. It contrasts with those objectively recognizable and scientifically observable perceptions. Thus, mood concerns the emotional response of the perceiver when sensing his presence and environmental qualities (light, shape, color, warmth, smell, vibration, etc.) at a given time and place. It is not an object that can be observed by scientific measures, but rather, in Stenger's words, a kind of setting, a kind of fluidum (Stenger 2020, 294).

Problem:
Separation of Atmospheric Experience
and Atmospheric Awareness

The development of the aesthetic concept of atmosphere is connected with a critical reflection on widespread environmental problems (Böhme 2013, 13–18). Under current conditions, more attention is paid to establishing a new harmony between man and nature to facilitate the recultivation or renaturation of an environment that has been technologically and industrially damaged or destroyed. In order to reintegrate the naturalness of man into his self-understanding, Gernot Böhme, one of the pioneers that develop the aesthetic research on atmosphere, puts forward the thesis as follows: The body is the nature that we ourselves are (*Leib ist die Natur, die wir selbst sind*) (Böhme 2003, 63–72). This consideration of the physical being (*Leibsein*) is mainly based on a position influenced by biology and physiology. In this respect, Böhme states:

We first experience the situation that we are nature in our creatureliness: we have to eat and drink, we have to be born and die, we have to reproduce by procreation, we have to be exposed to disease and pain. [...] But eating and drinking, for example, is neither just a cultural act nor merely the satisfaction of a need. It is [rather] an action of our nature. (Böhme 2002, 226, my translation)

Although Böhme also argues that there is an implicit reflexivity (*implizite Reflexivität*) in physical perception (Böhme 2001, 85), he does not further explain how this reflexivity works in concrete sensuous events. In his studies, sensory, affective, reflective, and ethical components essentially do not occur simultaneously, but rather sequentially in time. For this reason, Böhme defines atmosphere as the first object of perception, which lies before the differentiation of subject and object (Böhme 2001, 45). Sensing the atmosphere is thus largely limited to a pre-reflective dimension. Böhme's argument demonstrates a currently influential position—atmospheric experience and atmospheric consciousness are two phases that appear in temporal sequence. As a consequence, the following questions may not be persuasively addressed: how is it possible for us to be simultaneously critical of the atmosphere we encounter? How can we, by emphasizing a bodily-affective approach to the world through atmospheric experience without excluding other legitimate aspects such as value judgments? These issues require re-examination of the current approaches to the aesthetic concept of atmosphere.

Corporeality and Spirituality in Atmospheric Experience

The first question we have to face is: to what extent does the spiritual dimension play a role in atmosphere perception? Alexander Gottlieb Baumgarten (1714–1762) divides human senses into the inner sense and the outer sense. The inner sense represents the state of my soul while the outer sense represents the state of my body (Baumgarten [1750/58, *Metaphysik*, § 535] 1983, 17). As corporeal perception, the outer sense, such as vision, hearing or flavor is thus conceived by Baumgarten as a capacity to represent bodily affections with varying degrees of complexity and intensity, depending on the actual position of the body in space (Majetschak 2010, 25). The effectiveness of mental representation is always based on external perception, which has a certain position, a certain place, a certain age and a certain location in this world (Baumgarten [1750/58, *Metaphysik*, § 509] 1983, 5). Baumgarten writes, "My soul is a force that

represents the world according to the position of its body," (my translation) (Baumgarten [1750/58, *Metaphysik*, § 513] 1983, 5). Stefan Majetschak further explains, "It thus means that the orders of the world states, the states of the body triggered by them as well as the ideas that represent such body states always run parallel. This naturally gives rise to—if this is correct—the insight, which is so important for Baumgarten, that in principle there is no need to distrust the reality of human sensory conceptions" (Majetschak 2010, 25, my translation).

Then, when the thinking unfolds, the body is always already *there*. The thinking body is always exposed to various environmental conditions such as nature, climate, fellow human beings, society and interpersonal relationships and expresses joy, anger and sadness about life situations (birth, illness, suffering, death, etc.). While reflection immerses itself in perception and experience itself, feeling, vision and movement exhibit their own reflective character (Stenger 2020, 420). "Behind your thoughts and feelings, my brother, there is a powerful master; an unknown sage—his name is Self. In your body he dwells, he is your body," Nietzsche writes (Nietzsche [1883–1885] 1980, 40, my translation). Jena-Luc Nancy's argument further underscores the rootedness of thinking in the sensation, "Perhaps the 'ontological' body can only be thought where thinking *touches* the hard strangeness, the unthinking and unthinkable exteriority of that *body*. But only such *toucher* or *touche* is the condition for true thinking" (Nancy 2003, 19, my translation).

The philosophical discourses on the interplay of body, affectivity and mind have a stimulating effect on our examination of the structural components of atmospheric experience. Sensory perception represents the sensitivity that connects the ideas of my present state with those of the present world state (Baumgarten [1750/58, *Metaphysik*, § 534] 1983, 17). According to this, a spiritual dimension is actually inherent in the sensory-physical perception of atmosphere. Practically, in the experience of atmosphere, corporeality and spirituality are not so clearly delineated, based on the fact that sensory recognition of external stimuli always merges with mental actions such as cognition, imagination, beliefs, values, memory and expectation. In this sense, the experience of atmosphere is not a purely biophysiological response at all. Instead, it is largely shaped by spiritual elements. It is now crucial to take into account the higher mental functions, such as ideas, memories, purposes, which are essential for the creation and experience of atmosphere.

Atmospheric experience bridges the gap between lifeworld experience and scientific cognition to a great extent, for it contains not only sensory representation of the surrounding world, but also sensory reflection on perceived objects, which serves as a feeling in the broader sense in the realm of the sensuality (Baumgarten [1750/58, *Metaphysik*, § 608] 1983, 57). A well-known example of this is the causal relationship instantaneously inferred by the perceiver in the perceptual process. Viewed individually, colors do not seem to have any further meaning. When associated with specific objects, such as traffic lights, they go beyond simple visual stimuli and carry warning labels. In this case, the atmospheric experience contains also an assessment of the present traffic situation. Another example is the discrimination between fog and smog. As a natural phenomenon, fog consists of water droplets finely dispersed in the Earth's atmosphere and formed by the condensation of water in humid and supersaturated air (Wikipedia Germany). Usually, fog can emit an ethereal, dreamlike atmosphere. In contrast, smog, which is morphologically difficult to distinguish from fog, is primarily a complex political, legal and ethical phenomenon in today's environmental movement. Once one realizes that smog is air pollution caused by the emission of pollutants that negatively affects health, the perception of this seemingly foggy phenomenon can be changed. It has nothing to do with a positive feeling any more, but is intertwined with a critical reflection on the possible hazards and harmful consequences of smog.

Culturality and Atmosphere Experience

According to Stenger, man and culture are essentially the same (Stenger 2020, 441). He points out, "Culture shapes man as man shapes culture. You cannot separate the two" (Stenger 2020, 422, my translation). A cultural dimension is arguably intrinsically embedded in our senses. "At the same time, our body (every body!) is culturally inscribed in the broadest sense, which includes scientific and religious contexts as well" (Stenger 2016, 276, my translation). Even the merging of corporeality and spirituality in atmospheric experience is largely shaped by cultural frameworks. The knowledge of traditions, customs, languages, religions, stories, folklore and/or mythology may modify the ordinary perception of things and thus open an unusual way to the atmosphere.

The wholeness of body and mind runs through almost the entire philosophical and aesthetic tradition of East Asia. The Japanese Zen concept *body-heart* (Shen-Xin) represents the integration of life practices and ways of thinking. On

this basis, numerous atmospheric experiences in Japanese culture can be traced back to the consciousness of suffering emphasized by Zen Buddhism. A representative figure who made a fundamental contribution to this was the Zen master Dôgen (1200–53) (Stenger 2016, 279). In the Chinese tradition, too, body and mind are regarded as indivisible when it comes to discovering and shaping the world. This approach is reflected in particular in the poetic concept *intuitive cognition* (Miaowu, 妙悟). As the fusion of Chan Buddhism and Daoism, this concept was especially developed in the work *Canglang Poetry Talks* (滄浪詩話) by Yan Yu (严羽) around the 13th century. Here, intuitive cognition concerns an inward sensation with which one reaches the counterpart; an encounter with the scenery to which one opens the heart and can sense things in their existence, attain their spirit, and thus become partaker of the very essence of creation (Zhu 2020, 69). Here the essence of creation is connected to the *Dao* (道) (Zhu 2020, 70). To grasp the *Dao* (道), one must transcend those external forms that affect individual senses (such as sight and hearing), feel the rhythm and melody of things with the whole body-heart, and finally enter the sphere of oneness with the universe. Against this backdrop, in Chinese tradition, emotion, as a crucial part of spiritual communication with the outside world, is seen as a manifestation of the omnipresent Qi (Linck 2017, 154). In the Chinese chronicle *Zuo Zhuan* (左傳) (722–453 B.C.), a theory of emotion related to Qi was developed. According to this, as bodily impulses, senses are stimulated by the Qi of the universe. In this regard, six basic emotions are discussed: fondness, disgust, joy, anger, sadness and happiness. They correspond to each of the six forms of Qi: yin, yang, light, dark, wind and rain. In the fusion of emotions and landscape, the secret of creation is revealed (Zhu 2020, 58). In this sense, it can be said that the world experience in the Chinese tradition is essentially *atmospheric*.

In the current Western debate, atmospheric phenomena are primarily recognized as space-like, borderless radiating powers (Schmitz 2009, 79). Spatiality here means that atmosphere is perceived as a space into which one can enter (Böhme 2001, 47). The spatiality of atmosphere is not static, but characterized by a dynamic development (emergence, strengthening, weakening and disappearance). For instance, Jean-Paul Thibaud examines the temporal-dynamic characteristic of atmospheric space. In his view, atmospheric space is not stable and changeless at all, but rather a dynamic process undergoing different phases, each of which leads to the next (Thilbaud 2002, 287). In this sense, the temporal dimension is embedded in spatiality. On the contrary, in East Asian philosophical tradition, it is generally accepted that there is no absolutely stable order in the world and everything is in constant renewal—

whether it is visible or invisible (Wang 2019, 310). In this context, temporality in the atmospheric experience demonstrates priority over spatiality, while spatiality rather represents a fleeting moment from a continuously changing process of the world. On this basis, a movement-sensory dimension is brought to the fore in East Asian arts. According to Rolf Elberfeld, calligraphy and painting of East Asia are basically an art of movement (Elberfeld 2018, 98). He explains, “What is seen as an image [... in calligraphy] passes directly into a movement-sensory experience [...]. In the act of painting, too, these dimensions above all must flow together to achieve the corresponding aesthetic quality” (Elberfeld 2018, 98, my translation). With alternating brushstrokes, the sensation of movement is transferred to paper and illustrated, which creates highly dynamic atmospheric forces and effects.

Unfavorable Weather Events and Pictorial Atmosphere

The fusion of corporeality, spirituality, and culturality goes so far that the atmospheric experience of nature is also largely shaped by it. Using selected examples, my discussion in the following is devoted to unfavorable weather events in image representation. The focus is on the influence of three classic concepts respectively from Europe, Japan, and China—*sublimity*, *Wabi Sabi*, *Yi* (易)—on the production and experience of pictorial atmospheres.

Sublimity

Until the 17th century, the exploration of the concept *sublimity* took place within a rhetorical framework. In the 18th century, the rhetorical approach was replaced by an aesthetic one, which focused primarily on wild natural phenomena to reveal an aesthetic experience opposing the experience of the beautiful (Trebeß 2006, 97). A classic exploration of sublimity is found in Kant’s *Critique of Judgement (Kritik der Urteilskraft)*. Starting from a transcendental philosophy, Kant defines sublimity as an incomprehensible oversize or superpower, which ultimately evokes respect and awe for the idea of infinity in the subjective experience, and depicts various wild natural phenomena, including adverse weather conditions (Kant [1790] 1968, 261). In this context, the sublimity of nature, including adverse weather events, has nothing to do with being in environment, but exists entirely in the human mind (Trebeß 2006, 97).

As far as the sublime atmosphere of weather in image representation is concerned, William Turner (1775–1851) should be mentioned first. Inspired by Goethe's *Theory of Colours* (*Farbenlehre*) and the classification scheme of clouds developed in *Essay on the Modifications of Clouds* by the amateur meteorologist Luke Howard (1772–1864), Turner created a series of paintings depicting unfavorable weather events (storms, heavy rain, lightning, etc.), especially meteorological disasters caused by destructive forces of nature. One of the most famous works in this regard is *Snow Storm—Steam-Boat off a Harbour's Mouth* (1842, Fig.1). Here, an impressive, invincible natural world mainly represents the manifestation of divine power—a motif that was repeatedly expressed by romantic works of art. Turner's painting style is characterized by the creation of visual effects such as lightness, fluidity, and transience, produced through the broad use of atmospheric washes of color and transparent oil. In this way, the wildness and sublimity of nature contrasts sharply with the smallness and vulnerability of humans. Rather than simply depicting a fragment of nature, Turner attempts to express the feeling of being in pieces of nature and seeks to get the viewer to immerse themselves in that experience.



Figure 1. William Turner, *Storm—Steam-Boat off a Harbour's Mouth*, ca. 1842, oil on canvas, 91 x 122 cm, National Gallery, London.
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Böhme points out:

Images that spring from this attitude are probably the first in which atmospheres or the atmospheric are depicted. These images, insofar as they already become non-representational, are as such suitable for the viewer to be exposed to the atmospheric effect of the image without having to leave the traditionally aesthetic discipline. (Böhme 2019, my translation)³

Wabi Sabi

Japanese culture largely reflects the intersection and integration with Chinese tradition. Nevertheless, it shows its uniqueness in many aspects. Special emphasis is placed on the concept *Wabi Sabi*, which is mainly influenced by Buddhism. Beth Kempton explains, “*Wabi Sabi* is closely related to the kind of beauty that reminds us of the impermanence of all life. This can be traced back to the three characteristics of existence in Buddhism: *Mujō* ([...] impermanence), *Ku* ([...] suffering), and *Kū* ([...] non-self, the oneness of all being).” (Kempton 2018, 32, my translation) Following Buddhism, *Wabi Sabi* reminds us of the imperfect nature of life (including man himself), and teaches us to experience impermanence, imperfection, and incompleteness in a positive light (Kempton 2018, 33). This concerns the feeling of a perfect moment in an imperfect world (Kempton 2018, 18). However, it is difficult to give a clear definition of *Wabi Sabi*, because it is more of a practical reference of the state of mind in environment—“only when you experience it firsthand do you really know what it’s about.” (Kempton 2018, 16, my translation).

Wabi Sabi largely forms a foundation of Japanese aesthetics. Based on this, the Japanese usually show a positive attitude towards adverse weather conditions. Connected with this is a view of existential philosophy: adverse weather events reflect the finiteness and transience of all moments of life, as Elberfeld emphasizes, “Here it is precisely not the eternal that is to be realized in the form of an ideal, but rather a profound experience of impermanence itself, which is at the same time the experience of one’s own mortality” (Elberfeld 2000, 17, my translation). The transience of the world and the frailty of man usually lead to pessimistic mood. On the contrary, under the influence of *Wabi Sabi*, one must seek courage and comfort in similar phenomena of the natural world.

A masterpiece in this regard is Utagawa Hiroshige's woodblock print *Sudden Shower over Shin-Ōhashi bridge and Atake* (1857, Fig. 2). Through the heavy downpour of rain created with a large number of fine, dark and parallel lines, dark clouds with a gradient effect by bokashi technique (Bicknell 1994, 118), pedestrians in a hurry for shelter, and a raft being vigorously paddled, this work depicts a sudden downpour (yûdachi) on a summer afternoon, which was "a favorite subject of Edo haiku poets and ukiyo-e artists." Considering the local geographical and climatic conditions, we seem to feel here the temporary coolness from a sudden rain shower after the unbearable heat and humidity in summer, and thus well understand the mixed feelings of joy and tension of people in the rain.



Figure 2. Utagawa Hiroshige, *Sudden Shower over Shin-Ōhashi bridge and Atake*, 1857, woodcut print, 33,7 x 22,2 cm, Brooklyn Museum, New York. Copyright: U.S. public domain.

Later, based on Hiroshige's work, Vincent van Gogh created 1887 the painting *Bridge in the Rain (after Hiroshige)* (Fig. 3).

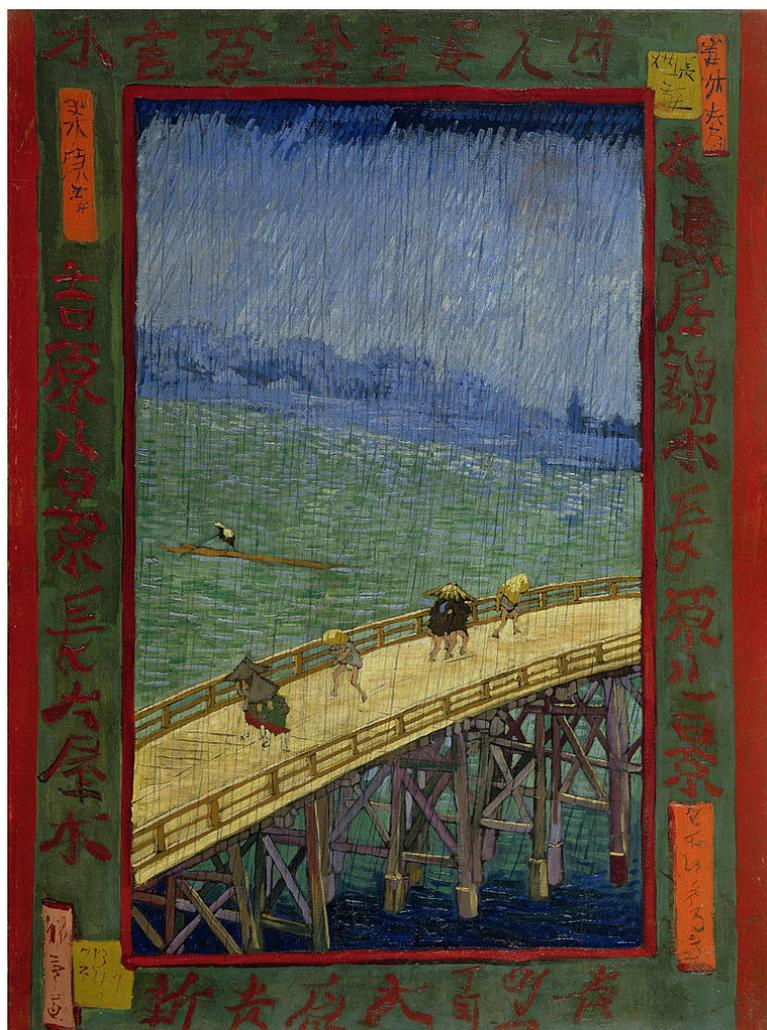


Figure 3. Vincent van Gogh, *Bridge in the Rain (after Hiroshige)*, 1887, oil on canvas, 73 cm x 54 cm, Van Gogh Museum, Amsterdam. Copyright: U.S. public domain.

Here, on the one hand, the influence of the original such as “bright colours and distinctive compositions” can be found. On the other hand, unlike the original, using brighter colors, stronger color contrasts, and changing light conditions (Ohashi 2018, 238), Van Gogh’s painting aims to produce a bold and impressive spatial expression (ibid.). However, what is depicted there is no longer “the afternoon shower in Japan (yûdachi), but rather the rain ‘in general’,” (Ohashi 2018, 238, my translation) Ryosuke Ohashi criticizes. “What is not ‘copied’ in van Gogh’s painting is this natural and living environment of Japan in summer.” (Ohashi 2018, 238, my translation) What is also missing in it, I would like to add, is a transient atmosphere of nature and life originating from the *Wabi Sabi* consciousness.

Yi (易)

In Chinese thought, Yi (易, change) is not related “to creation in the demiurgic sense [...], but to a continuous transformation that ensures the continuation and constant renewal of life” (Wang 2019, 310, my translation). The concept of Yi (易) can be traced back to the classical book *I Ching* (circa late 9th century B.C.), according to which the world is one great continuum of life containing endless modifications (Wang 2019, 310). The worldview shaped by the idea of Yi (易) exerted a significant influence on Chinese art practices. For this reason, Chinese artists place less emphasis on depicting good weather conditions such as clear skies and bright sunshine. Instead, diffuse atmosphere of adverse weather processes such as rain, snow, fog, and haze are preferred to reveal something that fuses natural conditions and human bodily-spiritual existence into oneness. Here, the blurred outlines of objects in bad weather better characterize the processes of the world—everything is in the interaction between emptiness and fullness, formlessness and form, invisibility and visibility, absence and presence. In this sense, Chinese image representation offers an atmospheric approach to illustrate a general cosmological-metaphysical meaning (Obert 2007, 76). This approach is particularly evident in Guo Xi’s work *Early Spring* (早春圖, 1072, Fig. 4).

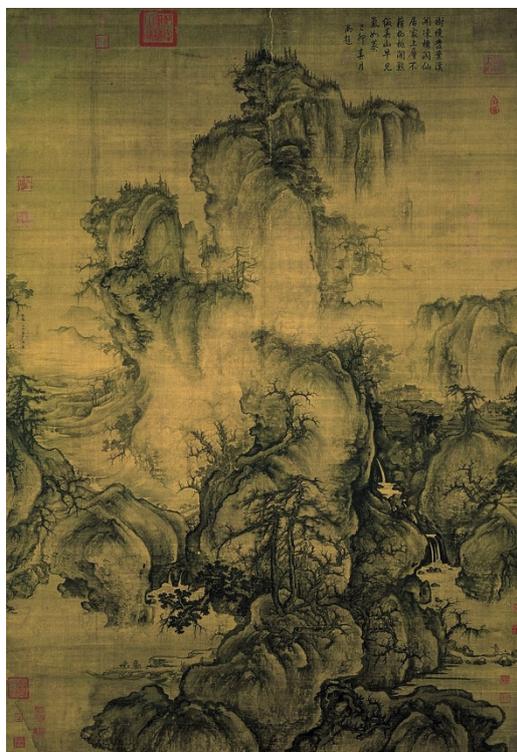


Figure 4. Guo Xi, *Early Spring*, 1072, hanging scroll, ink and light colors on silk, 158,3 x 108,1 cm, National Palace Museum, Beijing. Copyright: U.S. public domain

Through the interrupting function of the clouds in the painting, the mountain landscape appears as both emerging and submerging, and thus exudes an atmosphere that is fascinating, inexhaustible, and seemingly endless. Ultimately, life and movement are brought to the forefront of the aesthetic experience.

Due to the fact that images are fundamentally culturally rooted phenomena and in particular reflect the modes of expression of the respective views of the world and self-views (Seitz, Graneß, and Stenger 2018, 1), the pictorial representations mentioned above display various sensual-spiritual accesses to the world on the basis of their respective cultural traditions. An interweaving relationship between them lies in a conscious negation of visually recognizable form, characterized by the deconstruction of a structure seemingly coherent and tangible to the senses, in order to reveal the atmospheric foundation of the changing world of nature and life. Based on a movement-sensual perspective, the way of looking at these works is not so much geared towards the meaning and the represented, but towards the temporal shapes of movement sensually experienced (Elberfeld 2018, 98).

Conclusion

The complexity of atmospheric perception uncovers a diversity of life experience that can never be conclusively represented. Accordingly, the aesthetic concept of atmosphere does not claim to be the sole authority in interpreting aesthetic phenomena. Rather, it develops its own approach, which in turn should not be underestimated for other forms of aesthetic approaches. This approach not only triggers a reflection on the scope and limits of Western epistemological terms (judgment, reflection, analysis, insight, etc.), which are more related to substance or entity, and tend to presuppose a critical distance between subject and object, but also largely opens up new horizons for an intercultural oriented aesthetics. Here, the intercultural dimension refers to those aesthetic practices, which represent the complex unity of sensuality, affectivity, and spirituality under different conditions (historical, geographical, ethnic, ethical, political, religious, etc.), and reveals their respective cultural origins, identities as well as family resemblances. The resulting shift in perspective would unveil blind spots in our aesthetic perception formed by habitual aesthetic exclusion mechanisms, and thus contribute to discovering a different (and perhaps better!) version of ourselves.

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Notes

1. This paper is a revised version of my German presentation *Atmosphärisches Denken: Verschmelzung von Leiblichkeit und Geistigkeit* at the XI Congress of the German Society for Aesthetics *Ästhetik und Erkenntnis* (July 13–15, 2021).

2. A pioneering psychiatric study of atmosphere is the German-language monograph *Geschmack und Atmosphäre: Medien menschlichen Elementarkontaktes* by neuroscientist and psychoanalyst Hubert Tellenbach (1968).

3. This is a quote from an unpublished presentation of Gernot Böhme at the University of Hildesheim, July 4, 2019.

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