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# Perceptual Transcendence of Objects: "Borderless" Revolution of Qiyun-Atmosphere Aesthetics in Context of Cultural Economy

By Yang Dongli
*Shandong University*

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*Keywords: objects, sensibility, cultural economy, qiyun- atmosphere aesthetics, borderless.*

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# Perceptual Transcendence of Objects: "Borderless" Revolution of Qiyun-Atmosphere Aesthetics in Context of Cultural Economy

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## I. Introduction

Chinese classical aesthetics attributes the occurrence of aesthetics to human heart's response to foreign objects. This kind of cognition is born out of primitive witchcraft and religious belief. It is human emotional consciousness' penetrating into natural representation of objects. The current cultural economy has pulled the relationship between mind and object into the track of aesthetic capitalism, which makes the relationship between mind and object show new changes. On the one hand, this new change has promoted social progress and human development, on the other hand, it has also brought confusing disadvantages. Integrating Chinese classical qiyun aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in the context of cultural economy will correct this disadvantage to a certain extent, breaking through the bottleneck of social life in the era of cultural economy, and making their own answers to the problems of globalization and modernity in the development of social history.

*Author: School of History and Culture, Shandong University, China.*
*e-mail: yangdl77@163.com*

1. Aesthetic capitalism and new changes in the relationship between "mind and object" in context of cultural economy

As early as in pre-Qin period, Chinese classical aesthetics had produced the idea of literary creation and aesthetic experience on the basis of reflecting on the relationship between mind and object. The most concentrated understanding of the relationship between mind and matter in pre-Qin period is that all things have emotion; heaven and man are united, but this expression presents a complex state, because Confucianism's understanding of the relationship between mind and objects was in contradictory with Taoism at that time. Confucianism emphasizes that mind actively intervenes in society, politics and ethics through feeling objects. For example, Confucius said, "benevolent people enjoy mountains and wise people enjoy water" (Qian Dian, Qing, 62). This appreciation of mountains and water is not brought about by the natural landscape itself, but by the inner mind of benevolent and wise people, which reflects the appreciation of benevolent and wise people for their inner aesthetic mind. Taoism emphasizes that mind regains the nature of human nature through feeling objects. For example, Lao Tzu said: "to reach the empty pole, keep quiet and sincere, and work together with all things, I will see its recovery" (Liu An, Ming, 491). This means that feeling objects can make people maintain natural state of human nature, because only by maintaining the natural state of human nature can we recognize the natural state of objects and obtain the real natural aesthetic experience. Han Dynasty abolished hundred schools of thought and respected Confucianism alone, which made the Confucian understanding of the relationship between mind and object become the mainstream of aesthetic genesis in Han Dynasty. Dong Zhongshu pointed out: "the body of a person is formed by changing the number of days; the blood of a person is formed by changing the will of heaven and benevolence; the virtue of a person is formed by changing the reason of heaven and justice" (Su Yu, Qing, 550). This means that human body, blood and virtue are endowed by God. However, what he said about heaven is not a natural thing without the participation of human mind



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emphasized by Lao Tzu, but a natural object rich in human mental characteristics but higher than human mind. This kind of natural object has life and feelings, being like people, higher than people and even can influence people. It has a certain theological color. Later, many Confucianists in Han Dynasty abandoned the theological color of Dong Zhongshu's theory of feeling objects, taking feeling objects as response of social personnel and human relations and morality, and believed that the aesthetics of literature and art was produced on basis of this response: "the custom of Qin and Chu both felt sadness and joy, and came out because of objects. You can also observe customs and know what's right and what's wrong."(Ban Gu, 19th year of the Republic of China, 1740) According to feeling-objects thought in Wei, Jin, southern and Northern Dynasties, objects gradually got rid of the state of mixing human mind, personnel and human relations in Han Dynasty, and gained a more independent status. The understanding of objects is very broad, from natural objects to personnel ethics, life circumstances, and even human body. However, the purpose of feeling objects with heart is to realize the freedom of human nature and emotion. This freedom is generally achieved through aesthetics. For example, Wei Heng proposed "watching objects leads to thinking."(Fang Xuanling, 19th year of the Republic of China, 1049) Lu Ji proposed that "sad leaves fall in autumn." (Lu Ji 8th year of the Republic of China, 6) Liu Xie proposed that "feeling objects and expressing thought are natural." (Liu Xie, 8th year of the Republic of China, 24) Xiehe put forward the idea of "responding to the pictogram of objects. "(Xie He, 25th year of the Republic of China, 1) Zhong Rong put forward that "objects moves human being."(Zhong Rong, Qing, 1) In study of the relationship between mind and object, aestheticians in Tang Dynasty especially put forward problem of thinking in feeling objects idea, that is, feeling objects is not easy, needing hard thinking. For example, Wang Changling summarized "three patterns" of poetry as "producing thinking", "feeling thinking" and "taking thinking". Among them, "producing thinking" refers to the thought of "putting the mind at ease, looking at the mirror, and leading people to produce" after "long-term use of careful thinking."(Chen Yingxing, Ming, 98) "Feeling thinking" refers to the thinking generated by "pondering the preface and chanting and satirizing the ancient system."(Chen Yingxing, Ming, 99) "Taking thinking" refers to the thinking of "searching for images, entering the environment with the heart, knowing things with the God, and getting from the heart."(Chen Yingxing, Ming, 99) Based on aestheticians of Tang Dynasty, the aestheticians of Song Dynasty further emphasized the significance of physical and mental hardship and suffering to literary and artistic creation and aesthetics. For example, Oyang Xiu said that "the poorer you are, the more you work." (Han Yu, Song, 1206) Bai Juyi put forward "poets always meet difficulties." (Bai Juyi, 8th year of the Republic of China, 432) Han Yu pointed out that "if you can't be calm, you will cry."(Han Yu, Song, 1152) However, Shao Yong has begun to find that feeling objects with heart means generating feelings for objects: "viewing things with me, feeling also."(Shao Yong, Ming, 1031) This point was profunded in the "mind" thought of Ming Dynasty. Wang Yangming took mind as the leading factor of the relationship between mind and object. However, different from understanding of feeling objects in pre-Qin era, Wang Yangming did not advocate the integration of mind and objects, but on the basis of recognizing the independence of objects, he interpreted physics as image of objects in the mind, because only objects are felt by people, which is meaningful to talents. This is like Kant's recognition of objective existence of object itself, but only people's understanding of object is meaningful to people. In Wang Yangming's view, the occurrence of aesthetics completely depended on people's feelings on objects, which had nothing to do with objects themselves. Lu Jiuyuan also held a similar viewpoint: "the universe is my mind, and my mind is the universe."(Yuan Xie, Qing, 37) On the basis of the discussion in Ming Dynasties, the relationship between mind and object in Qing Dynasty directly positioned the understanding of mind to external objects in feelings, further discussing the reaction of feelings to external objects, and reflected on the causes of aesthetics through this reaction. This actually profunded Ming Dynasties' thinking on the relationship between mind and objects. Wang Fuzhi pointed out: "if you can reach with feeling, having a heart when you know the scenery, and get God when you understand, you will have your own clever sentences and participate in the magic of god's creation."(Wang Fuzhi, 16th year of the Republic of China, 16) Only by containing feelings can people have an understanding of scenery, and then obtain the charm of the scenery acting on people's mind. This charm would inspire poet's inspiration and obtain beautiful poems. Poems written in this way would penetrate the mysteries of the universe. To Wang Guowei, the reaction of feeling to foreign things is divided into levels, that is, the realm with me and the realm without me. Among them, the former is the lower level of feeling things. In this realm, artists and things are not integrated; In the latter, the artist and things are integrated. The realm of without-self level is higher than the one of with- self.

To sum up, the traditional Chinese theory of "mind- object" relationship is mainly based on the unity of heaven-man and the unity of objects-me. On the premise of recognizing the independence of mind and object, it interprets the relationship between mind and object as that the mind controls the sense of object



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rationally through the blending of mind and object, so as to surpass the sense of object and stimulate the creativity of the artist and the aesthetic activities of the audience. This understanding of the relationship between mind and object is challenged by aesthetic capitalism in the contemporary cultural and economic context. Aesthetic capitalism is a concept put forward by French scholar Olivier Assouly, German scholar Boehme for the problems in the development of consumer social and cultural industries. It refers to the social development state in which aesthetics has become the main driving force for economic growth. It only appears when the capitalist society develops to the stage of consumer society. "The emergence of aesthetic capitalism, on the one hand, meets people's growing emotional and aesthetic needs after meeting the needs of material life; on the other hand, it provides a driving force for further development of production."(Wang Jie, 2013, 4) The "driving force for further development" in aesthetic capitalist society is aesthetics: "production must maintain interest. As important as economic cycle is the cycle of capitalism with style and influence." (Peter Murphy and Eduardo de la Fuente, 2016, 46) This makes mind not only directly respond to objects, but also directly produce objects through the response, and intervene in the social economic system with the help of the production of objects to create the material foundation of society. In this process, the relationship between mind and object will form a new relationship based on feeling structure, which is different from the tradition.

When aesthetics and feelings intervene in material production and constitute the raw materials and production basis of material products, the relationship between "mind and object" in traditional sense of China has changed. This change is prominently reflected in four aspects: firstly, in aesthetic activities, although the mind and objects still maintain their own independence, the mind no longer surpasses things subjectively through the blending of mind and objects, but makes the aesthetic feelings evolve into an aesthetic feelings that is closer to objects, more sensory and more humanized. "Modern consciousness expressed the spirit of the 18th century in the 20th century, taking pleasure as a product, a product separated from all deified transcendental relations due to the physical attributes of goods. Corresponding to the mysterious experience is the contemporary expression of gentle experience characterized by aesthetic emotion."(Olivier Assouly, 2013, 160) This aesthetic feelings and the subsequent aesthetic taste are spontaneous. It liberates aesthetics from academic formalism, fixed style and traditional rules, leading to the collapse of the traditional aesthetic hierarchy, and embodies "the inclusiveness of taste."(Olivier Assouly, 2013, 133) It obliterates the boundary between aesthetics and sense of things, and then eliminates the transcendence of aesthetics with subjective rationality. The relationship between mind and object changes naturally in this process. After the blending of aesthetics and sense of objects, it no longer dominates and subjectively rationally surpasses object-sense, but can be integrated with the object-sense to a certain extent. This makes aesthetics more sensual and humanized. At this time, the aesthetic is embodied in aesthetic emotion.

Secondly, the relationship between mind and object in aesthetic activities can be controlled by materialized means in the era of cultural economy. We can compile the relationship between production, product and consumption through marketing, and control feelings and feelings of consumption by monitoring aesthetic products. In the traditional relationship between mind and object, object needs to succumb to the psychological framework and pattern of the audience. The realization of works of art is for the audience and also happens to the audience. Aesthetic taste is the adjustment mechanism between individual audience and works, which is dominated by the aesthetic psychology and pattern of the audience. However, in the era of cultural economy, aesthetic taste can be controlled by means of materialization: first, under the packaging of aesthetics, pleasure can be specified, dominated and predicted. At the beginning, producers will identify and evaluate the aesthetic expectations and tastes of the audience, establishing the causal relationship between product charm and consumption behavior in product competition, "limit the nature and average duration of consumers' emotional connection to products." (Olivier Assouly, 2013, 171) This transforms aesthetic taste into a rational economic element. The operation system of commodities is applied to aesthetics, which restricts the aesthetic taste to a certain extent. This will set aside the most extreme and marginalized expression of aesthetic taste. Secondly, monitoring the consumption of aesthetic products can control the moods and feelings of consumption. After aesthetic feeling and aesthetic taste constitute economic elements, the monitoring of aesthetic products can help maintain economic order and even social order. The focus of monitoring is the ability of symbol regeneration and dissemination. This monitoring organization "is a network, implemented in the form of link and resonance, and requires neither coordination nor focus."(Olivier Assouly, 2013, 178) Finally, it can dominate consumers' moods and feelings. Thirdly, in the aesthetic activities in the era of cultural economy, when the mind is observing objects, it no longer focuses on one thing for quiet observation like tradition, but experiences an atmosphere among multiple things. The reason why aesthetics in the era of cultural economy can be controlled by materialized means is that aesthetics, as the concentrated embodiment of the relationship between mind and object, constitutes the basis and resources of material



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production. This objectively requires the aesthetic experience to be as rich and diverse as possible. The strong demand for the richness and diversity of aesthetic experience makes it difficult for consumers to focus on only one cultural product, but to maximize the richness of aesthetic experience through the atmosphere created by many cultural products. The pleasure produced by this aesthetic experience is a kind of atmosphere pleasure, and its participation and popularity are very strong. Without participation and popularity, this sense of pleasure will be greatly reduced and tend to shrink. "Aesthetic pleasure is a pleasure closely related to participation and popularity. Without participation, the pleasure will shrink."(Olivier Assouly, 2013, 168)

The relationship between mind and object in the era of cultural economy can be classified through consumption imagination. "Consumption imagination can be realized by substituting culture and myth into the basic formula, whether it is the conquest of cigarette to the market of western countries, the achievement of sports brands, family value, freedom, travel, purity, etc." (Olivier Assouly, 2013, 177) Consumption imagination is a description of the relationship between mind and object. Different consumption imagination corresponds to different relationship between mind and object, because in the era of cultural economy, mind no longer surpasses the sense of object through the integration of mind and object, but integrates with the sense of object to a certain extent, and its imagination of object will change fundamentally with the difference of object. In the traditional relationship between mind and object, although different audiences' imagination of objects is different due to different life experiences and life experiences, they are all subjective imagination that transcends things, dominated and framed by mind. In fact, they only reflect a relationship between mind and object, that is, the transcendence of mind over things. Therefore, for different objects, if the mood of the aesthete remains the same, the feeling and aesthetic imagination of different things are actually the same.

In short, after entering the era of cultural economy, the relationship between mind and object has changed from traditional aesthetic subjective rationality beyond the sense of object to the integration of aesthetics into the sense of object. This relationship can be controlled by materialized means, can experience the atmosphere among many objects, and can be classified through consumption imagination. To a certain extent, this new relationship between mind and object unties the bondage of a single object on people, expands the aesthetic boundary, constantly stimulates the imagination potential of social individuals, creates pluralism and democracy in the aesthetic sense, and also helps to break the impulse and consequence of taking economic growth as the only standard of social development. However, its disadvantages are also obvious. For example, it may materialize people's feeling structure, excessively liberate sensibility, lose aesthetic autonomy, and then form a new alienation of feeling structure, which will hinder the development of real freedom and democracy in social life to a certain extent. If it is not solved, the self circulation of capital will exacerbate this situation and cause renewal and more serious alienation to social individuals and the organization and structure of social development. Integrating Chinese classical Qiyun aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in the context of culture and economy can correct these disadvantages to a certain extent.

2. Aesthetics of "Qiyun-Atmosphere": synaesthesia and sensus communis being "off- cover"

Qiyun is an important aesthetic category in China. Cao Pi in Wei and Jin Dynasties was the first to be involved in the issue of Qiyun. Cao Pi did not clearly put forward the concept of Qiyun, but Cao Pi took "Qi" running through the article as an important aesthetic category and proposed that "the text is dominated by Qi"(Cao Pi Ming, 290). This contains the meaning of "Qiyun". Xiehe of Southern Dynasty was the first to put forward the concept of Qiyun completely. In his *Ancient Paintings*, he summarized the first method of the six methods of painting as "such is vivid Qiyun". (Xiehe, 25th year of the Republic of China, 1) This clearly puts forward "Qiyun". Since then, "Qiyun" was mainly used to evaluate paintings. Zhang Yanyuan of Tang Dynasty criticized the paintings at that time according to the standard of Qiyun in records of famous paintings of previous dynasties: "today's paintings are similar in shape, but Qiyun is not born."(Zhang Yanyuan, Qing, 34) Guo Ruoxu of Song Dynasty commented on the author's paintings with Qiyun in the annals of pictures and information. He said: "generally speaking, if the charm is high and the strokes are strong, the more you play, the more beautiful you are."(Guo Ruoxu, Qing, 27) Wang Shizhen of Ming Dynasty measured the author's artistic achievements by Qiyun. He said: "there is Qiyun, which transcends all heroes and is the masterpiece of the ancient times."(Wang Shizhen, Ming, 53) Huang Yue in Qing Dynasty took Qiyun as highest level of painting in his *Twenty Four Paintings*. He said: "Qiyun is most difficult of the six methods. The meaning is more important than the technique, and the beauty is outside the painting, such as the sound habitating in string, such as smoke changing into mist."(Huang Yue, 5th year of the Republic of China, 1-2) In addition to evaluating paintings, Qiyun is also used to evaluate poetry. When describing writings of poetry and prose, Xiao Zixian of Southern Liang Dynasty proposed that poetry and prose should be "put on the paper and have a natural Qiyun."(Xiao Zixian, 19th year of the Republic of China, 1835) Wei Qingzhi of Song Dynasty summarized the life meaning contained in poetry with



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Qiyun in *Poet Jade Chip*: "it is not only fresh, but its charm is even deeper and stable."(Wei Qingzhi, Japan Kuanyong 16th year, 370) Chen Shan of Song Dynasty also said in *New Words of Catching Lice*: "the article is mainly based on charm, which is insufficient. Although there are words, it should not be a good work."(Chen Shan, 11th year of the Republic of China, 3) In Qing Dynasty, Wang shouchang directly analyzed and evaluated poetry with Qiyun. In addition, Qiyun is also used to analyze characters and calligraphy. When analyzing beauty Xi Shi, Jiang Keqian of Ming Dynasty said: "Xi Shi's light makeup has its own extraordinary Qiyun. If she painted herself thick, how can it be measured?" (Jiang Keqian, Ming, 812) When analyzing Su Xun's calligraphy, Tao Zongyi of Yuan Dynasty said: "rhythm is not enough, but Qiyun is more than enough."(Tao Zongyi and Zhu Mouyin, Qing, 290) When analyzing Wang Xizhi's calligraphy, Pan Zhicong of Ming Dynasty said: "Youjun's calligraphy is fresh and romantic. Its Qiyun is first-class. You can imagine it." (Pan Zhicong, Qing, 166)

From the simple combing of Qiyun, we can see that Qiyun mainly includes three basic levels: firstly, Qiyun is people's life temperament. Fang Dongshu of Qing Dynasty pointed out that: "to read ancient poems, we need to look at their Qiyun. Qi means smell; Yun means elegant rhyme and attitude."(Fang Dongshu, Qing, 44) Here, Qiyun mainly refers to the author's temperament and life attitude shown in the work. However, in Chinese classical philosophy, "Qi" is mainly a generalization of power of life. Bian Que in Zhou Dynasty attributed the origin of all things to "Qi": sun "rolls with the Qi of heaven and earth."(Bian que and Gu Shou, 12th year of the Republic of China, 32) Guan Zhong of Zhou Dynasty also said, "all things grow when Yang Qi starts in spring, and all things grow when Yang Qi ends in summer."(Guan Zhong, 8th year of the Republic of China, 447) Therefore, Zhang Zai of Northern Song Dynasty said: "if Qi gathers, it will be visible through light, and if Qi does not gather, it will be invisible through light."(Zhang Zai, Qing, 220) The power of human life is represented by human spiritual temperament, which is expressed harmoniously through human body, and then forms rythm in human style, that is, human's Qiyun. Therefore, Qiyun is the meaning of human life or spiritual temperament. Qiyun aesthetics emphasizes the aesthetes' experience of spiritual temperament and life meaning of the works, and creates a space for aesthetes to swim freely.

Secondly, Qiyun is embodied in a vivid way. Xia Wenyan said, "a vivid person has vivid Qiyun." (Xia Wenyan, Ming, 3) This sentence means that the vivid Qiyun of painting is produced because the painted shape conveys the meaning of life and spiritual temperament. Vivid Qiyun has become standard of many painters in history. For example, Gu Kaizhi did not hesitate to change his body and appearance in his paintings in order to show Pei Kai's spiritual temperament, which "benefited by three hairs" on his cheeks. It can be proved that Qiyun is mainly conveyed through God, and form can even be ignored in order to convey God. However, some scholars believe that Qiyun is conveyed in the way of both form and spirit. For example, Wang Daiyu said: "because of the combination of form and spirit, it is supreme."(Wang Daiyu, Qing, 41) This view also has some truth, but the rhyme of the integration of spirit and form actually reflects the rhyme of God. Therefore, this paper still adopts the view that Qi and rhyme is embodied by the expression of form and spirit.

Thirdly, the representation and transmission of Qiyun reflects the rhythm of human life. The representation and transmission of Qi Yun to human life temperament is rhythmic. The Chinese classical view of universe holds that "one Yin and one Yang is Tao", and Qi is the unity of opposites of Yin and Yang, reflecting the harmonious movement of Yin and Yang. Because Qi is divided into Yin and Yang, the universe will have creation and change; It is also because Qi is divided into Yin and Yang that the universe reflects rhythm, rhythm and musical sense in creation and change. Qiyun shows the rhythmic and musical flow of Qi in the process of promoting the creation and change of the universe.

Therefore, Qiyun aesthetics pays attention to the life temperament of objects, and expresses this life temperament in a vivid way, and reflects the rhythm of human life through communication. Aesthetics is a kind of perceptual experience. Qiyun aesthetics emphasizes the life connotation in this perceptual experience, but it does not pay attention to the judgment and taste of this perceptual experience and the dynamic role of this perceptual experience. This is exactly what atmosphere aesthetics is good at.

Atmosphere aesthetics is an aesthetic proposition put forward by German aesthetician Gernot Böhme for the change of the relationship between man and nature under the contemporary ecological crisis. The contemporary ecological crisis makes the relationship between man and nature and between man and objects become tense. The emergence of cultural economy magnifies this tension. In cultural and economic activities, on the one hand, the aesthetic value of objects seems to outweigh the practical value of objects, creating a strong aesthetic atmosphere in social life, and the ability of mind to control objects seems to be stronger than that in ancient times; On the other hand, while the aesthetic value of objects outweighs the practical value of objects, it also eliminates the boundary between aesthetics and materials, so that aesthetics constitutes the practical value of products to a certain extent. This virtually shifts people's psychology of treating material products from the past to the "beauty" of material products. "Beauty"



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and "Aesthetics" are actually materialized. This is quite different from the aesthetic of subjective transcendence of material products in the classical era. From this perspective, the practical value of objects seems to outweigh the aesthetic value of objects at the abstract level. In this sense, aesthetics is still being coerced by objects and the capital representing things. The coexistence of people and objects in the cultural economy actually reflects a kind of competition between people and objects for the space of cultural power, which actually magnifies the tension between people and nature and between people and objects under the background of ecological crisis. This is also what Böhme found that "in an era full of decoration, design and 'show', the aesthetic value greatly exceeds the practical value, and the form and appearance overwhelm the reality, but the freedom and liberation that Kant and Schiller hoped for has not come."(Yang Zhen, 2018, 41) The reason for this. However, Böhme still believes that under the background of contemporary ecological crisis, the aesthetics provided in the era of cultural economy is still trying to fulfill the task of traditional aesthetics, that is, to balance the relationship between man and nature and between man and objects, so as to make the two achieve a harmonious state. However, different from traditional aesthetics, the object of aesthetics in the era of cultural economy is not a specific object, but a group of objects. These objects have specific spatial arrangement, combination and layout. They gather together to create an atmosphere. This atmosphere will give the audience aesthetic stimulation and aesthetic immersion experience, transform people's aesthetic feeling into the demand and desire suitable for the consumer market, and constitute the driving force of capital appreciation. This kind of atmosphere is the aesthetic object in the era of cultural economy. Böhme calls such aesthetics atmosphere aesthetics.

In Böhme's view, atmosphere is first a phenomenon and then a concept: "atmosphere seems to fill the space with an emotional tone and to some extent like a mist."(Gernot Böhme, 2018, 10) First of all, atmosphere is an objective existence. Atmosphere is not a pure thing, but it is not a pure "feeling". It cannot be created by one's subjective will. One can feel it only when he is in the scene. In this regard, it is an objective reality. However, it is not an object, because it cannot exist alone without human's experience. Therefore, "atmosphere is something between subjective and objective. Atmosphere is not a relationship, but the relationship itself."(Gernot Böhme, 2021, 53) Böhme therefore calls atmosphere as "object like" and "subject like": "atmosphere is neither constructed as an objective thing, that is, the attribute of things, but atmosphere is still something similar to things, which belongs to things, so far as things express the field of its presence through its attribute - as obsession."(Gernot Böhme, 2018, 22) "Atmosphere is not a subjective thing, such as the rules of a certain psychological state. But atmosphere is something like the subject, belonging to the subject. As far as the atmosphere is perceived by people in its physical presence, this perception is also the situation feeling of the subject's body in space." (Gernot Böhme, 2018, 22)

Böhme's "atmosphere" is not different from Benjamin's "auro". Benjamin tried to use "auro" to define the atmosphere of distance and awe surrounding the original works of Art: "A strange tissue of space and time: the unique apparition of a distance, however near it may be" (Gernot Böhme, 2017, 18) In Böhme's view, Benjamin's auro "designates atmosphere in general, as it were, the empty characterless envelope of its presence."(Gernot Böhme, 2017, 17) The richness of this shell and the perception of auro need the independent and subjective creation of the audience. Although Benjamin set a certain natural background for the auro, he also set a certain mood in the audience. It can be seen that Benjamin's auro is subjective to a certain extent. As for how the auro enters the audience's body with uncertain feeling quality in objective space and perceives it for the audience, Benjamin did not elaborate. Böhme's "atmosphere" is an objective "object like" and "subject like", which is not transferred by the will of the audience.

Secondly, people perceive the atmosphere through "being in the body". Atmosphere works through the human body, which is the proof of the presence of the body. The body is both subjective and objective. However, the body also needs to be in space before it can have other cognition and action. Being in the body means being physically aware and aware that you are in the space and are present. Atmosphere is proof of physical awareness and awareness of your presence. "perceiving is the mode in which one is bodily present with something or someone or in one's surroundings. The primary object of perception is atmospheres." (Gernot Böhme, 2017, 34-35) Böhme calls this way of consciousness and perception "affective concern": "render a complete account of perception as being affected by atmospheres."(Gernot Böhme, 2017, 21) Therefore, the atmosphere we feel is emotional, which is the emotional tone we feel when we are in a certain space. In this way, the consciousness and awareness of oneself is an emotional awareness, which is the spatial presence of the body in the form of emotional vibration.

Thirdly, the "body" in the atmosphere is realized through synaesthesia. Synaesthesia is a basic perception mode. Traditional epistemology regards synaesthesia as the intersection and collage of five basic senses, such as audio-visual touch. Böhme believes that we do not first see a certain side of something and then synthesize it to obtain synaesthesia, but that the perception and grasp of something as a whole constitutes synaesthesia at the first sight.



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Traditionally, there are two ways to enter synaesthesia: the first is language. Many times, our description of the actual situation of a sensory area actually belongs to another sensory area. For example, we will use high and low, conception of vision to describe sound. The second is associative feeling. For example, when someone hears a sound, they would have a same feeling as the visual sense of color. No matter which way to get synaesthesia, this feeling is not the relationship between feelings, but the overall sense that will affect all feelings. This sense of wholeness works through emotion. In this sense, synaesthesia is "the awareness of the inherent body."(Gernot Böhme, 2021, 102) It does not belong to a specific sensory area, but it will be consumed by the external sensory information, and then return to the way of entry, with the characteristics of the initial perceived object. Sensations in synaesthesia can achieve "mutual substitution".(Gernot Böhme, 2021,107) when they are generated.

Again, the atmosphere can only provide a vague understanding. In fact, atmosphere only has emotional regulation, not conceptual regulation. In fact, it is a sense of space with a certain emotional tone. The strong emotional certainty makes it reflect the fuzziness of cognition: "the experience of emotional touch is eager to be clearly expressed in various ways in the follow-up, which is not so much a confirmation as a kind of expression and response"(Gernot Böhme, 2021,61), Like a "fog" enveloping the physical presence.

Finally, the atmosphere can be created. Because the atmosphere not only depends on people's subjective experience, but also is not the psychological product of the subject's wishful thinking, but also comes from the emotional vibration of the external situation, the manufacturing of the atmosphere is the manufacturing of the conditions for the appearance of the atmosphere to a certain extent. Böhme calls it "stage design" or "layout", that is, we can create the atmosphere through some arrangement and layout, but we can't clearly say what kind of objects and properties of objects make the atmosphere. Therefore, atmosphere aesthetics breaks through the limitations of traditional aesthetics and extends the scope of aesthetics beyond art to natural environment and craft products.

In Böhme's view, atmosphere aesthetics has an important critical function through these characteristics. When the atmosphere is generated, it will bring a kind of understanding. With this understanding, atmosphere aesthetics will gain an important power. This power attacks people's feelings, controls people's emotions and evokes people's strong emotions. Atmosphere aesthetics plays a role and undertakes an important critical mission. It first criticizes the aesthetic way of elitism. This criticism is carried out by legalizing the aesthetics of daily life. "The critical potential of an aesthetics of atmospheres is thus initially positioned against the condemnation of the lower spheres of the aesthetic and shows the legitimacy of an aestheticization of everyday life."(Gernot Böhme, 2017, 31) Secondly, it criticizes the aestheticization of daily life and the external world. This is mainly reflected in the criticism of political aesthetics and economic aesthetics. Political aestheticization is embodied in two points: first, politics itself has embarked on the stage of performance; Second, politics should be aestheticized where human relations should be changed. Benjamin once criticized the Nazi fascists' practice of bewitching the people through the atmosphere and aestheticizing political power. Economic aestheticization is reflected in that in the era of cultural economy, cultural products are ostensibly providing atmosphere, while aesthetic reality is stimulating people's demand to seek the economic benefits of products. The inducement of cultural economy to the consumption of cultural products is reflected in that it will "dress up cultural products as atmosphere products, but abandon the atmosphere."(Gernot Böhme 2017, 34) For example, shopping malls deliberately create friendly and relaxed sound effects and gorgeous visual effects to stimulate the purchase of products. "in so far as use is made of their attractiveness, their aura, their atmosphere." (Gernot Böhme, 2003, 72) "The aestheticization of the commodity leads to a sort of aesthetic commodity couture, worn only in the context of exchange and cast aside in the context of use."(Gernot Böhme, 2003, 75) Böhme believes that the criticism of atmosphere aesthetics on political aesthetics and economic aesthetics is reflected in breaking the inducing force of political and economic power, establishing a free relationship between people and atmosphere, and making the aesthetic atmosphere appear as an infectious and calm and powerful reality. This makes the atmosphere aesthetic will not be reduced to show off and enjoyment, but reflects a power of free against the strong power of atmosphere.

The relationship between people and objects is different in atmosphere aesthetics and Qiyun aesthetics. The aesthetics of Qiyun pays attention to people's life temperament embodied in objects; atmosphere aesthetics emphasizes people's feeling of "overflow" of objects. Qiyun aesthetics does not explain the practical effect of aesthetics, nor does it involve the cognitive problems in aesthetics, and does not pay attention to the judgment and taste of aesthetics. Atmosphere aesthetics pays more attention to these problems. Atmosphere aesthetics emphasizes that people can sense objects, but it is not the objects themselves, but the "overflow" of objects, that is, the state in which objects go out of themselves and appear to the outside world as presence. Object is "coming out of itself" (Gernot Böhme, 2021, 144), "Then it will be felt in the way of presence."(Gernot Böhme, 2021, 144) Böhme called this "face". Facial features are not a sign reflecting the inner secret character, but more a



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generated object. They "make a certain character feel in the phenomenon."(Gernot Böhme, 2021, 119) Therefore, face can also be an "internal expression." (Gernot Böhme, 2021, 120) However, the atmosphere aesthetics does not clearly point out what the "internal expression" of objects is and how it is, and this is where the Qiyun aesthetics focuses.

Therefore, the aesthetics of Qiyun and atmosphere can be integrated to a certain extent to form a new aesthetic way. This new aesthetic way, in short, is to construct the common sense of the group with the individual synaesthesia as the starting point. Atmosphere aesthetics emphasizes that the occurrence of aesthetics originates from people's feeling of "overflow" of objects. According to the interpretation of Qiyun aesthetics, the "overflow" of objects is the life temperament for the creator of objects. If the creator of objects is non-human, then the "overflow" is a kind of anthropomorphic life temperament. This kind of personal or anthropomorphic life temperament is not the essential attribute of objects, but it is not transferred by the audience's personal will. It can be felt only when the audience is in it. The audience uses individual synaesthesia to perceive it. Individuals use the feeling of one field to another in the way of association, and form an overall perception of the aesthetic object as a whole. After perceiving the aesthetic object with synaesthesia, the audience will realize that their body is in the relationship with the aesthetic object. However, because this synaesthesia does not belong to any sensory field, it will eventually be consumed by the external rich and complex sensory information, and then return to the way of entry, with the characteristics of the initial perceived object, forming a complete aesthetic illusion. However, the synaesthesia at this time is no longer the synaesthesia of the individual audience, but what Kant said to describe the common sense of people's hypothetical common aesthetic psychological function. This kind of common sense can not only perceive the "overflo" personal or anthropomorphic life temperament in objects, but also form the psychological basis for the audience to communicate with each other. This aesthetic way is cognitive. It can make aesthetic judgment based on aesthetic freedom and provide aesthetic taste based on it. However, it has strong emotional regulation on the provision of judgment and taste, that is, it affirms aesthetic freedom through emotion rather than conceptual regulation. It provides aesthetic judgment and taste in the form of aesthetic illusion. Aesthetic illusion makes the audience aware of their "personal nature" in aesthetic activities through aesthetic atmosphere, and is separated from the daily materialized living area. In the era of cultural economy, Qiyun-Atmosphere aesthetics can be created through the appearance conditions of creating atmosphere, but it will not be subject to the manufacturer's intention, nor to the objects and attributes constituting the appearance conditions of atmosphere. It brings a kind of power. It uses this power to break the compulsive inducing force contained in the atmosphere by the atmosphere maker in reality, so as to establish a free and playful non utilitarian relationship between people and the atmosphere, regain the true life noumenon of human beings, and return to the natural "unity of nature and man" state of individual existence and the world. This is actually trying to realize what Heidegger calls the "Deconstruction" towards clarity. In this sense, it can also be said that this new aesthetic way has a considerable degree of critical function. The object of its criticism is the integration of political aesthetics and economic aesthetics in the cultural and economic era, trying to implicitly maintain the aesthetic capitalism of the capitalist social system.

3. "Borderless" Revolution: rectification of aesthetic capitalism by Qiyun-Atmosphere Aesthetics

Generally speaking, the criticism of Qiyun-Atmosphere aesthetics on aesthetic capitalism is mainly reflected in three aspects: firstly, it criticizes aesthetic capitalism's materializing human feeling structure. Products in aesthetic capitalist society pay more attention to aesthetics than practicality, which creates a strong aesthetic experience atmosphere for mankind, but it may materialize the feeling structure of the audience to a certain extent. The reason is that it eliminates the boundary between aesthetics and material, so that aesthetics constitutes the practical value of products. People can construct aesthetics in the way of understanding material products in the past, rather than in the way of subjectively surpassing material products. For example, Fromm said: "drink the film". In this sense, aesthetics is still coerced by capital. However, it is worth noting that the aesthetics coerced by capital is not to meet people's basic needs for objects, "Through design and packaging, he proposed, commodities were given qualities which made them highly marketable."(Gernot Böhme, 2017, 33). It is constantly stimulating people's greed for the quality of life. This is not transcending beyond material products, but lowering aesthetics into material desire, so as to strengthen the material desire of material products.

Qiyun-Atmosphere aesthetics emphasizes that individuals grasp life temperament of creator for "overflow" of objects as a whole in the way of synaesthesia. Individual synaesthesia forms a common synaesthesia after communicating with other individuals' synaesthesia. Both individual synaesthesia and group sensus communis take aesthetic freedom as the standard of aesthetic judgment. This aesthetic way will constitute a real aesthetic atmosphere, making audience deeply aware of the trick of capitalism to disguise material desire as an aesthetic atmosphere, and then form a criticism against aesthetic capitalism threatening free aesthetics. It will make the audience



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keenly aware that aesthetic capitalism not only dress up material products as atmosphere, but also abandon atmosphere aesthetics.

Secondly, it criticizes the excessive liberation of human sensibility and the deprivation of human aesthetic autonomy by aesthetic capitalism. Aesthetic capitalism is to promote material products in an aesthetic way to the greatest extent, so it deliberately removes the objective standard of aesthetics. This collusion between aesthetics and capital can promote the perceptual liberation of mankind, but the profit seeking nature of capital itself will make aesthetics unrestrained due to this profit seeking nature. The excessive enrichment of aesthetic factors will lead to the non standardization of aesthetics and the surplus of aesthetic factors. This makes the sensibility liberated unrestrained in aesthetic capitalism. The audience is also easy to get lost in the excessive proliferation of many aesthetic factors, and then lose their aesthetic autonomy. The aesthetics of Qiyun-Atmosphere is different from that of aesthetic capitalism. It has the objective standard of aesthetics. This objective standard is the life temperament of the creator of aesthetic object. The personal or anthropomorphic life temperament is not transferred by the audience's personal will, and the audience can feel it only when they are in the atmosphere. The life temperament of the creator of the aesthetic object sets a boundary for the aesthetics of the audience, so that it will not be subject to the intention of the manufacturer, let alone the objects and attributes of the atmosphere. When aesthetic capitalism attempts to package and stimulate material desires with aesthetics, the life temperament of its creator contained in the aesthetic object can enable the audience to distinguish the pseudo-aesthetics of packaging and stimulating material desires from the true aesthetics derived from the audience's free will to the greatest extent. Therefore, the aesthetics of Qiyun-Atmosphere naturally criticizes the excessive liberation of human sensibility and the loss of aesthetic autonomy under the condition of aesthetic capitalism.

Thirdly, It criticizes the obstruction of aesthetic capitalism to the real freedom of social life and the development of democracy. Aesthetic capitalism is not only an economic concept, but also has political connotation, that is, by recognizing the economic operation mode of aesthetic stimulation from material desire, we can confirm the legitimacy of the operation law of the capitalist system with capital pursuing profit as the core. Therefore, aesthetic capitalism does not refer to an economic aesthetic state, but also a political aesthetic state. In Böhme's view, politics itself is performative: "The self-staging of power is as old as politics itself. The accoutrements of domination were intended to make distinctions from the dominated palpable, to impress them and demand their respect." (Gernot Böhme, 2017, 31) The performance of politics is reflected in two aspects: firstly, politics itself has stepped on the stage of performance; Secondly, politics is aestheticized where human relations should be changed. In aesthetic capitalism, these two points are reflected. Firstly, the capitalist social system implements its own political concepts through aesthetics and mobilizes the audience to consciously follow the laws of the operation of capitalist society. Aesthetic capitalism stimulates the audience to buy and possess things consciously and to the greatest extent through aesthetic packaging and promotion of material products, and consciously agrees with the political concept of capitalist society with "benefit" as the core. This is the manifestation that the capitalist society implements its own political ideas through aesthetics and mobilizes the audience to consciously follow the laws of the operation of the capitalist society. Secondly, the capitalist social system tries to organize the people as a force that can be used, but it does not want to change the property quantity and social status of this class. Therefore, through the way of aesthetic packaging and promoting material products, the audience has the illusion of political autonomy and aesthetic autonomy, and therefore consciously condenses together, to maintain the stability of the capitalist social system. The two political aesthetic ways of aesthetic capitalism are carried out by inciting the enthusiasm and stimulating the desire of the audience. At this time, aesthetic reality has become a tool and means for capital to control people's subjectivity. In this way, the social life of aesthetic capitalism seems to be more democratic on the surface, but it is actually more strictly controlled by capital to some extent. In this sense, aesthetics is no different from the disguise of capital control of social life. Qiyun-Atmosphere aesthetics reveals the life temperament of the creator of the aesthetic object of "overflow" of things, which makes it easier for the audience to recognize the material desire incited by aesthetic capitalism, and also makes it easier for the audience to avoid the illusion of political autonomy and aesthetic autonomy when consuming material products packaged in aesthetic form. To some extent, this reveals the political aesthetic strategy of aesthetic capitalism, which takes aesthetics as a disguise, and criticizes the obstruction of aesthetic capitalism to the real freedom of social life and the development of democracy.

Through the criticism of aesthetic capitalism, Qiyun-Atmosphere aesthetics naturally forms the correction of aesthetic capitalism. Its correction strategies are as follows: firstly, correct the materialization of human emotional structure by aesthetic capitalism through the aesthetic power of synaesthesia and sensus communis. Qiyun-Atmosphere aesthetics enables the audience to transfer the feeling of one field to another in the way of association when they first contact the aesthetic object, and form a perception of the aesthetic object as a whole. When they are aware



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of the life temperament of the creator of the object "overflowed" by the aesthetic object, they are also aware of the life temperament of the aesthete they perceive through "living". This way of perceiving aesthetic objects is synaesthesia. Because synaesthesia lacks the emotional regulation of the feeling in a specific field, it will dissipate in the richer and more complex external sensory information, and then return to the original way of perception of the aesthetic object. However, at this time, synaesthesia is no longer the original synaesthesia, but a sensus communis with common aesthetic psychological function through the exchange of synaesthesia information with others. Sensus communis can make aesthetic judgment on the aesthetic object based on aesthetic freedom, and provide aesthetic taste in line with this aesthetic judgment at the same time. Qiyun-Atmosphere aesthetics can be created by creating atmosphere, but it has the independence of the attribute different from the manufacturer and the object and object as the aesthetic object. It will bring a kind of aesthetic power. This kind of power will break the intention of the maker of atmosphere and objects and the physical attributes of objects themselves, eliminating the inductive power contained therein, helping the audience and the aesthetic object establish a free, playful and non utilitarian aesthetic relationship, and then correct the materialization of human emotional structure.

Secondly, set aesthetic limits with "Qiyun", so as to correct the excessive liberation of human sensibility by aesthetic capitalism and help to restore human aesthetic autonomy. Aesthetic capitalism promotes material products in an aesthetic way. Driven by the concept of pursuing profit, aesthetic capitalism will stimulate people's perceptual desire to the greatest extent, so it will deliberately remove the objective standard of aesthetics. Qiyun-Atmosphere aesthetics, on the one hand, affirms aesthetic freedom through feelings: on the other hand, it will set aesthetic limits. This way of affirmation and limitation is the Qiyun of aesthetic object, that is, the "overflow" human or anthropomorphic life temperament in the aesthetic object. This life temperament is "self expression as a life activity". (Gernot Böhme, 2018, 275) It is the spiritual temperament and life attitude tempered by the creator of the aesthetic object over time, rather than the simple, superficial and instantaneous desire for objects. Qiyun of the aesthetic object is perceived by individual through individual synaesthesia, and then becomes the aesthetic standard and consensus of the audience through sensus communis, which gives birth to the aesthetic atmosphere at the same time.

When Qiyun is expanded into aesthetic atmosphere through synaesthesia, Qiyun sets the aesthetic limit with the power of atmosphere. This aesthetic limit is presented in the form of aesthetic illusion. Aesthetic illusion sets limits for the individual audience in the aesthetic atmosphere, so that their sensibility can not extend to the materialized daily life unscrupulously, which not only corrects the excessive liberation of human sensibility by aesthetic capitalism, but also helps the audience abandon materialized experience and establish aesthetic autonomy.

Thirdly, by restoring people's aesthetic autonomy, we can help people resist the obstruction of aesthetic capitalism to the real freedom of social life and the development of democracy. As mentioned earlier, aesthetic capitalism is not only an economic concept, but also contains the political meaning of maintaining the capitalist system. It stimulates the material desire of the audience through aesthetic packaging and promotion of material products, so as to make the audience agree with the political concept of capitalist society with "benefit" as the core, and consciously maintain the operation of capitalist social system. At the same time, it also makes the audience have the illusion of political autonomy and aesthetic autonomy through aesthetic packaging and promotion of material products, and consciously condenses together to form the supporting force of capitalist society. Qiyun-Atmosphere aesthetics uses Qiyun to make the audience distinguish the material desire incited by aesthetic capitalism from the real free aesthetics, avoiding the trap of pseudo-political autonomy and pseudo-aesthetic autonomy. Then, Qiyun atmosphere aesthetics expands the aesthetic Qiyun into the aesthetic atmosphere through, and then endows the individual audience in the aesthetic atmosphere with independent aesthetic rights and aesthetic freedom that are not restricted by the intention of the manufacturer of the aesthetic object and the material attribute of the aesthetic object. Aesthetic right is generally understood as the pursuit of the full realization of human beings. It is the guarantee that the subject naturally should enjoy and highly depends on the social system. Its subject is completely free and constrained, imaginative and emotional, Different from any other form of rights. (Liu Yao and Wang Jie, 2021, 101) The aesthetic right of the audience ensures the aesthetic autonomy of the audience. When the audience has real aesthetic autonomy, he will naturally recognize the material desire incited by aesthetic capitalism and avoid falling into the illusion trap of political autonomy and aesthetic autonomy. Therefore, the audience with aesthetic rights will also find that the political concept with "benefit" as the core of capitalist society restricts people's natural life and hurts people's comprehensive ideal pursuit, and it is easier to find the irrationality of capitalist social system. Naturally, they will not unite to support the capitalist social system, but will constitute a revolutionary force against the unreasonable capitalist social system.

By endowing synaesthesia and sensus communis with aesthetic power, setting aesthetic limits with "Qiyun" and restoring people's aesthetic autonomy,



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Qiyun-Atmosphere aesthetics has completed the criticism and correction of aesthetic capitalism. This aesthetic way emphasizes surpassing the mediocrity of daily life in a perceptual way, which not only conforms to the operational logic of aesthetic capitalism under the condition of cultural economy, retains the advantages of the new relationship between mind and object under the condition of cultural economy, but also avoids the disadvantages of aesthetic capitalism. Therefore, it has a revolutionary transcendental significance to aesthetic capitalism. However, this kind of aesthetic way is different from the transcendence of traditional concept aesthetics and moral aesthetics. It is the transcendence of things through aesthetic judgment and aesthetic taste generated by the accumulation of aesthetic experience. It is a perceptual and empirical transcendence. This transcendence is not suspended in daily life, not in a static state and not being fixed, but has strong emotional transmission and infectivity. Therefore, it shows the characteristics of space, daily, mobility, non positioning, strong emotional infectivity and so on. Gernot Böhme calls such aesthetic state "borderless". "Atmospheres are always spatially 'unbounded, poured out and placeless, that is, not locatable', they are moving emotional powers, spatial carriers of moods."(Gernot Böhme, 2017, 20) Therefore, we can also call the revolution of Qiyun atmosphere aesthetics against aesthetic capitalism under the condition of cultural economy as "borderless" revolution.

4. "Borderless", perceptual transcendence of objects and the construction of aesthetic community

Although aesthetics of Qiyun-Atmosphere has the characteristics of "no frame" of space, daily, fluidity, non-positioning and strong emotional appeal, it has a distinct essential difference from material desire. Material desire, in short, is the desire for material enjoyment. As a mature term, material desire appeared only in Song and Ming Dynasties in China. Zhu Xi pointed out that "if people want to be blind, evil will come from the bottom of heart." (Zhu Xi, Ming, 2882) However, the understanding of material desire has been concentrated and profound in Xunzi of pre-Qin period. Xunzi believes that material desire mainly presents three characteristics: firstly, material desire is man's natural nature, "Therefore, although all objects are numerous, sometimes they are wanted to be biased, so they are called objects; those who also have objects have a common name." (Xun Kuang, Qing, 506). Secondly, material desires will not be eliminated due to acquired factors. People can change the object of desire and limit their desire through acquired habits, education and etiquette, but the instinct and cognitive needs of seeking advantages and avoiding disadvantages will not be removed. Thirdly, material desire is infinite and will never be satisfied: "although it is the son of heaven, desire cannot be exhausted."(Xun Kuan, Qing, 519)

The spatial, daily and emotional appeal of Qiyun-Atmosphere aesthetics also exist in material desire. When people face with objects, they will also realize that they are in the relationship between body and objects, and the body is in a state of presence. This presence implies the spatial nature of material desire. The communication between people and objects is normal in daily life. Daily nature is the basic nature of the communication between people and objects. Therefore, it is natural for material desire to have daily nature. Material desire will also stimulate people's emotions, and this emotion will also be passed among individuals and infect each other. However, material desire can be located, not flowing. Material desire is positioned by objects, which has a strong goal and utilitarianism. However, because of the infinity of material desire, after reaching the goal, material desire will not be satisfied, but will be stronger. Qiyun- Atmosphere aesthetics is not bound by the aesthetic object, can not be positioned, and is mobile. It has no goal and utility, and it will not flow uncontrollably, because it has a fixed aesthetic standard. This aesthetic standard is the "overflow" personal or anthropomorphic life temperament in the aesthetic object. It is the spiritual temperament and life attitude tempered by the creator of the aesthetic object over time. This spiritual temperament and life attitude is an accumulation of aesthetic experience, not a simple, superficial, instantaneous desire bound by objects.

The aesthetic orientation of the atmosphere and the non fluidity of objects are formed. This is quite different from the traditionally rational transcendence of object aesthetics. The perceptual transcendence of Qiyun-Atmosphere aesthetics over objects has three meanings: firstly, it achieves the transcendence of material desire through the accumulation of perceptual aesthetic experience rather than aesthetic ideas. As mentioned earlier, the occurrence of the aesthetics of Qiyun-Atmosphere starts from the synaesthesia of the aesthetic individual, and originates from people's feeling of the "overflow" of the aesthetic object's personal or anthropomorphic life temperament. This feeling will communicate and be consumed with richer and more complex external sensory information, and then return to the synaesthesia relationship with the aesthetic object with the characteristics of the initial perceptual object. At this time, synaesthesia evolved into common sense because of the accumulation of aesthetic experience. Aesthetic synaesthesia and sensus communis have the nature of cross sensory association, so they will not be bound by the feeling of a single sensory specified by the physical attribute of the aesthetic object. This forms non-positioning and fluidity of Qiyun-Atmosphere aesthetics, and also forms the transcendence of objects. This transcendence is undoubtedly perceptual.

Secondly, it means that it transcends material desire and material sense and forms its own aesthetic subjectivity without being bound by material desire and



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material sense. Böhme said that when "the emotional touch generated by our perception of things."(Gernot Böhme, 2021, 75) When it happens, we realize our personal nature in the relationship with objects. This is the way the perceiver exists in perception. Therefore, Merleau-Ponty regards the physical me as the subject of perception and aesthetics. When the Qiyun-Atmosphere aesthetics feels the human or anthropomorphic life temperament of the "overflow" of the aesthetic object, it detects and realizes the personal nature of the aesthetic subject. In the process of synaesthesia evolving into sensus communis, this perception and consciousness of aesthetic subject's personal nature will become stronger and stronger. In this process, aesthetic individuals establish their own aesthetic subjectivity.

Thirdly, it should be noted that the aesthetic subjectivity formed by Qiyun atmosphere aesthetics is not static, but flowing and developing. It is not only not bound by material desire and material sense, but also can use material desire and material sense to develop its own sensibility. In the view of western post-structuralists, the subject is in continuous construction. It is not an independent existence with self-determination, but the effect of discourse structure, which is manipulated by ideology, language and unconsciousness. In this sense, the subject is not so much an entity as a structure. This structure is open and constantly relies on the interaction between external objects and self-consciousness to construct itself. Zizek explained that the subject relies on the world to define itself from the opposite side, which is the result of the joint operation of the symbolic world, the imaginary world and the real world. Of course, this does not mean that the subject does not have subjective initiative. The subjective purpose of subject construction is to make up for the blank and lack of symbolic order, not the blank and lack of the real world. Therefore, in the process of construction, the subject will not be bound by the realistic purpose of material desire, but will use the space, daily and emotional infectivity connected with material desire to surpass and enhance material desire, and then use material desire to develop their own sensibility and realize their own freedom and liberation.

Qiyun-Atmosphere aesthetics not only confirms the autonomy and subjectivity of aesthetics through the perceptual transcendence of objects different from the traditional aesthetic rational transcendence, but also helps to construct the inter-subjectivity links among individuals and shape an organic social community in an aesthetic way. This social community is an aesthetic community in a sense. Aesthetic community is a concept put forward by French left-wing aesthetic theorist Rancière, which refers to the aesthetic political paradigm with perceptual reconstruction as the core and equality within the community as the essence. The reason why Rancière called for the establishment of aesthetic community is that aesthetics is based on people's ability of feeling and intuitive representation. This foundation can just constitute the basic point for people to obtain equal rights. Therefore, Rancière proposed "sensibility" as the core of building an aesthetic community, because sensibility can presuppose that any subject can be heard and seen. The construction of aesthetic community is to break the original perceptual distribution through the sense of difference, so as to form a new controversial community, and jointly shape a shared surface. Rancière interpreted the sense of difference as "the conflict between sensory presentation and its interpretation, or the conflict between different sensory systems and/or bodies." (Jacques Rancière, 2010, 139) Sense of difference is the rupture of consensus between perception mode and meaning mechanism. The sense of difference brings a suspended state, which suspends the domination of cognitive ability and desire over sensory ability with a neutral attitude, cancels any form of coercion, and contains the possibility of equality. The sense of difference will also lead people into the sensory center which is different from the experience form of daily life, that is, the aesthetic psychological state, and feel the perceptible "free representation" which is separated from the daily rules, that is, beauty. The compulsion brought by the sense of difference will disappear after people enter the aesthetic state, making the sense of difference evolve into an sensus communis. The aesthetic community formed in this way is self-contained and has its own rules of organization and activities independent of the daily reality. It will also disrupt and redistribute the inherent chain relationship of people's way of doing, seeing and existing in social order. It is possible to implement the aesthetic revolution in reality. Therefore, the aesthetic community has been in tension state of cutting and connecting space.

The synaesthesia of Qi Yun-Atmosphere aesthetics across the sensory field is actually the sense of difference pointed out by Rancière. It breaks people's original perceptual distribution of objects, also suspends the domination of cognition and desire over sensory ability, and creates a kind of equality. When the Qiyun people feel through synaesthesia is consumed by the external complex and rich sensory information, the atmosphere is formed due to the characteristics of the initial perceptual object at the same time, and the compulsion brought by synaesthesia and daily segmentation disappears, and the audience forms an aesthetic synaesthesia with each other. Aesthetic synaesthesia constitutes the basis for the audience to form an aesthetic community with each other. This common aesthetic experience brings a revolution against reality, breaks the compulsive inducing force that the manufacturer of aesthetic objects tries to convey in reality, establishes a free and playful non-utilitarian relationship between people and Qiyun and atmosphere, and regains the true life noumenon of



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human beings. This aesthetic community then completed the criticism and transformation of reality.

In context of cultural economy, Qiyun-Atmosphere aesthetics' construction for aesthetic community is mainly carried out in two ways: firstly, communicate the aesthetic synaesthesia among audiences through Internet and digital media, forming aesthetic synaesthesia, and then building aesthetic community. Internet and digital media are accompanied by cultural economy. They are important carriers and transmission channels for cultural economy. Compared with the previous single media, the multimedia technology of Internet and digital media is more conducive to help the audience to give play to cross sensory association and form an aesthetic atmosphere, and then establish synaesthesia and sensus communis for aesthetic objects.

Secondly, guiding the audience to establish an aesthetic common sense through fashion, and then build an aesthetic community among the audience. Fashion represents aesthetic taste. Kant regards aesthetic taste as an important aesthetic synaesthesia. He believes that aesthetic taste is "non conceptual subjective universality" (Jukka Gronow, 2002, 105-106). Aesthetic taste is subjective, but it has a universality, which presupposes the existence of an aesthetic community. Kant's elucidation of taste also implies Kant's intention to establish the aesthetic community on the most authentic and intrinsic preferences of individuals. Tarde regards imitation as bond among people in society. Imitation makes the cohesion among people possible in social life. Tarde believes that the imitation among people in ancient society was reflected in way of custom. In contemporary society, the imitation between people will be reflected in a fashionable way. Simmel takes fashion as a popular personality. It provides a universal rule that turns individual behavior into a model, and can meet the requirements of differentiation, changing personalized requirements: "fashion is the imitation of a given example and meets the needs of social adaptation; it guides individuals to embark on the path that everyone wants to take, and it decorates the overall situation, which interprets each individual's behavior as only one example. At the same time, it also meets the needs of differentiation" (George Simmel, 1957, 543). Fashion is conducive to the formation of atmosphere, and then guide the audience's aesthetic synaesthesia of a single aesthetic object into an aesthetic sensus communis.

## II. Conclusion

Under the contemporary cultural and economic background, it is of great significance to build an aesthetic community. Beauty is the representation of culture. In a sense, the construction of aesthetic community is the construction of cultural community. Cultural economy is a development model of social life. It takes culture as the resource of industrial operation, and requires all ethnic groups to find cultural resources with their own national characteristics for development, and then spread in the way of industrialization, communicate and collide with each other in the process of communication, so as to create a new culture in the era of cultural economy. This new culture not only highlights the national cultural characteristics of all ethnic groups, but also reflects the world cultural commonality formed by the exchange and collision of all ethnic cultures. Therefore, constructing the aesthetic community through the aesthetic way of the combination of Chinese and Western Aesthetics of Qiyun and atmosphere is to answer the global cultural questions in the way of local national culture. It can not only strengthen the self-confidence for national culture, but also integrate the local national culture into track of world cultural destiny community on the premise of maintaining the independence of local national culture. This is of great practical significance at present. In addition, to build an aesthetic community in the aesthetic way with Qiyun-Atmosphere aesthetics, as Rancière said, "sensibility" can be taken as the core of building an aesthetic community. In this way, it really breaks the aesthetic hierarchy system with the concept as the highest level of traditional aesthetics, and contributes to the establishment of a democratic aesthetic system and the realization of aesthetic modernity. This is also of great significance to promote the social transformation from the former modern society to the modern society.

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