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¹ Perceptual Transcendence of Objects: "Borderless" Revolution of
² Qiyun-Atmosphere Aesthetics in Context of Cultural Economy

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⁷ **Abstract**

⁸ Chinese classical aesthetics attributes the occurrence of aesthetics to human heart's response
⁹ to foreign objects, and believes that through this response, aesthetic effects such as artistic
¹⁰ conception, image and Qiyun can be realized. The current cultural economy has created a new
¹¹ relationship between mind and object under the background of aesthetic capitalism. This
¹² relationship between mind and object unties the bondage of objects to human beings, expands
¹³ the aesthetic boundary, constantly stimulates the creative potential of social individuals,
¹⁴ creates aesthetic democracy, and breaks the stereotype that economic growth is the only
¹⁵ standard of social development. However, it will also materialize people's feeling structure,
¹⁶ liberate sensibility excessively, and hinder the development of real freedom and democracy in
¹⁷ society. Integrating Chinese qiyun aesthetics with German atmosphere aesthetics and
¹⁸ exploring a new aesthetic way in context of culture and economy will correct this disadvantage
¹⁹ to a certain extent. Through perceptual transcendence, the new aesthetic way reflects the
²⁰ characteristics of daily life, mobility, non-positioning and strong emotional appeal. Therefore,
²¹ the aesthetic revolution triggered by it can be called "borderless" revolution. Such revolution
²² can help to build a human aesthetic community under the background of cultural economy.

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²⁴ **Index terms**— objects, sensibility, cultural economy, qiyun- atmosphere aesthetics, borderless.

²⁵ **1 Introduction**

²⁶ Chinese classical aesthetics attributes the occurrence of aesthetics to human heart's response to foreign objects.
²⁷ This kind of cognition is born out of primitive witchcraft and religious belief. It is human emotional consciousness'
²⁸ penetrating into natural representation of objects. The current cultural economy has pulled the relationship
²⁹ between mind and object into the track of aesthetic capitalism, which makes the relationship between mind
³⁰ and object show new changes. On the one hand, this new change has promoted social progress and human
³¹ development, on the other hand, it has also brought confusing disadvantages. Integrating Chinese classical qiyun
³² aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in the context of cultural
³³ economy will correct this disadvantage to a certain extent, breaking through the bottleneck of social life in the
³⁴ era of cultural economy, and making their own answers to the problems of globalization and modernity in the
³⁵ development of social history.

³⁶ 1. Aesthetic capitalism and new changes in the relationship between "mind and object" in context of cultural
³⁷ economy As early as in pre-Qin period, Chinese classical aesthetics had produced the idea of literary creation
³⁸ and aesthetic experience on the basis of reflecting on the relationship between mind and object. The most
³⁹ concentrated understanding of the relationship between mind and matter in pre-Qin period is that all things
⁴⁰ have emotion; heaven and man are united, but this expression presents a complex state, because Confucianism's
⁴¹ understanding of the relationship between mind and objects was in contradictory with Taoism at that time.
⁴² Confucianism emphasizes that mind actively intervenes in society, politics and ethics through feeling objects. For

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example, Confucius said, "benevolent people enjoy mountains and wise people enjoy water" (Qian Dian, ??ing, ??2). 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, ??ing, ??50). 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. C 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 profounded 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, ??ing, 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 profounded 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. 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 "longterm 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 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 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

106 century, taking pleasure as a product, a product separated from all deified transcendental relations due to the
107 physical attributes of goods. Corresponding to the mysterious experience is the contemporary expression of
108 gentle experience characterized by aesthetic emotion." (Olivier ??ssouly, 2013, 160) This aesthetic feelings and
109 the subsequent aesthetic taste are spontaneous. It liberates aesthetics from academic formalism, fixed style and
110 traditional rules, leading to the collapse of the traditional aesthetic hierarchy, and embodies "the inclusiveness of
111 taste." (Olivier ??ssouly, 2013, 133) It obliterates the boundary between aesthetics and sense of things, and then
112 eliminates the transcendence of aesthetics with subjective rationality. The relationship between mind and object
113 changes naturally in this process. After the blending of aesthetics and sense of objects, it no longer dominates
114 and subjectively rationally surpasses object sense, but can be integrated with the object-sense to a certain extent.
115 This makes aesthetics more sensual and humanized. At this time, the aesthetic is embodied in aesthetic emotion.

116 Secondly, the relationship between mind and object in aesthetic activities can be controlled by materialized
117 means in the era of cultural economy. We can compile the relationship between production, product and
118 consumption through marketing, and control feelings and feelings of consumption by monitoring aesthetic
119 products. In the traditional relationship between mind and object, object needs to succumb to the psychological
120 framework and pattern of the audience. The realization of works of art is for the audience and also happens
121 to the audience. Aesthetic taste is the adjustment mechanism between individual audience and works, which
122 is dominated by the aesthetic psychology and pattern of the audience. However, in the era of cultural
123 economy, aesthetic taste can be controlled by means of materialization: first, under the packaging of aesthetics,
124 pleasure can be specified, dominated and predicted. At the beginning, producers will identify and evaluate the
125 aesthetic expectations and tastes of the audience, establishing the causal relationship between product charm and
126 consumption behavior in product competition, "limit the nature and average duration of consumers' emotional
127 connection to products." (Olivier ??ssouly, 2013, 171) This transforms aesthetic taste into a rational economic
128 element. The operation system of commodities is applied to aesthetics, which restricts the aesthetic taste to a
129 certain extent. This will set aside the most extreme and marginalized expression of aesthetic taste. Secondly,
130 monitoring the consumption of aesthetic products can control the moods and feelings of consumption. After
131 aesthetic feeling and aesthetic taste constitute economic elements, the monitoring of aesthetic products can help
132 maintain economic order and even social order. The focus of monitoring is the ability of symbol regeneration
133 and dissemination. This monitoring organization "is a network, implemented in the form of link and resonance,
134 and requires neither coordination nor focus." (Olivier Assouly, 2013, 178) Finally, it can dominate consumers'
135 moods and feelings. Thirdly, in the aesthetic activities in the era of cultural economy, when the mind is observing
136 objects, it no longer focuses on one thing for quiet observation like tradition, but experiences an atmosphere among
137 multiple things. The reason why aesthetics in the era of cultural economy can be controlled by materialized means
138 is that aesthetics, as the concentrated embodiment of the relationship between mind and object, constitutes the
139 basis and resources of material production. This objectively requires the aesthetic experience to be as rich and
140 diverse as possible. The strong demand for the richness and diversity of aesthetic experience makes it difficult for
141 consumers to focus on only one cultural product, but to maximize the richness of aesthetic experience through
142 the atmosphere created by many cultural products. The pleasure produced by this aesthetic experience is a
143 kind of atmosphere pleasure, and its participation and popularity are very strong. Without participation and
144 popularity, this sense of pleasure will be greatly reduced and tend to shrink. "Aesthetic pleasure is a pleasure
145 closely related to participation and popularity. Without participation, the pleasure will shrink." (Olivier ??ssouly,
146 2013, 168) The relationship between mind and object in the era of cultural economy can be classified through
147 consumption imagination. "Consumption imagination can be realized by substituting culture and myth into the
148 basic formula, whether it is the conquest of cigarette to the market of western countries, the achievement of
149 sports brands, family value, freedom, travel, purity, etc." (Olivier Assouly, 2013, 177) Consumption imagination
150 is a description of the relationship between mind and object. Different consumption imagination corresponds to
151 different relationship between mind and object, because in the era of cultural economy, mind no longer surpasses
152 the sense of object through the integration of mind and object, but integrates with the sense of object to a
153 certain extent, and its imagination of object will change fundamentally with the difference of object. In the
154 traditional relationship between mind and object, although different audiences' imagination of objects is different
155 due to different life experiences and life experiences, they are all subjective imagination that transcends things,
156 dominated and framed by mind. In fact, they only reflect a relationship between mind and object, that is, the
157 transcendence of mind over things. Therefore, for different objects, if the mood of the aesthete remains the same,
158 the feeling and aesthetic imagination of different things are actually the same.

159 In short, after entering the era of cultural economy, the relationship between mind and object has changed
160 from traditional aesthetic subjective rationality beyond the sense of object to the integration of aesthetics into
161 the sense of object. This relationship can be controlled by materialized means, can experience the atmosphere
162 among many objects, and can be classified through consumption imagination. To a certain extent, this new
163 relationship between mind and object unties the bondage of a single object on people, expands the aesthetic
164 boundary, constantly stimulates the imagination potential of social individuals, creates pluralism and democracy
165 in the aesthetic sense, and also helps to break the impulse and consequence of taking economic growth as the only
166 standard of social development. However, its disadvantages are also obvious. For example, it may materialize
167 people's feeling structure, excessively liberate sensibility, lose aesthetic autonomy, and then form a new alienation
168 of feeling structure, which will hinder the development of real freedom and democracy in social life to a certain

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169 extent. If it is not solved, the self circulation of capital will exacerbate this situation and cause renewal and more
170 serious alienation to social individuals and the organization and structure of social development. Integrating
171 Chinese classical Qiyun aesthetics with German atmosphere aesthetics and exploring a new aesthetic way in the
172 context of culture and economy can correct these disadvantages to a certain extent.

173 2. Aesthetics of "Qiyun-Atmosphere": synaesthesia and sensus communis being "off-cover" Qiyun is an
174 important aesthetic category in China. Cao Pi in Wei and Jin Dynasties was the first to be involved in the
175 issue of Qiyun. Cao Pi did not clearly put forward the concept of Qiyun, but Cao Pi took "Qi" running through
176 the article as an important aesthetic category and proposed that "the text is dominated by Qi"(Cao Pi Ming,
177 290). This contains the meaning of "Qiyun". Xiehe of Southern Dynasty was the first to put forward the concept
178 of Qiyun completely. In his Ancient Paintings, he summarized the first method of the six methods of painting as
179 "such is vivid Qiyun". (Xiehe, 25th year of the Republic of China, 1) This clearly puts forward "Qiyun". Since
180 then, "Qiyun" was mainly used to evaluate paintings. Zhang Yanyuan of Tang Dynasty criticized the paintings
181 at that time according to the standard of Qiyun in records of famous paintings of previous dynasties: "today's
182 paintings are similar in shape, but Qiyun is not born."(Zhang Yanyuan, Qing, 34) Guo Ruoxu of Song Dynasty
183 commented on the author's paintings with Qiyun in the annals of pictures and information. He said: "generally
184 speaking, if the charm is high and the strokes are strong, the more you play, the more beautiful you are."(Guo
185 Ruoxu, Qing, 27) Wang Shizhen of Ming Dynasty measured the author's artistic achievements by Qiyun. He
186 said: "there is Qiyun, which transcends all heroes and is the masterpiece of the ancient times."(Wang Shizhen,
187 Ming, 53) Huang Yue in Qing Dynasty took Qiyun as highest level of painting in his Twenty Four Paintings. He
188 said: "Qiyun is most difficult of the six methods. The meaning is more important than the technique, and the
189 beauty is outside the painting, such as the sound habitating in string, such as smoke changing into mist."(Huang
190 Yue, 5th year of the Republic of China, 1-2) In addition to evaluating paintings, Qiyun is also used to evaluate
191 poetry. When describing writings of poetry and prose, Xiao Zixian of Southern Liang Dynasty proposed that
192 poetry and prose should be "put on the paper and have a natural Qiyun in Poet Jade Chip: "it is not only fresh,
193 but its charm is even deeper and stable."(Wei Qingzhi, Japan Kuanyong 16th year, 370) Chen Shan of Song
194 Dynasty also said in New Words of Catching Lice: "the article is mainly based on charm, which is insufficient.
195 Although there are words, it should not be a good work."(Chen Shan, 11th year of the Republic of China, 3) In
196 Qing Dynasty, Wang shouchang directly analyzed and evaluated poetry with Qiyun. In addition, Qiyun is also
197 used to analyze characters and calligraphy. When analyzing beauty Xi Shi, Jiang Keqian of Ming Dynasty said:
198 "Xi Shi's light makeup has its own extraordinary Qiyun. If she painted herself thick, how can it be measured?"
199 (Jiang Keqian, Ming, 812) When analyzing Su Xun's calligraphy, Tao Zongyi of Yuan Dynasty said: "rhythm is
200 not enough, but Qiyun is more than enough."(Tao Zongyi and Zhu Mouyin, Qing, 290) When analyzing Wang
201 Xizhi's calligraphy, Pan Zhicong of Ming Dynasty said: "Youjun's calligraphy is fresh and romantic. Its Qiyun
202 is first-class. You can imagine it." (Pan Zhicong, Qing, 166)

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

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

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

232 creation and change. Qiyun shows the rhythmic and musical flow of Qi in the process of promoting the creation
233 and change of the universe.

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

239 Atmosphere aesthetics is an aesthetic proposition put forward by German aesthetician Gernot Böhme for the
240 change of the relationship between man and nature under the contemporary ecological crisis. The contemporary
241 ecological crisis makes the relationship between man and nature and between man and objects become tense. The
242 emergence of cultural economy magnifies this tension. In cultural and economic activities, on the one hand, the
243 aesthetic value of objects seems to outweigh the practical value of objects, creating a strong aesthetic atmosphere
244 in social life, and the ability of mind to control objects seems to be stronger than that in ancient times; On
245 the other hand, while the aesthetic value of objects outweighs the practical value of objects, it also eliminates
246 the boundary between aesthetics and materials, so that aesthetics constitutes the practical value of products to
247 a certain extent. This virtually shifts people's psychology of treating material products from the past to the
248 "beauty" of material products. "Beauty" and "Aesthetics" are actually materialized. This is quite different from
249 the aesthetic of subjective transcendence of material products in the classical era. From this perspective, the
250 practical value of objects seems to outweigh the aesthetic value of objects at the abstract level. In this sense,
251 aesthetics is still being coerced by objects and the capital representing things. The coexistence of people and
252 objects in the cultural economy actually reflects a kind of competition between people and objects for the space of
253 cultural power, which actually magnifies the tension between people and nature and between people and objects
254 under the background of ecological crisis. This is also what Böhme found that "in an era full of decoration, design
255 and 'show', the aesthetic value greatly exceeds the practical value, and the form and appearance overwhelm the
256 reality, but the freedom and liberation that Kant and Schiller hoped for has not come." (Yang Zhen, 2018, 41)
257 The reason for this. However, Böhme still believes that under the background of contemporary ecological crisis,
258 the aesthetics provided in the era of cultural economy is still trying to fulfill the task of traditional aesthetics,
259 that is, to balance the relationship between man and nature and between man and objects, so as to make the two
260 achieve a harmonious state. However, different from traditional aesthetics, the object of aesthetics in the era of
261 cultural economy is not a specific object, but a group of objects. These objects have specific spatial arrangement,
262 combination and layout. They gather together to create an atmosphere. This atmosphere will give the audience
263 aesthetic stimulation and aesthetic immersion experience, transform people's aesthetic feeling into the demand
264 and desire suitable for the consumer market, and constitute the driving force of capital appreciation. This kind
265 of atmosphere is the aesthetic object in the era of cultural economy. Böhme calls such aesthetics atmosphere
266 aesthetics. 2018, 22) "Atmosphere is not a subjective thing, such as the rules of a certain psychological state.
267 But atmosphere is something like the subject, belonging to the subject. As far as the atmosphere is perceived by
268 people in its physical presence, this perception is also the situation feeling of the subject's body in space." (Gernot
269 ??öhme, 2018, 22) Böhme's "atmosphere" is not different from Benjamin's "auro". Benjamin tried to use "auro"
270 to define the atmosphere of distance and awe surrounding the original works of Art: "A strange tissue of space
271 and time: the unique apparition of a distance, however near it may be" (Gernot Böhme, 2017, 18) In Böhme's
272 view, Benjamin's auro "designates atmosphere in general, as it were, the empty characterless envelope of its
273 presence." (Gernot ??öhme, 2017, 17) The richness of this shell and the perception of auro need the independent
274 and subjective creation of the audience. Although Benjamin set a certain natural background for the auro, he
275 also set a certain mood in the audience. It can be seen that Benjamin's auro is subjective to a certain extent.
276 As for how the auro enters the audience's body with uncertain feeling quality in objective space and perceives it
277 for the audience, Benjamin did not elaborate. Böhme's "atmosphere" is an objective "object like" and "subject
278 like", which is not transferred by the will of the audience.

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280 Secondly, people perceive the atmosphere through "being in the body". Atmosphere works through the human
281 body, which is the proof of the presence of the body. The body is both subjective and objective. However,
282 the body also needs to be in space before it can have other cognition and action. Being in the body means
283 being physically aware and aware that you are in the space and are present. Atmosphere is proof of physical
284 awareness and awareness of your presence. "perceiving is the mode in which one is bodily present with something
285 or someone or in one's surroundings. The primary object of perception is atmospheres." (Gernot Böhme, 2017,
286 34-35) Böhme calls this way of consciousness and perception "affective concern": "render a complete account
287 of perception as being affected by atmospheres." (Gernot Böhme, 2017, 21) Therefore, the atmosphere we feel is
288 emotional, which is the emotional tone we feel when we are in a certain space. In this way, the consciousness and
289 awareness of oneself is an emotional awareness, which is the spatial presence of the body in the form of emotional
290 vibration.

291 Thirdly, the "body" in the atmosphere is realized through synesthesia. Synesthesia is a basic perception
292 mode. Traditional epistemology regards synesthesia as the intersection and collage of five basic senses, such as
293 audio-visual touch. Böhme believes that we do not first see a certain side of something and then synthesize it to

294 obtain synaesthesia, but that the perception and grasp of something as a whole constitutes synaesthesia at the
295 first sight. In Böhme's view, atmosphere is first a phenomenon and then a concept: "atmosphere seems to fill the
296 space with an emotional tone and to some extent like a mist."(Gernot Böhme, 2018, 10) First of all, atmosphere
297 is an objective existence. Atmosphere is not a pure thing, but it is not a pure "feeling". It cannot be created
298 by one's subjective will. One can feel it only when he is in the scene. In this regard, it is an objective reality.
299 However, it is not an object, because it cannot exist alone without human's experience. Therefore, "atmosphere is
300 something between subjective and objective. Atmosphere is not a relationship, but the relationship itself."(Gernot
301 Böhme, 2021, 53) Böhme therefore calls atmosphere as "object like" and "subject like": "atmosphere is neither
302 constructed as an objective thing, that is, the attribute of things, but atmosphere is still something similar
303 to things, which belongs to things, so far as things express the field of its presence through its attribute -as
304 obsession."(Gernot Böhme, Traditionally, there are two ways to enter synaesthesia: the first is language. Many
305 times, our description of the actual situation of a sensory area actually belongs to another sensory area. For
306 example, we will use high and low, conception of vision to describe sound. The second is associative feeling. For
307 example, when someone hears a sound, they would have a same feeling as the visual sense of color. No matter
308 which way to get synaesthesia, this feeling is not the relationship between feelings, but the overall sense that will
309 affect all feelings. This sense of wholeness works through emotion. In this sense, synaesthesia is "the awareness
310 of the inherent body."(Gernot Böhme, 2021, 102) It does not belong to a specific sensory area, but it will be
311 consumed by the external sensory information, and then return to the way of entry, with the characteristics of the
312 initial perceived object. Sensations in synaesthesia can achieve "mutual substitution".(Gernot Böhme, 2021,107)
313 when they are generated.

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

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

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

353 The relationship between people and objects is different in atmosphere aesthetics and Qiyun aesthetics. The
354 aesthetics of Qiyun pays attention to people's life temperament embodied in objects; atmosphere aesthetics
355 emphasizes people's feeling of "overflow" of objects. Qiyun aesthetics does not explain the practical effect of

356 aesthetics, nor does it involve the cognitive problems in aesthetics, and does not pay attention to the judgment
357 and taste of aesthetics. Atmosphere aesthetics pays more attention to these problems. Atmosphere aesthetics
358 emphasizes that people can sense objects, but it is not the objects themselves, but the "overflow" of objects, that
359 is, the state in which objects go out of themselves and appear to the outside world as presence. Object is "coming
360 out of itself" (Gernot Böhme, 2021, 144), "Then it will be felt in the way of presence."(Gernot Böhme, 2021,
361 144) Böhme called this "face". Facial features are not a sign reflecting the inner secret character, but more a
362 Global Journal of Human Social Science -Year 2023 () A © 2023 Global Journals generated object. They "make
363 a certain character feel in the phenomenon."(Gernot Böhme, 2021, 119) Therefore, face can also be an "internal
364 expression." (Gernot Böhme, 2021, 120) However, the atmosphere aesthetics does not clearly point out what the
365 "internal expression" of objects is and how it is, and this is where the Qiyun aesthetics focuses.

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

398 4 "Borderless" Revolution: rectification of aesthetic

399 capitalism by Qiyun-Atmosphere Aesthetics Generally speaking, the criticism of Qiyun-Atmosphere aesthetics on
400 aesthetic capitalism is mainly reflected in three aspects: firstly, it criticizes aesthetic capitalism's materializing
401 human feeling structure. Products in aesthetic capitalist society pay more attention to aesthetics than practicality,
402 which creates a strong aesthetic experience atmosphere for mankind, but it may materialize the feeling structure of
403 the audience to a certain extent. The reason is that it eliminates the boundary between aesthetics and material,
404 so that aesthetics constitutes the practical value of products. People can construct aesthetics in the way of
405 understanding material products in the past, rather than in the way of subjectively surpassing material products.
406 For example, Fromm said: "drink the film". In this sense, aesthetics is still coerced by capital. However, it is worth
407 noting that the aesthetics coerced by capital is not to meet people's basic needs for objects, "Through design and
408 packaging, he proposed, commodities were given qualities which made them highly marketable."(Gernot Böhme,
409 2017, 33). It is constantly stimulating people's greed for the quality of life. This is not transcending beyond
410 material products, but lowering aesthetics into material desire, so as to strengthen the material desire of material
411 products.

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

418 audience Global Journal of Human Social Science -Year 2023 () A keenly aware that aesthetic capitalism not
419 only dress up material products as atmosphere, but also abandon atmosphere aesthetics.

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

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

469 Through the criticism of aesthetic capitalism, Qiyun-Atmosphere aesthetics naturally forms the correction
470 of aesthetic capitalism. Its correction strategies are as follows: firstly, correct the materialization of human
471 emotional structure by aesthetic capitalism through the aesthetic power of synesthesia and sensus communis.
472 Qiyun-Atmosphere aesthetics enables the audience to transfer the feeling of one field to another in the way
473 of association when they first contact the aesthetic object, and form a perception of the aesthetic object as a
474 whole. When they are aware of the life temperament of the creator of the object "overflowed" by the aesthetic
475 object, they are also aware of the life temperament of the aesthete they perceive through "living". This way of
476 perceiving aesthetic objects is synesthesia. Because synesthesia lacks the emotional regulation of the feeling
477 in a specific field, it will dissipate in the richer and more complex external sensory information, and then return
478 to the original way of perception of the aesthetic object. However, at this time, synesthesia is no longer the
479 original synesthesia, but a sensus communis with common aesthetic psychological function through the exchange
480 of synesthesia information with others. Sensus communis can make aesthetic judgment on the aesthetic object

481 based on aesthetic freedom, and provide aesthetic taste in line with this aesthetic judgment at the same time.
482 Qiyun-Atmosphere aesthetics can be created by creating atmosphere, but it has the independence of the attribute
483 different from the manufacturer and the object and object as the aesthetic object. It will bring a kind of aesthetic
484 power. This kind of power will break the intention of the maker of atmosphere and objects and the physical
485 attributes of objects themselves, eliminating the inductive power contained therein, helping the audience and
486 the aesthetic object establish a free, playful and non utilitarian aesthetic relationship, and then correct the
487 materialization of human emotional structure.

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

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

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

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

544 Qiyun atmosphere aesthetics against aesthetic capitalism under the condition of cultural economy as "borderless"
545 revolution. 4. "Borderless", perceptual transcendence of objects and the construction of aesthetic community
546 Although aesthetics of Qiyun-Atmosphere has the characteristics of "no frame" of space, daily, fluidity, non-
547 positioning and strong emotional appeal, it has a distinct essential difference from material desire. Material
548 desire, in short, is the desire for material enjoyment. As a mature term, material desire appeared only in Song
549 and Ming Dynasties in China. Zhu Xi pointed out that "if people want to be blind, evil will come from the
550 bottom of heart." (Zhu Xi, Ming, 2882) However, the understanding of material desire has been concentrated and
551 profound in Xunzi of pre-Qin period. Xunzi believes that material desire mainly presents three characteristics:
552 firstly, material desire is man's natural nature, "Therefore, although all objects are numerous, sometimes they
553 are wanted to be biased, so they are called objects; those who also have objects have a common name." (Xun
554 Kuang, Qing, 506). Secondly, material desires will not be eliminated due to acquired factors. People can change
555 the object of desire and limit their desire through acquired habits, education and etiquette, but the instinct and
556 cognitive needs of seeking advantages and avoiding disadvantages will not be removed. Thirdly, material desire
557 is infinite and will never be satisfied: "although it is the son of heaven, desire cannot be exhausted."(Xun Kuan,
558 Qing, 519)

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

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

586 Secondly, it means that it transcends material desire and material sense and forms its own aesthetic subjectivity
587 without being bound by material desire and Global Journal of Human Social Science -Year 2023 () A © 2023
588 Global Journals material sense. Böhme said that when "the emotional touch generated by our perception of
589 things."(Gernot Böhme, 2021, 75) When it happens, we realize our personal nature in the relationship with
590 objects. This is the way the perceiver exists in perception. Therefore, Merleau-Ponty regards the physical
591 me as the subject of perception and aesthetics. When the Qiyun-Atmosphere aesthetics feels the human or
592 anthropomorphic life temperament of the "overflow" of the aesthetic object, it detects and realizes the personal
593 nature of the aesthetic subject. In the process of synaesthesia evolving into sensus communis, this perception and
594 consciousness of aesthetic subject's personal nature will become stronger and stronger. In this process, aesthetic
595 individuals establish their own aesthetic subjectivity.

596 Thirdly, it should be noted that the aesthetic subjectivity formed by Qiyun atmosphere aesthetics is not static,
597 but flowing and developing. It is not only not bound by material desire and material sense, but also can use
598 material desire and material sense to develop its own sensibility. In the view of western poststructuralists, the
599 subject is in continuous construction. It is not an independent existence with selfdetermination, but the effect of
600 discourse structure, which is manipulated by ideology, language and unconsciousness. In this sense, the subject
601 is so much an entity as a structure. This structure is open and constantly relies on the interaction between
602 external objects and self-consciousness to construct itself. Zizek explained that the subject relies on the world to
603 define itself from the opposite side, which is the result of the joint operation of the symbolic world, the imaginary
604 world and the real world. Of course, this does not mean that the subject does not have subjective initiative. The
605 subjective purpose of subject construction is to make up for the blank and lack of symbolic order, not the blank
606 and lack of the real world. Therefore, in the process of construction, the subject will not be bound by the realistic

607 purpose of material desire, but will use the space, daily and emotional infectivity connected with material desire
608 to surpass and enhance material desire, and then use material desire to develop their own sensibility and realize
609 their own freedom and liberation.

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

634 The synaesthesia of Qi Yun-Atmosphere aesthetics across the sensory field is actually the sense of difference
635 pointed out by Rancière. It breaks people's original perceptual distribution of objects, also suspends the
636 domination of cognition and desire over sensory ability, and creates a kind of equality. When the Qiyun people
637 feel through synaesthesia is consumed by the external complex and rich sensory information, the atmosphere is
638 formed due to the characteristics of the initial perceptual object at the same time, and the compulsion brought
639 by synaesthesia and daily segmentation disappears, and the audience forms an aesthetic synaesthesia with each
640 other. Aesthetic synaesthesia constitutes the basis for the audience to form an aesthetic community with each
641 other. This common aesthetic experience brings a revolution against reality, breaks the compulsive inducing force
642 that the manufacturer of aesthetic objects tries to convey in reality, establishes a free and playful nonutilitarian
643 relationship between people and Qiyun and atmosphere, and regains the true life noumenon of Global Journal of
644 Human Social Science -Year 2023 () A human beings. This aesthetic community then completed the criticism
645 and transformation of reality.

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

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

669 **5 II.**

670 **6 Conclusion**

671 Under the contemporary cultural and economic background, it is of great significance to build an aesthetic
672 community. Beauty is the representation of culture. In a sense, the construction of aesthetic community is the
673 construction of cultural community.

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

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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)

Figure 1:

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 laFuente, 2016, 46)

Figure 2:

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² Perceptual Transcendence of Objects: "Borderless" Revolution of Qiyun-Atmosphere Aesthetics in Context of Cultural Economy

692 [Han)an and Liu (ed.)] , Han)an , Liu . Ming Dynasty. Huai Nan Zi (ed.) 28. (engraved edition of Wang Ying)

693 [Xi and Jingde] , Song , Zhu Xi , Li Jingde . 71. (9th year of Chenghua of the Ming Dynasty. Zhu Ziyu (140

694 volumes. Chen Wei's printed version)

695 [Tang)yanyuan and Zhang] *10th year of Jiaqing of the Qing Dynasty. Records of famous paintings of previous*
696 *dynasties*, Tang)yanyuan , Zhang . 10. (the original study of Zhang zhaokuang Pavilion carving in Yushan)

697 [Song)xie et al.] '10th year of Yongzheng in the Qing Dynasty'. Yuan Song)xie , (Qing ,) Fu , Li . *Chronology*
698 *of Mr. Xiangshan (Lu Jiuyuan* 3. (printed version of Yan Youjun)

699 [Jiuyuan] '10th year of Yongzheng of the Qing Dynasty'. Ming) Jiuyuan , Lu . *Chronology of Mr. Xiangshan*
700 Yan Youjun's printed version. 3.

701 [Yuan) Zongyi et al.] '16th year of Shunzhi in the Qing Dynasty'. Tao Yuan) Zongyi , (Ming ,) Moulong , Zhu
702 . *The essentials of the history of calligraphy*, 11. (Zhu engraved in the third year of Chongzhen in the Ming
703 Dynasty, and Zhu Tongyun revised in Qing Dynasty)

704 [Ming) Shizhen] *17th year of Wanli of the Ming Dynasty. Xinke Supplement to Yiyuan Chenyan*, Wang Ming)
705 Shizhen . 16. (engraved edition of Qiaoyun bookstore in Wulin)

706 [Ming)keqian] *18th year of Wanli of the Ming Dynasty. Complete collection of Qin calligraphy*, Jiang Ming)keqian
707 . 22. (playing the Qin, engraved edition)

708 [Song)zai and Zhang] *19th year of Kangxi of the Qing Dynasty. Theory of changes in Hengqu*, Song)zai , Zhang
709 . 3. (three series of words. Tongzhi hall Scripture solution engraved in Tongzhi hall)

710 [Liang) Zixian] '19th year of the Republic of China'. Xiao Liang) Zixian . Book of the Southern Qi Dynasty
711 59. (52 biographies of literature, the commercial press photocopied a patchwork version of the twenty-four
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715 [Han)gu and Tang)shigu] *19th year of the Republic of China. Hanshu (100 volumes), Volume 30 "records of Arts*
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718 [Zhicong] '22nd year of Guangxu of the Qing Dynasty'. Ming) Zhicong , Pan . *Changsha carved Xiyin Xuan*
719 *Cong books*, 10. (Calligraphy leaves the hook)

720 [Qi and Xie] *25th year of the Republic of China, Southern Qi ,)he Xie* . 1. (Records of ancient paintings. printed
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722 [Song) Yingxing] *27th year of Jiajing of the Ming Dynasty, Series: miscellaneous records of chanting windows*,
723 Chen Song) Yingxing . 50. (engraved edition of Chongwen Shutang)

724 [Song)yong et al.] '33rd year of Jiajing of the Ming Dynasty'. Shao Song)yong , (Ming ,) Ji , Huang . *Huang*
725 *Zuo's printed version*, 8.

726 [Daiyu] *5th year of Daoguang, Qing. Halal University (not divided into volumes)*, Ming) Daiyu , Wang . (body
727 1, the engraved Edition of Guangzhou halal hall)

728 [Tang)yu et al.] *6th year of Song Qingyuan. Collected Works of Mr. Changli in the identification of five hundred*
729 *phonetic symbols*, Han Tang)yu , (Song ,) Zhongju , Wei . 59. (printed edition of Wei Zhongju's family
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733 [Tang and Juyi] '8th year of the Republic of China.') Tang , Bai Juyi . Collection of Bai's Changqing Shanghai
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735 [Assouly (ed.) ()] *Aesthetic Capitalism: industrialization of taste*, Olivier Assouly . Huang Yan. Shanghai (ed.)
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737 [Jie (ed.) ()] *Aesthetic Capitalism: industrialization of taste*, Wang Jie . Huang Yan. Shanghai (ed.) 2013. 2013.
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739 [Wei)pi] *At the end of the Ming Dynasty. Collection of Emperor Wen of Wei*, Cao Wei)pi . 11. (72 anthologies)

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758 [Qing)yue] 'Huang's re edited rubbing and printing of cuilangxuan library books'. Huang Qing)yue . *Twenty-four
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760 [Song) Qingzhi] *Japan Kuanyong 16th year*, Wei Song) Qingzhi . 20. (Poet jade chip)

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