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Affective spaces

Experiencing atmosphere in the visual arts

Atmospheric perception is a vital aspect of how viewers engage with works of visual art. Yet art historical discourse has barely paid attention to atmosphere as a critical concept. To remedy this deficit this essay explores how works of visual art afford atmospheric experiences. Drawing on philosophical work on atmosphere and mood by Heidegger, Schmitz, Böhme and Griffero, it will be argued that atmospheres are at the core of our affective involvement with art. How an artwork solicits this affective involvement depends, among other things, on the media it employs. This will be demonstrated by discussing two examples: a painting and a work of installation art. Both works seem to articulate the same atmospheric character but the perceptual conditions they offer for experiencing this atmosphere are different. As a result, the works emphasize different stages in the process of atmospheric perception. Juxtaposing them helps to better understand – and enjoy – this process.

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Ann Veronica Janssens: Green, Yellow and Pink, 2017. Courtesy the artist and Esther Schipper, Berlin. Photo Andrea Rossetti.

During the past three decades atmosphere has developed into an important concept not only in architectural discourse but in an expanded field of aesthetics informed by German new phenomenology¹. In the critical discourse on visual art, however, the concept of atmosphere has barely gained attention yet. This is a missed chance, since art is unquestionably a domain of human life in which the atmospheric is intensely experienced and celebrated as a valuable mode of our being-in-the-world². This essay sets out to explore ways in which works of visual art afford atmospheric experiences. It argues that atmospheric perception is a fundamental aspect of our affective involvement with art and deserves more attention than it has hitherto gained. I will advance the idea that art offers an intensified experience of atmosphere, which includes a heightened awareness of how this experience unfolds and in so doing stimulates profound reflection on its nature. This awareness and reflection matter particularly within the context of contemporary experience-oriented culture³, where atmospheres are increasingly used as forceful instruments of both commercial manipulations and political rhetoric. Art may very well be a suitable domain for acquiring the “atmospheric competence”, which Tonino Griffero claims we need in order to “immunise us from the media-emotional manipulation which the aesthetisation of politics and social life in the late-capitalistic ‘scenic’ economy results in”⁴.

To show how individual works of art may help us to acquire atmospheric competence, this essay will discuss two examples: Edward Hopper’s painting *Cape Cod Evening* (1939, fig. 1) and Ann Veronica Janssens’ installation *Blue, purple and orange* (2018, fig. 2). I will look at both works through philosophical conceptions of atmosphere by Griffero, Hermann Schmitz and Gernot Böhme, as well as through Martin Heidegger’s philosophy of mood. I will argue that both works articulate the same “atmospheric character”⁵: how they affect me, how they make me feel, is more or less the same. Yet the conditions that painting and installation provide for experiencing this atmospheric character are different. As a consequence, each work emphasizes

a different stage in the unfolding of the experience of that particular atmospheric character.

Atmosphere and art

What are atmospheres? As Griffero asserts, atmospheres are “the focus of a corporeal communication between man and the world that is anterior to splits and abstractions.”⁶ Atmospheres are neither qualities of discrete objects or the sum of these qualities, nor are they projections of subjective feelings belonging to an individual perceiver. Böhme refers to them as relations between environmental qualities and human sensibilities⁷. Within the framework of Schmitz’s theory of emotions as states of the felt and feeling body, the term atmosphere articulates the room-filling and authoritative potential of certain emotions. Schmitz refers to them as “half-entities”, a category to which he also counts, for example, voices, melodies and the wind⁸. Despite some conceptual differences, most authors agree that atmospheres are experienced as something not-me, which has not crystalized into an object but is encountered as a feeling or mood hovering in a space. Those who enter that space become aware of the atmosphere as a temporal modulation of their own affective state, as a *couleur locale* that imposes itself upon them. One usually becomes aware of atmospheres through ingression or contrast: by ending up in a situation that modifies or is noticeably in contrast with how one feels⁹. One may also become aware of an atmosphere because it amplifies one’s mood. I propose to call this atmospheric awareness through emphasis.

In the visual arts, experiences of atmospheres are afforded by a variety of art forms, such as painting, photography, video, performance and installation art. The latter in particular provides fertile ground for exploring the nature and affective impact of atmospheres. Installations are primarily encountered under the name “tuned spaces”, to use Elisabeth Ströker’s well-known expression: as spaces possessing an atmosphere¹⁰. However, the immediacy of being inside such a tuned space can obstruct one’s ability to reflect on the experience it offers. This happened to me when, in preparation of this essay, I vis-

Fig. 1 Edward Hopper: Cape Cod Evening, 1939. Oil on canvas. Dimensions 76.2 x 101.6 cm (framed: 106.7 x 132.1 cm). Courtesy National Gallery of Art, Washington DC. Credit: John Hay Whitney Collection, Accession No.1982.76.6.



ited Janssens' Blue, purple and orange at museum De Pont in Tilburg¹¹. The work strongly affected me, and yet I found it difficult to make sense of how it did so. What was it exactly that I was feeling and to what extent was this feeling brought up by the installation? At first, I had difficulties answering these questions. Somehow, the way the installation made me feel brought to mind Hopper's painting Cape Cod Evening, which I have been intrigued by for a long time but never quite knew why. Engaging with this painting – aided by Alexander Nemerov's vivid description of it – helped me to better understand how the installation had affected me¹². A profound understanding of this affect in turn deepened my understanding of the painting's strong atmospheric effect.

Epicenter power

Cape Cod Evening (fig. 1) is not only one of the most atmospheric paintings I know, but it exceeds this and strikes me as a pictorial representation of atmospheric perception as such. More precisely, it depicts – and thus freezes in time and offers for extensive contemplation – the moment when an atmospheric change announces itself. The painting shows a middle-aged couple idling in front of a white wooden Victorian house bordering on a dark forest. They are watching a collie dog that frolics in a meadow of high parched grass, loosely painted in strokes of ocher, white and pale green, which occupies almost

the whole lower half of the picture plane. A single tree, painted in bluish grey, stands in between house and forest, serving, as Nemerov has observed, as one of the "[w]ild elements [that] intrude on the troubled domestic scene"¹³.

Why the scene should be troubled is uncertain; that it is so, however, is as clear as can be. Despite the apparent tranquility of that rural evening, the painting evokes a tense feeling that is aptly articulated by Nemerov in terms of an all-pervading energetic charge, corporeally sensed by living beings:

"That grass is like the hair raised by static electricity on a forearm. [...] But the energy also makes it seem that the emotions at this one spot had awakened a vibration in the stars. The rustling of the grass, no less than the crowding dark-ness of the forest, portrays a cosmic awareness of some small human situation. The grass raises like the collie's tail, the branch twitches across the house, and the shadow at lower right sinks and sways, breathing like a dog. As in the conventions of a horror movie, where the animals are always the first to sense some otherworldly force, the collie pricks its ears at something the human beings do not discern. In Cape Cod Evening, an American place is not a place unless it receives some cosmic shadow, some vibration current, or both. In it, a place, to be a place, must ripple with an energy as if what happened there (some trite spat,

some ground for divorce, whatever it is) mattered to the gods."¹⁴

The essay from which this passage is taken argues that the continuity of human feelings and cosmic forces, which lends a monumental allure even to the most trivial of human affairs, is a characteristic theme and quality of American art. This may be true but at the same time it strikes me as a core quality of the atmospheric as such. Indeed, Griffero, following Schmitz, relates the atmospheric to "a more archaic world-view, in which the more intense feelings, often incardinated in polarized cosmogonies, occurred precisely as atmospheres or exogenous powers."¹⁵ In *Cape Cod Evening* the dog with its refined sensorium serves as the main agent, who first senses these powers and with its behavior alerts the man and woman who are watching it.³⁴ While the man is vainly trying to attract the dog's attention with a toy, the woman is watching it silently. With her sideways oriented eye she seems to be listening to a sound indicating an event, a coming-into presence already detected by the non-human animal, but not yet crystalized into something that can be named¹⁶. This vague yet intense feeling of something being about to happen or change is the very beginning of being seized by an atmosphere.

How does the painting evoke this feeling? First of all, it does so by bracketing the anecdotal in order to reconnect the intensity of feeling to a notion of the cosmic: of our embeddedness in a world with which we communicate on a corporeal, pre-dualistic level¹⁷. The painting refrains from showing what it is that is about to happen, but instead depicts how an event that concerns everything and everybody present in this scene announces itself. This is accomplished by evoking the synesthetic and sensorimotor unity of lived experience¹⁸. The painting is extraordinarily rich in evocations of sense perception. In particular, there is a strong suggestion of (arrested) movement and sound. Viewing *Cape Cod Evening* I have the impression that I can hear the grass rustling, feel the wind on my skin and experience a slight shock at the dog suddenly becoming alert and arresting its playful movement. I also feel chilled by

the stiff and withdrawn pose of the woman and the isolation of the man.

Nemerov's description of the painting also testifies to an intense bodily attunement of the viewer to the picture with phrases such as "[t]hat grass is like the hair raised by static electricity on a forearm" and "the shadow at lower right sinks and sways, breathing like a dog"¹⁹. The suggestion of movement that he voices here lends a remarkable vividness especially to the non-human beings depicted in the painting: the motility of dog, grass and trees makes a stark contrast with the stiffness of the human figures. This contrast has led to interpretations of *Cape Cod Evening* as addressing the estrangement between modern human beings and the natural environment²⁰. Within the framework of the present essay I prefer to view the painting in a more general sense as depicting - and at the same time evoking - the intense feeling of an increasing atmospheric charge. The place depicted in Hopper's painting certainly has what Nemerov calls "epicenter power": "the absolute urgency of one place, one confrontation, where, as it were, the energies of the universe would gather and somehow - who could predict how? - be sacramentally displayed."²¹

Affective spaces

The feeling of being bodily attuned to what a painting depicts, while at the same time being aware of the ontological divide between oneself and the depicted scene, is undoubtedly one of the great pleasures to be derived from looking at paintings. Works of installation art, however, are encountered differently. As spatial and multimedial works, which have to be entered physically in order to be perceived and directly appeal to all senses, installations immerse the visitor in situations that are primarily sensed in their totality as an ambient charged with "chaotic-multiple significance", to use an expression by Schmitz²². Before one can start dissecting this chaotic multiplicity, and focus on certain elements (e.g. an object or sound), one encounters the installation in terms of a global feeling of how it is to be right here, right now: does it feel comfortable to be here or distressing, safe or frightening, oppressive or airy, cozy or exciting, etc.²³ It seems to

me that this first impression amounts to a pre-reflective affective involvement in the present situation, which colors one's subsequent interaction with the installation²⁴. In other words, we primarily experience installations in terms of atmosphere.

To describe one's first atmospheric impression of an installation is not an easy task, and, what is more, it is a potentially embarrassing one. After all, such a description necessarily concerns one's affective response to the work, which may be vague in the beginning and then trigger an emotive reaction that feels rather private. Taking this response seriously enough to share it with a professional readership is an unfamiliar procedure for an art historian. It takes courage to believe that my feelings – how confused and startling they may be – can point to something not-me, something encountered in a realm that is not exclusively mine, but open to others as well. And yet this readiness to encounter one's affectivity as poured out in a space potentially shared with others is required –if one wishes to take account of the multiplicity of experiences and meanings offered by installation art. Mieke Bal has referred to this offering as a “gift”, which entails the possibility of immersing oneself “in an experience that reenchants the everyday”, of “making available for contemplation and absorption something we know but never stop to become aware of.”²⁵ This awareness, however, may return with a vengeance.

Atmospheric anxiety

So let me consider an unsettling encounter with Janssens' installation *Blue, purple and orange* (fig. 2). The work takes the shape of an enclosed pavilion made of steel and PVC sheets covered with colored filters. Inside, the pavilion is empty, except for a machine that constantly produces a dense fog which fills the entire space. The fog takes on the colors of the filters – blue, purple and orange, and all the shades in between on the spots were those colors meet. Hence, color is not encountered as a quality of discrete localizable objects, but as what Böhme calls “color ecstasy”: a pervasive and almost tangible shading of the space²⁶. Indeed, art critic Liza Voetman has described the experience of being inside the multicolored fog as “an ecstasy of color” and as “physically entering a rainbow”²⁷. This choice of words, together with images of dazzled visitors, enthusiastically groping their way through the colored fog, suggests that being inside the pavilion is a joyful experience. Yet the pleasure it affords is not necessarily an easy one to achieve.

On my first visit, I stepped inside the pavilion alone. Although I roughly knew what to expect from descriptions of similar works by this artist, I experienced the installation as intensely unsettling. It turned out that “inside the rainbow” there isn't much to see except the changing play of colors. The world as I am used to perceive it – a world filled with objects and people, with patterns, sounds, movements and

Fig.2. Ann Veronica Janssens: Blue, purple and orange, 2018. Artificial fog, colour filters, natural and artificial light. Dimensions variable. Courtesy the artist and Esther Schipper, Berlin. Exhibited at De Pont Museum, Tilburg, 10.11.2018 – 31.03.2019. Photo Peter Cox.



what not – had suddenly disappeared, was swallowed, as it were, by colored fog. The fog was so thick that I could hardly see my own feet, let alone the dimensions of the space I was standing in. The sense of disorientation resulting from this obstruction of sight I could counter by carefully shuffling through the pavilion, hands stretched out in front of me, until I reached one of the walls (it is amazing how difficult it is to walk if one can't see one's own feet). Yet what I found more challenging to deal with was a profound feeling of distress that suddenly befell me. The loss of the familiar, visible world not only made me feel anxious and utterly alone, but also made me think of what a dying person must see – a thought that was only partly soothed by the beauty of the play of colors. When I left the installation I felt sad, and this sadness stuck to me for quite a while.

After this unsettling first experience, I decided to visit the work a second time and brought my teenage son as a companion. At first, his presence seemed to make things worse, for seeing him being swallowed by the fog made my heart sink. Yet to my relief, he reappeared with a grinning face only a few seconds later. After we had played hide-and-seek for a while, I started feeling more comfortable. Gradually, I became able to enjoy the situation. The colored fog felt less oppressive now. Towards the end of our visit, I could even enjoy strolling about in the fog, let it touch my skin and delight in the smoothly changing colors of my surrounds without being disturbed by my need to hold on to the sight of something or somebody. I had begun to learn to enjoy being at the border of nothing. This turned out to be an unexpectedly peaceful and sensuous experience.

The anxiety that befell me inside Blue, purple and orange is not an uncommon reaction to Janssens' work. I dare say that most visitors, on entering the dense colored fog, will feel at least slightly anxious. What differs is probably the intensity, the emotional follow-up (in my case: sadness) and the visitors' interpretation of their affective response. Our multifaceted responses to a work of art easily overrule the first atmospheric impression,

which concerns me here. To understand the significance of this impression I find it helpful to recall Heidegger's elaboration on anxiety²⁸. In *Being and Time*, Heidegger identifies anxiety as a fundamental mood (*Grundstimmung*) that discloses human existence or *Dasein* in a particular way³⁹. In contrast with fear, anxiety is not caused by and directed toward a particular entity. Rather it is "a profound crisis of meaning"³⁰ wherein the familiar world of our daily concerns suddenly becomes uncanny. In anxiety, we feel profoundly estranged from this world, yet this estrangement brings us face-to-face with what Heidegger calls our "authentic Being": our own existence as potentiality. As Andreas Elpidorou and Lauren Freeman explain, in anxiety we are anxious about our existence "as an entity that is more than its present way of Being, always projecting into the future."³¹ Importantly, anxiety is also a fundamental mood in the sense that it grounds all other moods. Although our moods in general disclose *Dasein*, Heidegger conceives of this disclosing as a turning away from authentic Being towards the world of concerns. Anxiety, however, is particular in the sense that it "serves as the ground for the very evasive turning-away that is characteristic of other moods. As such, anxiety is the ground of other ways of being mooded or of affectively experiencing the world [...]."³²

Blue, purple and orange, I propose, offers conditions in which the peculiar mood of anxiety is likely to occur. The reduction of stimuli except for the colored fog estranges the visitor from the familiar visual world without completely erasing visibility. In fact, the beautiful play of colors and the tactility of the fog intensely trigger the visitor's sensorium, yet without offering her senses any anchor points. The world is still there and yet it isn't; thus as a visitor one is thrown back upon one's own existence as situated in a world that moves you but also withdraws from your grasp. At first, being on one's own in such a radical way is highly disturbing, but after a while it is possible to experience the situation as one in which one can open up for something new to arise³³. This peculiar openness that Janssens' work effectuates is understood by Bal as the "suggestive of-

fering of a possible mood; not a compelling representation of it”³⁴. While it is certainly true that Blue, purple and orange does not represent a mood but rather stages it – i.e. offers conditions in which the mood is likely to occur – I think that the occurrence of anxiety as affective response to this installation is more than incidental. The work’s indeterminacy corresponds to anxiety’s status as a *Grundstimmung*, as a fundamental mood that grounds the possibility of other ways of being affected. Thus, the “gift” that the work offers is the experience as such of one’s ability to affectively engage the world.

Returning to Hopper’s *Cape Cod Evening*, it strikes me that this painting depicts – and affords experiencing – the same mood as Blue, purple and orange. The event announced by the atmospheric change that one senses here is that of the world being drained of its familiar significances, of the world suddenly becoming uncanny. The acute sense of aloneness that the painting breathes and that Nemerov describes as “melancholy isolation”³⁵, is what one feels when one is assailed by anxiety. Heidegger’s identification of this mood as a *Grundstimmung*, which grounds our ability to be mooded, explains why the painting had struck me as a pictorial evocation of atmospheric perception as such: it depicts not just a mood, but the mood signifying the very possibility of affective attunement.

Conclusion

The two works discussed in this essay afford, each in its own way, the experience of how it is to be seized by the atmosphere or mood that I have identified as anxiety. The painting depicts the very beginning of this event and leaves the rest to the viewer’s imagination³⁶. The installation, being a staged situation that directly appeals to the synesthetic and sensorimotor unity of lived experience, plunges one right into it. Yet both works alike appeal to an embodied perceiver, capable of sensing a mood encountered as something not-me that profoundly affects me and modifies my situated sense of self, my being here and now, which is open to both past and future.

The fact that the two works that I chose to discuss in this essay both turn out to afford the ground mood of anxiety may be a coincidence. Yet it may also point to the fact that art is a privileged site for encountering this peculiar mood: to be seized by it, to feel through it, to contemplate on the experience and then turn back again to the world of one’s daily concerns with a new sense of one’s life as potentiality. Art can do this exactly because in comparison to more applied, let alone commercial, forms of cultural production, it offers the opportunity to both actualize and suspend the concerns that dominate daily life. I agree with Tonino Griffero that “the work of art, if it is *moins un monde qu’une atmosphère de monde* (Dufrenne), it is so only because it selects and intensifies [...] atmospheric impressions that are already pre-existing in the extra-artistic environment.”³⁷ To feel attuned to one’s surrounds is an attentive, caring, sometimes anxious, but also enjoyable way of being-in-the-world. It is certainly not restricted to the experience of art. Yet artworks that invite us to “see ourselves sensing”, as Olafur Eliasson, another well-known creator of atmospheric installations, has aptly put it³⁸, alert us to this possibility and invite us to indulge in it.

Acknowledgements

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Notes

- 1** See for instance Gernot Böhme: "The Aesthetics of Atmospheres". London 2017; Gernot Böhme: *Asthetik. Vorlesungen über Ästhetik als allgemeine Wahrnehmungslehre*. München 2001; Tonino Griffero: *Atmospheres. Aesthetics of Emotional Spaces*. London, New York 2016; Michael Hauskeller: *Atmosphären erleben. Philosophische Untersuchungen zur Sinneswahrnehmung*. Berlin 1995; Hermann Schmitz: *Der Leib, der Raum und die Gefühle*. Bielefeld 2007.
- 2** The reason for art history's reluctance to address the atmospheric is probably the discipline's positivistic heritage, which leads art historians to distrust everything that is regarded as subjectively experienced. *Atmospheres*, however, cannot be encountered elsewhere than in actual embodied perception and have to be related from a first person perspective.
- 3** Gerhard Schulze: *The Experience Society*. Thousand Oaks 2008.
- 4** Griffero 2016 (see note 1), p. 7.
- 5** Böhme 2001 (see note 1), pp. 51-52.
- 6** Griffero 2016 (see note 1), p. 108.
- 7** Böhme 2001 (see note 1), p. 54, 56.
- 8** Hermann Schmitz / Rudolf Owe Müller / Jan Slaby: "Emotions outside the box—the new phenomenology of feeling and corporeality." In *Phenomenology and the Cognitive Sciences* 10 (2011), pp. 241-259. DOI: 10.1007/s11097-011-9195-1.
- 9** Böhme 2001 (see note 1), p. 46-48.
- 10** Elisabeth Ströker: *Investigations in Philosophy of Space*. Athens (Ohio), London 1987.
- 11** The installation was part of the exhibition Ann Veronica Janssens. De Pont Museum, Tilburg, The Netherlands, 10.11.2018–31.03.2019.
- 12** Alas, I haven't been able to visit the painting in the National Gallery of Art in Washington while writing this essay but had to rely on reproductions. Nemerov's evocative discussion of the work is a welcome addition to my own observations. See Alexander Nemerov: "The Hushed Place: Richard Choi's Trampoline (2011)". In: Alexander Nemerov (Ed.): *Experience*. Chicago 2017, pp. 190-208.
- 13** Nemerov 2017 (see note 12), p. 204.
- 14** *Ibid.*
- 15** Griffero 2016 (see note 1), p. 103.
- 16** The dynamic surface of the meadow suggests that the woman is listening to the sound of grass and trees rustling in the wind. Yet Hopper imagined both woman and dog to be listening to the sound of a whippoorwill, a bird that in American local culture evokes sinister connotations as a thief of souls. It is also featured in Henry D. Thoreau's *Walden* as an indicator of the pending evening. For a compilation of various interpretations of the painting see Robert Torchia: "Edward Hopper/Cape Cod Evening/1939." In: *American Paintings, 1900-1945*, NGA Online Editions, 29 September 2016, <https://purl.org/nga/collection/artobject/61252> (accessed 17 January 2019).
- 17** Griffero 2016 (see note 1), p. 108.
- 18** *Ibid.*, p. 17.
- 19** These phrases provide intriguing examples of what Ellen Esrock has termed "transomatization". See Ellen Esrock: "Einführung as the breath of art: six modes of embodiment." In: *Cognitive Processing* 19/2 (2018), pp. 187-199. DOI 10.1007/s10339-017-0835-4.
- 20** Torchia 2016 (see note 16). Other interpretations focus on more specific contextual facts, such as the region's economic deterioration, the tense atmosphere of the Great Depression, or Hopper's problematic marriage.
- 21** Nemerov 2017 (see note 12), p. 207.
- 22** As cited in Griffero 2016 (see note 1), p. 12, note 9.
- 23** For an in-depth analysis of the spectatorship afforded by installation art see Anja Novak: *Ruimte voor beleving. Installatiekunst en toeschouwerschap*. Unpublished doctoral dissertation. Leiden University 2010. <https://www.yumpu.com/nl/document/view/13867629/ruimte-voor-beleving-universiteit-leiden>.
- 24** It may be argued that this affective involvement in turn develops out of what Schmitz calls the "primitive present". See Schmitz / Müller / Slaby 2011 (see note 8), p. 248-249. See also Griffero's analysis of the significance of the first impression in Griffero 2016 (see note 1), p. 30-31.
- 25** Mieke Bal: *Endless Andness. The Politics of Abstraction According to Ann Veronica Janssens*. London, New York 2013, p. 177-178, 180-181.
- 26** Böhme 2001 (see note 1), p. 139.
- 27** Liza Voetman: "Tasten, kijken, loslaten." Ann Veronica Janssens. Tilburg Oud-Noord (deel 2)." In: *Metropolis M*. https://www.metropolism.com/nl/reviews/36852_ann_veroni

ca_janssens_de_pont.

28 Mieke Bal confirms that Janssens' work can sometimes elicit anxiety. She also refers – via a text by Kaja Silverman – to Heidegger's conception of anxiety as an attunement to the indeterminate. Bal 2013 (see note 25), pp. 277-278. I follow her line of argumentation but will draw a slightly different conclusion.

29 Martin Heidegger: *Being and Time*. Translated by John Macquarrie / Edward Robinson. Oxford, Cambridge 2001 (11962). A concise yet thorough discussion of Heidegger's conception of moods is provided by Andreas Elpidorou / Lauren Freeman: "Affectivity in Heidegger I: Moods and Emotions in *Being and Time*." In: *Philosophy Compass* 10/10 (2015), pp. 661-671. DOI 10.1111/phc3.12236.

30 Elpidorou / Freeman 2015 (see note 29), p. 667.

31 *Ibid.*, p. 666.

32 *Ibid.*, p. 667.

33 Janssens' work in general is characterized by its remarkable ability to scrape clean the visitor's affectivity in order to open it up for new experiences. A moving image installation by the artist, which is almost unbearable to watch due to its high speed and fierce colors, is actually titled *Scrub*. For a discussion of this work see Bal 2013 (see note 25), pp. 223-230.

34 Bal 2013 (see note 25), p. 278.

35 Nemerov 2017 (see note 12), p. 202.

36 *Cape Cod Evening* complies with Lessing's famous concept of the "pregnant moment", which entails that works of visual art, due to their inability of depicting a chain of events, should depict not the climax of

an affect but rather a moment that triggers the viewer to imagine the unfolding of the affect in time. See Gotthold Ephraim Lessing: *Laokoon; or The Limits of Poetry and Painting*. Translated by William Ross. London 1836 (11766), p. 29-34.

37 Griffero 2016 (see note 1), p. 87.

38 Olafur Eliasson: "Seeing Yourself Sensing." In: Madeleine Grynsztejn et al.: *Olafur Eliasson*. London, New York 2002, pp. 124-127.

