

## Seeing through Sand. Reflections on Stimmung in Kashubia

*Southern Kashubia, characterised by its rural landscape, is mostly thought of in terms of its lakes and forests, although there is another actor that appears even more dominant on closer inspection: the sand. And once the sand has been perceived and has found its way into consciousness, something equally invisible and unconsidered shimmers through it, which resonates through the landscape together with the entities embedded in it: Stimmung. Based on empirical-posthumanist field studies, the article aims to discuss the connection between Stimmung and sand and to present three contrasting methods for revealing their mutuality: 1. the everyday practice of shaking out sand, 2. the reading of Stimmung and sand out of prosaic, poetic and ethnographic texts, and 3. the visualisation of sand and Stimmung using the point cloud metaphor. The article reflects on how sand and Stimmung can be conceptualised in a posthumanist way.*

On the forest road between Robaczkowo and Wiele, the inhabitants of the Southern Kashubian village of Chojny have erected a sign reading “Prosimy nie wkurzaj” (“Please don’t annoy us”), combined with a request to drive only 20 km/h instead of the prescribed 40 km/h (Fig. 1). Adjacent to an image depicting a car with a cloud of dust being crossed out, the phrase, “social action concerning movement on unpaved roads in the developed area of Chojny” is inscribed in small letters. In the Polish word *wkurzaj*, the middle four letters form the word *kurz* – dust. A passing motorist will quickly understand this play on words, especially in summer when it has not rained for weeks, which is increasingly the case in the wake of anthropogenic climate change. Passing cars stir up the sandy roads to such an extent that the air



Fig. 1 Annoying sand, August 2023, Foto: Oliwia Murawska

becomes opaque for a few seconds. The sign in Chojny represents what sand means for residents, for the air they breathe, their laundry, freshly cleaned windows and their quality of life – that is, their *Stimmung*.<sup>1</sup>

Chojny's sign thus represents how sand becomes visible, tangible and conceivable as a problem in everyday life. It refers equally to its dry, dusty, unruly matter interacting with motorised mobility and to debates concerning the asphaltting of field and forest roads, for which locally mined sand is used. *Wkurzaj* therefore reminds residents and passers-by of the regions' specific geological nature. With one example, we are made to consider Kashubia's future in the light of Anthropocene processes of both desiccation and a construction boom built on intensive extraction. The sign, in the process of slowing traffic, focuses attention on the relation between Southern Kashubian sand and the *Stimmung* it arouses.

Kashubia, located in northwestern Poland, is partially inhabited by an ethno-cultural community of about 500,000 Kashubs, an autochthonous Slavic people who settled in Pomerania as early as the 6th and 7th centuries. The basis of their identity is the Kashubian culture and language. In addition to Catholicism, an essential component of Kashubian identity, other identity markers include territorial ties and sedentary lifestyles.<sup>2</sup> The landscape and geology of rural Southern Kashubia is still marked by the end of the last ice age, 10,000 years ago. Glacial retreat left large sand masses, making agricultural cultivation difficult. Many farmers have switched to forestry or the service sector. Gravel mining is also prominent and has been systematically practiced since the 1970s to produce construction materials, including asphalt. Sand in Southern Kashubia is both a blessing and a curse.

Despite sand's many impacts, it is rarely noticed at first sight: looking *at* the landscape, we see gentle hills, lakes and pine forests. Only if we put ourselves in the mode of dwelling that follows Tim

- 1 The German word *Stimmung*, developed as a concept by Martin Heidegger, is often translated as *mood* or *attunement*.
- 2 On Kashubia and regional identity, cf. Cezary Obracht-Prondzyński: *The Kashubs Today. Culture – Language – Identity*. Gdańsk 2007; Monika Mazurek: *Język – przestrzeń – pochodzenie. Analiza tożsamości kaszubskiej*. Gdańsk 2010.

Ingold,<sup>3</sup> looking *through* the landscape, an initially inconspicuous actor pushes itself to the foreground: sand. Once sand is glimpsed, and finds its way into consciousness, something likewise invisible and often overlooked shimmers through, tuning the entire landscape along with the entities embedded in it: *Stimmung*. *Stimmung*, a German word coined by Heidegger as part of his existential analysis, condenses the multiple resonating meanings of English terms such as mood, humour, spirit, climate, atmosphere, harmony or vibe. *Stimmung* is also connected with the tuning of musical instruments; like instruments, entities can be attuned in different ways. Hence, *Stimmung*, as it is understood here, is a condition that reaches beyond emotion, beyond individual and beyond the human, as it describes a perichoretic ‘swinging through’.<sup>4</sup>

I argue that there is a connection between sand and *Stimmung*.<sup>5</sup> Both tend to elude notice, thought and words in their everydayness and omnipresence. Because sand and *Stimmung* correlate experientially and sensorially, it is possible to see and comprehend sand *through* *Stimmung* and *Stimmung through* sand. In this sense, *Stimmung* and sand form a kind of reversible figure that not only demands but also teaches multistable perception. Emphasised by the Anthropocene, as Krzywoszynska and Marchesi remark regarding soil, “it is necessary to develop new ways of perceiving and understanding [sand].” There is “a need to experiment with a variety of tools for making [sand] senseable – available to the senses and to sense-making of humans – in order to forge new attachments and

- 3 Tim Ingold: *The Perception of Environment. Essays on Livelihood, Dwelling and Skill*. London 2011.
- 4 In my recently published article, I operationalise *Stimmung* as an object and instrument of cultural-analytical research (also in contrast to emotion, atmosphere, affect and with a view to the translation problem of the German word). I also discuss the connection between senses and *Stimmung* on a methodological level and shed light on *Stimmung* in its posthuman dimension. Cf. Oliwia Murawska: *Der gestimmte Mensch. Impulse für eine empirisch-kulturwissenschaftliche Stimmungsforschung*. In: *Schweizerisches Archiv für Volkskunde* 120 (1), 2024, S. 73–98.
- 5 See also Oliwia Murawska: *Following the Sand. Transversal Pathways of an Attuned Matter in Kashubia*. In: *Ethnologia Europaea* 54 (1), 2024, S. 22–45.

explore other relationalities.”<sup>6</sup> In considering sand and Stimmung relationally, I address this imperative. Emphasising the conjunction “and” that connects them activates what Deleuze and Guattari call a thinking from the middle,<sup>7</sup> and with it, an ecological consciousness of the Anthropocene’s sand-laden environments and economies.

Drawing on empirical material collected in different epistemic fields – gravel mining, agriculture and written sources<sup>8</sup> – I explore contrastive methods for mutual visualisation of sand and Stimmung. My empirical posthumanist method<sup>9</sup> first corresponds to an everyday practice associated with sand: the *shaking out of sand*. The second is based on ideas of the literary theorist and philosopher Hans Ulrich Gumbrecht regarding the reading of Stimmung. With their help, I subject prosaic, poetic and ethnographic texts on Kashubia to a *sand- and Stimmung-centred re-reading*. The third method follows the laser scan which is used to create so called *point clouds* of spaces, common in geology, architecture and archaeology. The model of the point cloud serves the analysis of the interviews I conducted with gravel mine-workers. Finally, I reflect on how sand and Stimmung can be thought of in a posthumanist way.

### **Empirical Posthumanism: Methods, Materials and Research Ethics**

My empirical approach to fieldwork in Poland’s sandy agricultural lands of Southern Kashubia in the subregion Kościerski Powiat is at once post-humanist, post-dualist, post-anthropocentric and

- 6 Anna Krzywoszyńska, Greta Marchesi: Toward a Relational Materiality of Soils. In: *Environmental Humanities* 12 (1), 2020, S. 190–204, hier S. 196–198.
- 7 Gilles Deleuze, Félix Guattari: *A Thousand Plateaus*. Übers. Brian Massumi. Minneapolis 1987, S. 25.
- 8 The author translated all sources written in Polish and German, for which there was no official translation, as well as her field diary notes and interviews.
- 9 Oliwia Murawska: *Empirischer Posthumanismus*. Wir sind schon immer posthuman gewesen. In: *Zeitschrift für Empirische Kulturwissenschaft* 119 (2), 2023, S. 223–246. The empirical posthumanism encompasses ethnographic approaches that are decidedly posthumanist (such as developed by Anna Tsing or Nils Bubandt) as well as those arguing beyond the human (see Eduardo Kohn or Philippe Descola).

perspectivist. Responsive to the conditions of the Anthropocene, it entails a shift in perspective from the all-too-human to the more-than-human.<sup>10</sup> On the one hand, this orientation allows me to reflect on sand in its affective and human-decentring potential, and on the other, to become sensitive to *Stimmung* running transversally to all entities, dissolving dichotomies, causalities and hierarchies. For Heidegger, *Stimmung* “assails us. It comes neither from ‘outside’ nor from ‘inside,’ but arises out of Being-in-the-world, as a way of such Being”.<sup>11</sup> In this sense, *Stimmung* harmonises with a postdualist and posthumanist approach: as *Stimmung* has no specific location, it integrates all entities – human and nonhuman – in an egalitarian way. As a mode of being in the world, *Stimmung* is not reserved for humans alone,<sup>12</sup> but can be seen as a capacity and constitution of all entities, and therefore also of sand. As *Stimmung* describes the correspondence of entities in their specific environment, it can be a useful tool for the environmental humanities. This is especially the case in view of the current debates on the Anthropocene, as *Stimmung* always has an affective and non-representative dimension and invites us to overcome dualistic perspectives.<sup>13</sup>

To grasp my own interwovenness with sand, the proverbial grain of sand in my eye<sup>14</sup> was necessary. Although sand as interrelating with *Stimmung* eluded my reflection until a concrete incident (to be discussed later), it had always been part of my tacit knowledge built up during my childhood in Kashubia. A prerequisite for noticing sand and *Stimmung* as research objects was a *dwelling perspective*,<sup>15</sup> which enables empathy with the landscape along with its materials

10 Ebd.; Francesca Ferrando: *Philosophical Posthumanism*. London 2019.

11 Martin Heidegger: *Being and Time* (1927). Übers. John Macquarrie, Edward Robinson. Oxford UK, Cambridge USA 1995, S. 176.

12 Ebd., Murawska (wie Anm. 4).

13 Although the affective dimensions of environmental transformations in the Anthropocene are emphasised here, it is important to keep in mind that these also have economic, political and social consequences, cf. Vince Beiser: *The World in a Grain: The Story of Sand and How It Transformed Civilization*. London 2018.

14 Godfrey Baldacchino: *Re-placing Materiality. A Western Anthropology of Sand*. In: *Annals of Tourism Research* 37 (3), 2010, S. 763–778, hier S. 765.

15 Ingold (wie Anm. 3), S. 185.

and *Stimmung* – the *indwelling*<sup>16</sup>– in place. A dwelling perspective is *per se* postanthropocentric and postdualistic,<sup>17</sup> as it considers the entanglements of human and nonhuman entities and their emplacement in specific environments. Furthermore, it correlates with the *auto-ethnographic approach* of recognising sand, engaging with its expressivity, its multiple ways of appearing, the *Stimmung* it arouses and the complexity of sand experiences. Auto-ethnography corresponds with posthumanism insofar as it helps to bridge supposed gaps between the nonhuman actor ‘sand’ and the human researcher, and to bring up the *Stimmung* of the researcher into their field, and the *Stimmung* of the field into the researcher.

In this way, my fieldwork offered a *sensory* and *Stimmung-centred ethnography*;<sup>18</sup> a version of ethnographic particularism. With my whole body, I engaged with sand to stimulate a reflection on what sand does and the *Stimmung* it evokes. Through conscious sensory perception of the field, the sand began to affect me and put me in a mode in which I became even more sensitive to the *Stimmung* aroused by it. Reflecting on *Stimmung* in the field caused my bodily experiences of the sandy environment to intensify. Since there is no adequate mode of access by which all the qualities of sand, whether granular or composite, in flight or sedimented, can be exhaustively explored, the researcher has no choice but to tune into it anyway, feeling the power of a nonhuman entity like sand<sup>19</sup> and experiencing the *Stimmung* that resonates transversely through all entities. Following the dry sand meant aligning my body with it, observing the assemblages it produced and seeking its traces in written sources.

My empirical material, collected between 2020 and 2023, includes observations and informal conversations recorded in field diaries as well as interviews conducted with farmers and gravel mine-workers. The goal of these conversations was to understand how sand

16 Michael Polanyi: *The Tacit Dimension*. London 1966, S. 16–18.

17 Ingold (wie Anm. 3), S. 186–187.

18 Sarah Pink: *Doing Sensory Ethnography*. 2. Aufl. Los Angeles 2015; Murawska (wie Anm. 9); Oliwia Murawska: *Kashubian Lake Calling: The Posthuman as Care and Stimmung*. In: *Ethnologia Fennica* 47 (2), 2020 (= *Posthumanism and Ethnology*), S. 77–102.

19 Timothy Morton: *Being Ecological*. Cambridge, Massachusetts 2018, S. 57–133.

guides people's thoughts and how *Stimmung* underlies their experiences with sand. Since sand, in its omnipresence, eludes direct notice and conscious thought, I chose to primarily speak with people who work directly with sand and perceive its presence. The substance of sand, which mostly imposes itself in Southern Kashubia, in its dry and dusty quality, is in this sense epistemology – a way of explicit and tacit knowing. Admittedly, an empirical-posthumanist approach carries ethical implications, including reflection on the responsibilities arising from the Anthropocene.<sup>20</sup> Since sand pushes into view from below and directs the senses to what is dirty, dusty and dry, *Stimmung* in the light of anthropogenic climate change is unsettling. Confronting it provokes a reterrestrialization<sup>21</sup> requiring both sensory and affective engagement with Anthropocene processes.<sup>22</sup>

Following an 'ethics of affirmation' reflecting the complexities of life in terms of care for both human and non-human entities,<sup>23</sup> my account of Southern Kashubia's sand and *Stimmung* encompasses gravel workers, farmers, poets and ethnographers confronted with sand, taking Kashubia's gravel and light, dusty, airborne sand and sediment equally seriously as knowledge co-producers. Although sand, sandy soil and dust are different substances from a geological and soil science point of view, I do not make such a distinction but rather orientate myself using empirical material and emic categories. Neither my interviewees nor the authors of the ethnographic, poetic and prose texts I analysed considered the geological or chemical composition of sand, but rather focused on the ways in which their 'sandy' environment is perceived and experienced. From a phenomenological point

- 20 Jasmine B. Ulmer: Posthumanism as Research Methodology. Inquiry in the Anthropocene. In: *International Journal of Qualitative Studies in Education* 30 (9), 2017, S. 832–848.
- 21 Bruno Latour: *Facing Gaïa. Eight Lectures on the New Climatic Regime* (2015). Übers. Catherine Porter. Cambridge, UK, Medford, MA 2017.
- 22 It is worth mentioning that most of studies on sand in the context of environmental humanities and anthropology are "wet" and focus on sand in connection with the element of water, the Southern Kashubian example in contrast approaches sand as dry and dusty matter, both grounded and suspended in air.
- 23 Rosi Braidotti: Die neuen Humanities in einer posthumanen Perspektive. In: Torsten Cress, Oliwia Murawska, Annika Schlitte (Hg.): *Posthuman? Neue Perspektiven auf Natur/Kultur*. Paderborn 2023, S. 111–135, hier S. 117.

of view, all the admittedly different substances and aggregate states of ‘Kashubian sand’ allow certain perceptions and experiences of the Kashubian environment and evoke certain affective states that can be described with the concept of *Stimmung*. Following Vanessa Agard-Jones, I consider sand as “a repository both of feeling and of experience, of affect and of history”.<sup>24</sup> Therefore, I tried to engage empathically with sand-tuned humans and Kashubia’s increasingly dry, scarce and displaced sand. Following a posthumanist perspectivism,<sup>25</sup> I attempt not only to speak *about, of or for* the more-than-human actors, but *with, by, through* and *as* them.<sup>26</sup> The very effort of changing perspectives attunes one to the entities encountered in the field. Furthermore, I tried to take in an ethnographic optic that aims not to look *at* the objects located in the field, but to see the field *through* them with a deep gaze to recognise their interconnections.

## Two strangely connected substances

In an agricultural context, Kashubian sand does not inspire optimism. This was mentioned by one of the first ethnographers of the region, Izydor Gulgowski (1874–1925),<sup>27</sup> who wrote, “The area around Lake Weitsee that is being considered here consists almost exclusively of arid sand on which even the pine plantations thrive with difficulty, and large areas lie undeveloped and unused.”<sup>28</sup> Although these words give an idea of the extent to which sand shapes the human and nonhuman existences embedded in the Southern Kashubian landscape, it was not at first an explicit subject of ethnographic research on Kashubia. This may be due to the strangeness of sand’s nomadic, volatile and unruly

24 Vanessa Agard-Jones: *What the Sands Remember*. In: *GLQ* 18 (2–3), 2012, S. 325–346, hier S. 325.

25 Ferrando (wie Anm. 10), S. 150–152.

26 Catherine Adams, Terry Lynn Thompson: *Researching a Posthuman World. Interviews with Digital Objects*. London 2016, S. 19; Ulmer (wie Anm. 20), S. 841.

27 *On Early Ethnography in Kashubia*: Anna Kwaśniewska: *Badania etnologiczne na Kaszubach i Pomorzu Wschodnim w 19 i 20 wieku. Ludzie, instytucje, osiągnięcia naukowe*. Gdańsk 2009.

28 Ernst Seefried-Gulgowski: *Von einem unbekanntem Volke in Deutschland. Ein Beitrag zur Volks- und Landeskunde der Kaschubei*. Berlin 1911, S. 77, Übers. O.M.

matter, which to this day thwarts the cultivation plans of farmers. A farmer told me, “These are flying sands. If it doesn’t rain, here with us, but it blows, then it’s dusty, then you have a sandstorm right away [laughs]. It’s not heavy soil, it’s light soil, sixth category [...]. The cultivation is difficult.”<sup>29</sup>

Over a century ago, Gulgowski used a humorous anecdote to describe these sandy sensitivities:

Stirring up the soil when sowing potatoes and ploughing again would loosen the sand, which is in itself too loose. A dry wind would carry the sand away with the seed onto the neighbouring plot. Therefore, it could happen to some, like that farmer who had sown turnips and harvested buckwheat.<sup>30</sup>

The sandy soils “have always been arduous for the Kashubs”, an interviewee tells me, “All the sand, the farmers could not get crops, could hardly harvest grain. [...] They have always struggled with it. They are struggling to this day.”<sup>31</sup> This circumstance is compounded by the specific Kashubian climate: “I remember years when there were such droughts that the oats sown grew like grass in Tibet.”<sup>32</sup> More recently, the arid sand has been joined by droughts and storms caused by anthropogenic climate change, making agricultural cultivation almost impossible. The sand lying in the air and melting underfoot articulates how Anthropocene processes advance into consciousness and arouse anxiety.

While sand pushes itself into consciousness in its extremes, it is not taken seriously as a topic and is hard to articulate in its vagueness<sup>33</sup>, as illustrated in an interview with a gravel pit director:

29 D. Interview with gravel mineworker and farmer.

30 Seefried-Gulgowski (wie Anm. 28), S. 78–79.

31 B. Interview with local.

32 C. Interview with geologist.

33 Sand is a vague term: when we try to define it, it is not possible to specify a concrete number of grains that sand must at least consist of. The term sand implies that it remains sand even if a grain of sand is removed, but what happens if no grain of sand remains? What is described here is known as the Sorites or heap paradox. Cf. Timothy Morton: *Elementality*. In: Jeffrey Jerome Cohen, Lowell Duckert (Hg.): *Elemental Ecocriticism. Thinking with Earth, Air, Water, and Fire*. Minneapolis, London 2015, S. 271–285, hier S. 275.

*I don't know if it is the soil. It's typically... the people and the place, somewhat. The environment, more so. Not typically the sand. That you actually like to work in the sand. I wouldn't say so much... You can work well in it. It's not too arduous. I wouldn't really want to work with clay or anything like that. If it rains, you're going to have mud, swamp. Moreover, sand is easier to work with. But... maybe I'm not even aware of it... Maybe it's all because of the sand [laughs]... Another half-hour of conversation and I'll realize, damn it: it's all because of sand.*<sup>34</sup>

Asked about the sand, the interlocutor first told me about his social and spatial state-of-mind (*Befindlichkeit*), which brings to the fore the connection between sand and Stimmung: for what we indicate ontologically by the term *state-of-mind* is ontically the most familiar and everyday sort of thing, namely our Stimmung or Being-attuned.<sup>35</sup> Like sand, Stimmung is omnipresent, but eludes words as an 'I don't know if...', and is for the most part "left unheeded as supposedly the most indifferent and fleeting [affect]."<sup>36</sup> Moreover, it usually lifts itself into our consciousness only in its extremes.<sup>37</sup>

A juxtaposition reveals the structural similarity of sand and Stimmung, which consists in the fact that both are visible, invisible and "unthought known"<sup>38</sup> matters. It is worth mentioning that Gul-gowski not only alludes to sand in his ethnography (without considering it further), but also to the category of Stimmung. He describes the landscape as a powerful "Stimmungsbild" and in this way allows its Stimmung to take effect on the ontic level. In contrast, I ask on the ontological level what Stimmung is and to what extent this category can contribute to an understanding of the sandy Southern Kashubian landscape.<sup>39</sup> Thus, only rarely do sand and Stimmung form the centre

34 A. Interview with head of gravel mine.

35 Heidegger (wie Anm. 11), S. 172.

36 Ebd., S. 173.

37 Martin Heidegger: Contributions to Philosophy. Übers. Richard Rojcewicz, Daniela Vallega-Neu. Bloomington, Indiana 2012, S. 90–91, S. 102.

38 Morton (wie Anm. 11), S. 272.

39 Murawska (wie Anm. 5).

of thought and attention. Instead, they come to the fore at their limits: sand in its unruliness, Stimmung in the moment of tipping. The extremes of sand and Stimmung can also correlate, as the vignette on Chojny illustrates: as the sand is whirled up by cars and rises into the air, anger rises and brings the Stimmung of the residents to a tipping point. The same basis of connection between sand and Stimmung, but more subtle, emerges in the interview above. When asked about sand, the interviewee responds with “I don’t know if it is the soil” but ends his stream-of-consciousness-like explanation with the words “it’s all because of sand”. Amid this narrative, a change of aspect<sup>40</sup> takes place, insofar as the interviewee unexpectedly recognises the significance of the sand that had previously remained unconsidered to him: “But... maybe I’m not even aware of it...” Sand and Stimmung thus form a kind of reversible figure in the narrative that allows for a mutual visual but also sensory and tactile experience. As a reversible figure, sand and Stimmung provoke a multistable perception, evoking unpredictable, unavoidable and spontaneous changes in perception: sand stimulates the recognition of state-of-mind, that is, Stimmung, and the state-of-mind/Stimmung stimulates the recognition of sand.

### Visualising Sand and Stimmung

Keeping sand-Stimmung in mind as a reversible figure, let us assume that sand stimulates the consideration of methods that make Stimmung visible, and Stimmung stimulates methods that make sand visible. The couplet, sand-Stimmung, become visible and knowable in a variety of ways. Below I describe my experience of shaking out sand and move to that of reading sand and Stimmung. I conclude by exploring these processes through the metaphor of the point cloud.

40 Concerning the change of aspect, Wittgenstein writes, “The expression of a change of aspect is the expression of a *new* perception and at the same time of the perception’s being unchanged.” Cf. Ludwig Wittgenstein: *Philosophische Untersuchungen* (1958). *Philosophical Investigations*. 2. Aufl. Übers. G.E.M. Anscombe. Oxford/ Maiden, Massachusetts 1999, S. 196.

### *Shaking out the Carpet*

It is a hot August day. Driving through the sparsely populated areas of Southern Kashubia, I suddenly notice a veil of sand rising from the forest and field paths. In the *light of the afternoon sun flickering* between the pine trees, the sand begins to affect me and unexpectedly awakens long-faded childhood memories that *lead me to my grandparent's Kashubian summerhouse*. In my mind's eye I see my parents, at the end of our numerous holidays spent there, carrying out the straw mats that covered the floor of the house to *shake out and sweep away* the sand accumulated underneath during our stay. The sand seemed to have stored up our holiday time, which presented itself again to my memory on this August day.<sup>41</sup>

This field diary entry marks the threshold at which the sand tips from the ontically known and invisible to the ontologically unthought and visible. From that moment on, the sand, hitherto unseen and unconsidered by me, moved increasingly into my field of vision. I noticed how it crept vagrantly into all conceivable recesses of my body and clothing; how, slipping under my feet, it altered my gait; how its crunching sound accompanied each of my steps; how, after a rain, it filled the air with a sweet-tart smell, and how it tuned me in various ways. Possibly it was the other way around and sand had cast an eye on me. Following Rombach, human seeing is a response, a manifestation of entry into the gaze of things themselves.<sup>42</sup> Regardless of causality, my field diary entry thematises the proverbial “grain of sand in the eye,” or “eye in the grain of sand,” necessary to recognition.

Recognising the presence of such a grain of sand can be understood as an ‘attuning intrusion’ (*stimmender Einfall*).<sup>43</sup> Prefigured by Stimmung, it is preceded by tacit knowledge.<sup>44</sup> Just as Stimmung precedes conscious cognitive tuning toward sand, it is the sand filling the air, and out of place, that stimulates the return of childhood

41 Field diary, August 2020.

42 Heinrich Rombach: *Strukturanthropologie*. “Der menschliche Mensch”. 3. Aufl. Freiburg im Breisgau 2012, S. 185.

43 Heidegger (wie Anm. 37).

44 Polanyi (wie Anm. 16).

memories.<sup>45</sup> In their equiprimordially, these intertwined processes elude causal linear thinking and instead correspond to the logic of intensity. Just as *Stimmung* reinforces the affective power of sand, the affective power of sand reinforces *Stimmung*. Moreover, in the scene described, several changes of aspect take place. The first, the moment when the sand becomes visible, arouses a *Stimmung* that brings the ethnographer back to the past. The second occurs in the memory content itself when the ethnographer sees before her inner eye the carpet that, in the process of shaking out, reveals the sand carried into it and thus, the holiday time and *Stimmung* stored within.

The correspondence of sand and *Stimmung* emerges so clearly here due to the liminality of the scene, where sand moves as a veil between the elements of air and earth. The flickering light signifies the alternation of day and night, brightness and darkness, light and shadow. Tritthart speaks of a “magic of the shadow”:

A special *Stimmung* conveys, for example, the dusk, the entrance into the own shadow of the earth. [...] The shadows, which previously could still be assigned to the illuminated object, then seem strangely dissolved. What is seen becomes diffuse and ambiguities arise. The atmospheric space unfolds increasingly with the shadows, which weakens the visual image of spatial boundaries and strengthens the spatial imagination. At the threshold of brightness to darkness, a change takes place in the person that decisively shapes their perception of space.<sup>46</sup>

Flickering light and elemental mixtures tune the space and allow a peculiar depth to emerge. In this way, they permit a moody, flickering recognition of sand and *Stimmung*: “It is precisely when we see the ‘world’ unsteadily and fitfully in accordance with our moods, that the ready-to-hand shows itself in its specific worldhood, which is never

45 Since the “existentially basic character” of *Stimmung* “lies in *bringing one back to something*”. Heidegger (wie Anm. 11), S. 176, S. 390.

46 Martina Tritthart: Der negative Raum oder die andere Seite des Lichts. Maria Nordman und Nan Hoover: Wahrnehmung Raum Kunst Architektur. In: All-over. Magazin für Kunst und Ästhetik 5, 2013, S. 14–25, hier S. 14, S. 18, Übers. O.M.

the same from day to day.”<sup>47</sup> Sand and Stimmung come to the fore, it can be concluded, when “continuous seeing” is replaced by a sudden “dawning”: simple seeing is exchanged for a *deep*, three-dimensional and contemplative visual experience.<sup>48</sup>

### *Reading Stimmung through Sand and Sand through Stimmung*

Assuming that it is possible to recognise Stimmung through sand and sand through Stimmung – and thus to rethink the Southern Kashubian landscape – prose, poetry and ethnographic texts regarding Kashubia may be subjected to a sand- and Stimmung-centred re-reading. Gumbrecht, whose ideas I follow here, also assumes that focusing on Stimmung allows us to experience texts in a more intense and intimate way.<sup>49</sup> Reading Stimmung through sand and sand through Stimmung means discovering sand and Stimmung in texts, engaging effectively with them, pointing to them, exposing their potential and promoting their mutual encounter. Because sand and Stimmung are not only *overlooked* but also *overread* (in the sense of ignored as an actor in stories), it is important to trace sand- and Stimmung-laden words, tiny but powerful details in the reading.<sup>50</sup>

To read the Kashubian heroic epic *Life and Adventures of Remus* (2008 [1939]) by Aleksander Majkowski (1876–1938) in this way, subtly interspersed sand comes to the fore. We can recognise a correlation between sand and the landscape Stimmung resonating through the narration, on the one hand, and the state of mind of Remus, the story’s tragic hero, on the other, who is obviously reminiscent of Don Quixote and Parzival. As an adolescent, Remus, who grew up in a peasant milieu, sets out on a journey with a cart loaded with books to save Kashubia from disappearing. The motif of the shimmering, glistening white sand is central, not least because in a key scene of the story Remus finds in it the bones of his princely ancestors as well as the sword that is to be used to fulfil his quest.

47 In the German original, the words “stimmungsmäßig flackernd” (“moody flickering”) are used to describe the way of seeing that Heidegger addresses. Heidegger (wie Anm. 11), S. 177.

48 Wittgenstein (wie Anm. 40), S. 194.

49 Hans Ulrich Gumbrecht: *Atmosphere, Mood, Stimmung. On a Hidden Potential of Literature*. Übers. Erik Butler. Stanford 2012, S. 13.

50 Ebd., S. 17–20.

The sand leads Remus back to his knightly origins and repeatedly confronts him with his peasant caste and his arduous journey, symbolised by the cart he pushes over sandy paths.<sup>51</sup> “Who are you, poor wanderer?”, he asks himself and laments, “You drive all your possessions on a wheel over white sandy paths, nor has the Lord God given you a beautiful appearance, and your language is laughable.”<sup>52</sup> Remus wanders through Kashubia building his plans on sand.

The poetry of Swedish author Karl Bolay, titled *Journey to Kashubia* (1982), written during a two-week trip to Kashubia in 1979, allows us to visualise the Kashubian landscape *Stimmung*. In *Islands of Silence*, the Kashubian sand flares up alongside the landscape: “Without luggage wander / into the grassy paths / of Kashubia / There stars sing / over the waters / sandy paths warm / the bare feet”.<sup>53</sup> Here Bolay condenses a sandy experience. Just as the wanderer inscribes himself in the sand with his feet – thus becoming part of the *Stimmung* prevailing in Kashubia – sand and the *Stimmung* inscribe themselves in the wanderer’s body. Perhaps it was Bolay’s outside perspective that allowed him to tune into the affirmative aesthetic and seductive powers of Kashubian sand.

The aforementioned ethnographer, Izydor Gulgowski, who settled around 1898 in a Southern Kashubian village – aptly named Sand Village (*Sanddorf*) – also tunes himself and his reader to the landscape. At the beginning of his treatise on Kashubia, he remarks:

The southern part of Kashubia – the source of the present work – is the most unknown. Yet I must emphasize here that it is the most peculiar landscape. [...] It is a powerful *Stimmungsbild* with austere, melancholic undertone. The eye wanders unhindered over the wide heaths with the dark lakes. The pine forests on the horizon are mostly immersed in a fine blue haze.<sup>54</sup>

51 It is worth noting that in a central scene Remus walks the path towards Wiele mentioned in the vignette.

52 Aleksander Majkowski: *Life and Adventures of Remus* (1939). Übers. Blanche Krbeček, Katarzyna Gawlik-Luiken. Gdańsk 2008, S. 386.

53 Karl H. Bolay: *Reise in die Kaschubei. Gedichte*. Bovenden 1982, S. 8, Übers. O.M.

54 Seefried-Gulgowski (wie Anm. 28), S. 36.

Tuned by the landscape, Gulgowski glimpses the sand *through* the vast heaths, dark lakes, pine forests and fine blue haze: “And then there are areas of deepest solitude, where one walks for hours on *sandy paths*, between small, stunted pines, between whole fields of juniper groves. The landscape is undulating, with dark peat bogs in the *sand basins*. Here the great silence reigns.”<sup>55</sup> Gradually, the change of aspect takes place, from landscape Stimmung to sand, which reveals itself to Gulgowski in its power and beauty: “The shores are often bordered by *bright strips of sand*. When, toward evening, the sun rests on them with its rosy veil, the *yellow masses of sand* seem radiated with an inner blaze of fire.”<sup>56</sup> It is also noteworthy here that the scene is bathed in evening light, which promotes a flickering gaze and thus a dawning of the sand.

A Stimmung-sand reversible figure is likewise submitted in the memoirs of the German ethnographer Reinhard Knopf. In the 1930s, he stayed illegally in Kashubia, which belonged to the Polish territory, to collect empirical material for the project of the *Atlas der Deutschen Volkskunde*. He writes, “As I was walking along a sandy forest path next to my bicycle [...], a Polish gendarme constable came toward me, also pushing his bicycle next to him and stomping through the sand in the heat with his heavy boots.”<sup>57</sup> To avoid arousing suspicion, Knopf asks him for directions in Polish. The constable, wiping the sweat from his face with a cloth, gave him the information. Then he began to rant in German “at the ghastly sand road with which I [Knopf] agreed wholeheartedly.”<sup>58</sup> In the charged Stimmung in which two parties potentially hostile to each other meet, the sand unexpectedly comes to the fore and defuses it. Both sand and Stimmung allow an affective as well as physical reenactment of the scene.

It appears that these texts recognise sand and Stimmung through processes of mobility, just as it was described in the opening vignette. Furthermore, the texts show that Stimmung and sand

55 Ebd.

56 Ebd., S. 38.

57 Klaus Beitel (Hg.): *Atlas der deutschen Volkskunde: Kleine Geschichten eines großen Forschungsunternehmens*. Aus den “Erinnerungen eines Westpreußen” (1968) von Reinhold Knopf und aus dem Nachlaßarchiv von Richard Beitel. Würzburg 1990. S. 91.

58 Ebd.

alternately come to the fore in the reading process, bringing about “experiences of presence”.<sup>59</sup> They inscribe themselves at different levels of text production and reception: in the authors’ concrete experience of sand and Stimmung, in the experience of the lyrical self, and in the perspective- and Stimmung-dependent moment of reading. Therefore, a sand- and Stimmung-centred reading of Kashubian texts allows for a different and new recognition of Kashubian worlds, because just as the sand poured into words captures the prevailing landscape Stimmung in Southern Kashubia, so too does the prevailing landscape Stimmung in Southern Kashubia being poured into words allows sand to be gathered.

### *Stimmung and Sand as Point Clouds*

Moving from memories of sandy carpets and textual renderings of Southern Kashubia’s sand-laden landscapes, the Stimmung engendered in Kashubia’s recent turn to gravel mining remains to be unearthed and made consciously perceptible. To make the invisible visible and conceivable, we may try in our minds to scan the Southern Kashubian landscape with a terrestrial laser scan. This imaging technique, mostly used in geology, architecture or archaeology, takes distance measurements and is used to create three-dimensional models of spaces and landscapes. The space is not only captured as positive space based on individual representative points or objects, but with the help of a large number of points, the negative space,<sup>60</sup> such as shadows, is also mapped. Taken together, the points create a point cloud,<sup>61</sup> which allows “another, deeper view” of the landscape in that

59 Gumbrecht (wie Anm. 49), S. 7.

60 Regarding the negative space, Arnheim writes, “‘negative space’ refers to the opposite of solid objects. It describes the spaces left open around the objects and the empty hollows within them.” Rudolf Arnheim: *To the Rescue of Art. Twenty-six Essays*. Berkeley, California 1992, S. 92.

61 A point cloud can be explained with the help of a laser pointer with which an exact point can be illuminated in a straight line. If it is known where in space the laser pointer is located, it is also possible to determine where the illuminated point is located. The laser beam makes it possible to calculate the exact position of a point in space in relation to the laser pointer. According to this principle, the laser scan measures millions of points simultaneously, which together form a point cloud.

its composition becomes holistically visible. As a representational tactic, the point cloud creates “a permeable space, a positive space that seems to be permeated by negative space”.<sup>62</sup> By transposing ideas from one domain to another, a metaphor – here, the point cloud – offers a dynamic analytical tool for generating new knowledge and insights,<sup>63</sup> allowing connections to be seen and offering ways to creatively interpret the world.

With the help of field observations and interviews with gravel mine workers, the aim is to imagine the Southern Kashubian landscape as a metaphoric point cloud in order to envision not only its morphology and physiology shaped by the existing sand, but also the immeasurable auratic qualities that the mined sand gives it and the *Stimmung* it awakens. A few metres below the agricultural landscape, and difficult to cultivate, sand as a resource slumbers underground in Kashubia’s excavatable strata, offering a source for work and livelihood. Sand, which denies its gift in cultivation, releases what is denied in mining, and causes tempers to flare. Residents involved in farming and gravel mining recount: “Regarding the soil, no, there we have no profit, because it is a bad soil class, the sixth. But there is something elsewhere, only deeper.” “Maybe we are lucky to have soil like this because it is not suitable for cultivation, but we treat this like – damn it – Kashubian gold. One can say that, one can say that. Because profit comes from that.”<sup>64</sup> The affectivity expressed in words such as “but there is something,” “lucky” or “damn” is based on a *Stimmung* aroused by sand. From an ontological point of view, it precedes emotion and only becomes recognisable as such, in this case as hope or joy, in the first place.<sup>65</sup> In the gravel mine, raw material is extracted in different quantities. Fine sand, which makes up 70 to 80 percent, therefore has a relatively low price. There are more precious and rarer raw materials to mine in the form of fine to coarse gravel as well as crushed

62 Kathrin Aste: *Seeing through Clouds*. In: Kathrin Aste, Frank Ludin (Hg.): *Information & Formation. About Landscape, Architecture and Cities*. Zürich 2023, S. 94–96, hier S. 94.

63 Nigel Cooper: *Speaking and Listening to Nature. Ethics within Ecology*. In: *Biodiversity and Conservation* 9, 2000, S. 009–1027, hier S. 1013.

64 D. Interview with gravel mineworker and farmer.

65 Heidegger (wie Anm. 11), S. 177.

stones. It is these raw materials that are used to produce building materials, such as concrete, paving stones or asphalt.<sup>66</sup>

Mining, however, comes at a price, insofar as it means radical intervention in the environment. I was told, “You can’t deny that there is a need, but it’s not something that renews itself. There is less and less of it in the soil.”<sup>67</sup> Not only is raw material becoming scarcer, but entire forests must also yield to mining. The fact that they are reforested after the work is complete merely alleviates the unease surrounded them: “Sometimes my heart hurts when I see this intervention; but then I see the newly reforested areas, the little trees, and they give me some comfort.”<sup>68</sup> One consoles oneself with the argument that clearing is carried out in already ‘artificial,’ or ‘post-agricultural,’ forests, which will be free for cutting after 100 years. This practice illustrates the concept of ‘recultivation,’ the attempt to restore a condition that has already been created by man. The head of the gravel mine told me: “However, where we dig and extract the sand [...] recultivation is carried out immediately, that is, we replant the forest and return the conditions to their original state. Really, only the level changes. Because, if you skim something and fill it up again, there is naturally a hole, and we plant the forest there.”<sup>69</sup> “Original state” means the restoration of a cultural landscape. While forestation is culturalised, gravel mining qua sand deposits is naturalised, as it is understood as a ‘natural’ part of the landscape. A gravel miner who also farms explained, “Therefore, I think this belongs here. For natural reasons. Because this matter is here.”<sup>70</sup>

Although sand and people are conceptualised in gravel miners’ discussions as a natural-cultural community of fate – and interventions are legitimised in this way – negative spaces remain. Taking the form of “holes” and sinking “levels”, they are reproachfully raised into consciousness to create a kind of moody vacuum. I was told by a geologist, “However, it is clear... you won’t be able to recultivate the site

66 Although sand is the focus of gravel mining, it is precisely in its omnipresence that it becomes invisible, as the analysis of the interview passage from the conversation with the head of the gravel mine shows.

67 A. Interview with head of gravel mine.

68 Ebd.

69 Ebd.

70 D. Interview with gravel mineworker and farmer.

as it was before. Unfortunately, the depression remains. Plantings are carried out and they will be like post-agricultural plantings; the pine, the birch, sometimes a very diverse landscape emerges. But it is not like it was.”<sup>71</sup> These statements capture the swinging moods and contradictory qualities of the sand experience of those working in gravel mining: “There are recultivated areas. But there are these subsidences.”<sup>72</sup> Missing sand is not gone but stands out. In the imagined point cloud, missing sand becomes an active generator of visual energy<sup>73</sup> as well as sensory and volumetric energy, counteracting the forces of the recultivated landscape. Begin agential entities, both the existing and the missing sand are responsible for the *Stimmung* of joy over the labour and profit that gravel extraction yields, intermingled with relief over the possibility of recultivation and lingering fear about the landscape’s destruction.

For Braidotti, such affective oscillations are an expression of our “posthuman condition” in the Anthropocene:

The posthuman condition makes for swinging moods, which alternate moments of euphoria at the thought of the astonishing technological advances “we” are accomplishing, to periods of anxiety in view of the exceedingly high price “we” – both human and non-humans – are paying for these transformations. We are placed in the position of having to contemplate both unlimited technological advances and the acceleration of the death of endless species and earthly resources. No wonder our mental health is taking a beating and depressions are a generalized feature of our age [...].<sup>74</sup>

If we take Braidotti’s idea further in terms of sand mining, we see that Anthropocene processes manifest themselves less in political consciousness or at an intellectual level than in ecological consciousness (as Timothy Morton has it in mind), and at the level of affect, tacit knowledge and *Stimmung*. The posthuman condition in which we find ourselves tuned seizes the employees of the gravel mine equally

71 C. Interview with geologist.

72 Ebd.

73 Arnheim (wie Anm. 60), S. 96.

74 Braidotti (wie Anm. 23), S. 120.

in their joy at the possibilities of mining the “Kashubian gold” and their despair about its exhaustion and the irreversible interventions that accompany it. The mined sand is gone and yet not gone. When we imagine the mined landscape in terms of a point cloud, sand is both displaced and becomes visible. Insofar as it only means a change of Stimmung, sand’s supposed absence is just as effective as its presence. Where sand is gone, new habitats arise, and new trees grow. Or: asphalted sand roads are created, which make people fearful as the higher driving speed increases the risk of accidents but also make people optimistic because they ensure that help reaches those in need more quickly. Kashubia’s sand tunes people to be euphoric because it exists and gives, and pessimistic because it exists and gives only once. This does not mean that there are only these two affective opposites that the sand triggers, but that the Stimmung it awakens is only perceptible in its extremes.

### **Conclusion: Reflections on Sand *and* Stimmung**

The mutual visualisation of sand and Stimmung in Kashubia makes possible an increasing engagement with something that at first glance does not necessarily go together. Thus, the methodological level of investigation addressing the modes of appearance of sand and Stimmung can be put aside in favour of the ontological question regarding the essential relation of sand and Stimmung. This is a necessary step, insofar as statements about the modes of appearance of sand and Stimmung can only say little about the essence of their specific connection: “Appearance and essence are like two different ‘sides’ of a Möbius strip”; they are inextricably linked and yet never identical.<sup>75</sup> Inevitably, the three proposed methods of visualisation have produced dualisms – for instance, in the form of the sand-Stimmung reversible figure, of negative and positive spaces, of fore- and background, of euphoria and pessimism – that can now be overcome by ontological reflection on sand and Stimmung conducted in a posthumanist spirit. This does not mean, however, that the contrasts produced are in contradiction with posthumanist and thus, postdualist investigation. On the contrary, it is necessary to get a sense of the intra-activity,

75 Morton (wie Anm. 19), S. 107.

relationality and depth of the sand-Stimmung connection to take a different view of Southern Kashubia: “But the change produces a surprise not produced by the recognition. If you search in a figure (1) for another figure (2), and then find it, you see (1) in a new way. Not only can you give a new kind of description of it, but noticing the second figure was a new visual experience.”<sup>76</sup>

The forefathers of posthumanist thinking, Deleuze and Guattari, also offer reassurance with regard to the inevitable production of dualisms on a methodological level, *through* which we have to pass in order to arrive at rhizomatic and thus monistic thinking:

We invoke one dualism only in order to challenge another. We employ a dualism of models only in order to arrive at a process that challenges all models. Each time, mental correctives are necessary to undo the dualisms we had no wish to construct but through which we pass.<sup>77</sup>

To consider sand *through* Stimmung and Stimmung *through* sand is fruitful because both objects are complementary to each other. Stimmung universalises and homogenises, addressing the affective dimension by resonating transversally through all entities. Sand, in contrast, addresses the material dimension, specifies and heterogenises by drawing attention to the individual element, such as the grain of sand running through a carpet. If we approach the connection between sand and Stimmung from Stimmung, we get a holistic picture in which the whole is greater than the sum of its parts; if we approach the connection from the sand, the holism is reversed and we recognise the agency of the individual elements.<sup>78</sup>

Therefore, considering sand and Stimmung together even further, I now ask whether there is such a thing as *Sandstimmung*. I do this with reference to architect Heinrich Seipp, according to whom materials not only create Stimmung, but also possess it: “[E]very type of stone and every other material undeniably has a specific character” and it “cannot be denied that it has its own peculiar

<sup>76</sup> Wittgenstein (wie Anm. 40), S. 199.

<sup>77</sup> Deleuze, Guattari (wie Anm. 7), S. 21.

<sup>78</sup> Morton (wie Anm. 19), S. 89–115.

‘Materialstimmung’.<sup>79</sup> Seipp spells out different types of stone in terms of their inherent Stimmung: While the “pure yellow or reddish-yellow giallo-types give a warm, friendly, stimulating Stimmung”, the “golden veined portor from Cape Porto Venere on a black background has a lush, yet gloomy, almost eerie Stimmung of splendour”. A weakness of this concept is that it assigns just one Stimmung to each material, which is “attached” and “given” to it.<sup>80</sup> Assuming that Sandstimmung exists, it is very diverse and subjective. How an ethnographer, poet, farmer or gravel mineworker perceives Sandstimmung is related to their location, mental and physical constitution, horizon of experience and expectation, and factors such as incidence of light and weather. Sandstimmung is therefore a matter of one’s situatedness or the “politics of location”.<sup>81</sup> The application of Seipp’s approach to Sandstimmung is also problematic in that it illuminates only one direction of the relation between sand and Stimmung brought to light in Kashubia, by suggesting that the Stimmung emanates from the sand and is something attached and given.

An alternative is to bring sand and Stimmung together and speak of sand as *attuned matter*; that is, to think of sand and Stimmung not *from Stimmung*, but *from* the perspective of *matter*. The concept of attuned matter, compared to Jane Bennett’s vibrant matter, for instance, allows us to address not only what sand does, but also how sand *is*: that is, its multiple appearances and essences. Although both concepts, following basic posthumanist premises, describe the ‘swinging’ component of matter, they aim toward slightly different ends. Vibrant matter allows us to make statements about the appearance of sand, in terms of its activity, i.e., its “directionality or movement” and “tendencies and propensities”.<sup>82</sup> Comprehended as attuned matter, sand is made conceivable in its potentiality and openness regarding both its appearances and essence. While the attribution

79 Heinrich Seipp: *Materialstil und Materialstimmung in der Baukunst*. In: *Deutsche Bauhütte* 6, 1902, S. 372–373, hier S. 372, Übers. O.M.

80 Ebd., S. 373.

81 Rosi Braidotti: *Posthuman Critical Theory*. In: *Journal of Posthuman Studies* 1 (1), 2017, S. 9–25, hier S. 12.

82 Jane Bennett: *Vibrant Matter. A Political Ecology of Things*. Durham, NC 2010, S. 32, S. 56.

‘vibrant’ isolates the sand or the grain of sand, attunement from the outset integrates sand in an assemblage.

Regardless of whether we think of the relation of sand and Stimmung as Sandstimmung or as attuned matter, we cannot leave dualism behind, since we approach it from either the Stimmung *or* from the sand. Why not move to a solution that follows the analysed material’s manifold invitations – that appears simple but produces maximum complexity and maps manifoldness? There remains the alternative of thinking of sand and Stimmung from the powerful conjunction *and*<sup>83</sup> or and the preposition *through* that hold them together in their potentiality beyond fixed descriptions. In the three methods of visualisation, sand and Stimmung appear mostly as mutually pushing each other into the foreground and allowing changes of aspects detached from space and time. With the sand rising in the flickering light of the afternoon sun, a Stimmung that brought back childhood memories arose equiprimordially; shaking out the carpet revealed not only the sand, but also the holiday time and Stimmung accumulated in it. Tuned in by the landscape, Gulgowski experienced the beauty of the sand, which toward evening seemed “radiated with an inner blaze of fire”. Hence, deconstructing dualisms in a posthumanist spirit means affirming duality in order to gradually reach the middle.

With the existing, missing and transforming sand or gravel mining, the Stimmung swings and strikes out in different directions. In the contemplative engagement with sand *and* Stimmung as well as the ways of seeing one *through* the other, the boundaries between before and after, below and above, foreground and background, as well as the spatial and temporal points where Stimmung and sand are set become increasingly blurred. One cannot be without the other in Southern Kashubia. Rather, sand *and* Stimmung resonate *through* the existences, leaving traces in human and non-human bodies and souls, flickering, sparkling and shining ceaselessly, even when they are not perceived.

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## Durch den Sand sehen.

### Überlegungen zur Stimmung in der Kaschubei

*Die rural geprägte Südkaschubei wird zumeist von ihren Seen und Wäldern her bedacht, obschon es einen anderen Akteur gibt, der bei genauerer Betrachtung noch dominanter erscheint, der Sand. Und ist der Sand erst einmal wahrgenommen und ist er ins Bewusstsein vorgedrungen, schimmert durch ihn hindurch etwas ebenfalls Unsichtbares und Unbedachtes, das die Landschaft mitsamt den darin eingelassenen Entitäten durchschwingt, die Stimmung. Auf Grundlage empirisch-posthumanistischer Feldstudien möchte der Artikel den zwischen Stimmung und Sand bestehenden Konnex diskutieren und dazu drei kontrastive Methoden zur Offenlegung ihrer Wechselseitigkeit vorstellen: 1. die alltägliche Praxis des Ausschüttelns von Sand, 2. das Herauslesen von Stimmung und Sand aus prosaischen, poetischen und ethnografischen Texten sowie 3. das Visualisieren von Sand und Stimmung mittels der Punkwolken-Metapher. Der Artikel reflektiert, wie Sand und Stimmung in einer posthumanistischen Weise konzeptualisiert werden können.*