Workshop for Atmospheric Studies – "Aesthetics of *qi/ki* and Atmosphere: Steps towards East Asian Possibilities"

On September 27-28, 2025, KOIAS organized the international workshop "Aesthetics of *qi/ki* and Atmosphere: Steps towards East Asian Possibilities," held at the Graduate School of Humanities, Kobe University. Supported by the JSPS Core-to-Core Program, the event continued the series of collaborations initiated at Academia Sinica (Taipei) in 2024, bringing together scholars from across East Asia. Over two days of presentations and discussions, participants explored the conceptual and experiential intersections between *qi/ki* and atmosphere, considering their philosophical genealogies, cultural practices, and aesthetic implications. The workshop featured a keynote lecture by Fabian Heubel, art performances, academic talks, as well as a final excursion through Kobe's Kitano area, fostering dialogue and new directions for the future of Atmospheric Studies in the East Asian context and beyond. The Book of Abstracts is attached at the end of this report.







Workshop for Atmospheric Studies

AESTHETICS OF QI/KI AND ATMOSPHERE

STEPS TOWARDS EAST ASIAN POSSIBILITIES

気/氣の感性学

東アジアにおける雰囲気学の可能性

JSPS Core-to-Core Program Joint Seminar
World Networking Project for the
Establishment of Atmospheric Studies

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September 27-28, 2025 / 2025年9月27-28日

Large Meeting Room, 5th Floor, Building C, Graduate School of Humanities, Kobe University 神戸大学大学院人文学研究科大会議室 (C棟 5 階)





Aesthetics of qi/ki and Atmosphere

Steps towards East Asian Possibilities 気/氣の感性学

東アジアにおける雰囲気学の可能性

This workshop follows the two successful events held at Academia Sinica in Taipei last year (March 9 and September 29-October 1, 2024) and continues our exploration of qi/ki and atmosphere as steps toward developing East Asian perspectives within atmospheric studies.

While qi/ki and atmosphere may appear semantically close, they differ significantly in their historical and conceptual backgrounds: qi/ki belongs to one of the oldest and most enduring traditions of East Asian philosophy, whereas atmosphere emerged as a neologism in seventeenth-century Europe. In recent decades, the neophenomenological concept of atmosphere has enjoyed remarkable prominence across a wide range of disciplines, including philosophy, architecture, art studies, and the social and cultural sciences, yet cross-cultural research remains underrepresented. The concept of qi/ki as one of the potential correlates of atmosphere has so far been examined only fragmentarily within modern phenomenology – or in philosophy, if not even in the humanities more generally.

This workshop seeks to address this gap by bringing together researchers from a wide array of disciplines and fields across academics and the arts. The term aesthetics in the title should not be understood in the narrow sense of a theory of beauty, but rather in its broader sense as a general study of sensuous perception. How do we sense qi/ki and/or atmosphere against the background of our different (cross-)cultural traditions? Are there significant differences not only between Europe and East Asia, but also within East Asian cultures themselves? How might we cultivate a dialogue and/or polylogue on atmosphere, and at which points might East Asian perspectives offer distinctive contributions to future atmospheric studies?

These are among the central questions that we will consider together over the course of this workshop. KOIAS warmly invite you to contribute your insights and look forward to the stimulating exchanges that will emerge from our discussions.

2025/9/27

9:20 【Opening Ceremony/開幕式】

Opening Speech/開幕致辭
HISAYAMA Yuho 久山雄甫(Kobe University/神戶大學)
LEE Yu-lin 李育霖(Academia Sinica/中央研究院)

9:30

Guqin Performance/古琴演奏
HAYAKAWA Taiki 早川太基(Kobe University/神戶大學)

9:50

【Keynote Speech/主題發言】

Fabian HEUBEL 何乏筆(Academia Sinica/中央研究院)
Force, Atmosphere, Breath-change: Reflections on Aesthetic Ontology
(力量、氣氛、氣化:關於美學存在論的反思)

Chair/主持人: HISAYAMA Yuho 久山雄甫

11:00 【Session I /第一部】

ISHII Tsuyoshi 石井剛(The University of Tokyo /東京大學) Hearkening with Qi: A Translingual Reading in Zhuangzi (気を以て聴く:『荘子』の言語横断的読解として)

11:30

JIANG Sanshi 蔣三石

Breath-images of Confusion in Water-Ink Art(水墨藝術中的混沌氣象)

Chair/主持人: HISAYAMA Yuho 久山雄甫

12:00 【Lunch/午餐】

2025/9/27

13:15 【Session Ⅱ/第二部】

Soh SOUEN

Air, Breath, Voice, Flesh – By the Wind Together, Each Sways (空気、呼吸、声、肉 - 共に吹かれてそれぞれ揺れる。)

14:00

MATSUYAMA Mao 松山聖央(Okayama Prefectural University /岡山縣立大學)

When you hear my voice, I too hear my voice——A Study on Voice and the Presence of the Body

14:30

Romaric JANNEL羅馬里克・詹內爾(立命館大学間文化現象学研究センター/ Collège international de philosophie)/ Season LAO 劉善恆
Natural Emptiness and Co-emergence — A Philosophical Dialogue on the Art of Season Lao(「自然留白」與「緣起」——從劉善恆藝術展開的哲學思索)

15:00

KUWAYAMA Yukiko 桑山裕喜子(The University of Tokyo /東京大學) On the Genealogies of qi (氣), ki (기), and ki (気). Towards an Intercultural Philosophy on Impersonal Affectivity

15:30

OHASHI Kantaro 大橋完太郎(Kobe University/神戶大學)

Does the Simulacra Have its Own Atmosphere? The Idea of Atmosphere in Jean Baudrillard's Semiotic Theory and the Possibility of its Application for Understanding Japanese Culture

Chair/主持人: Alberto PARISI (Kobe University/神戶大學)

16:00 【Tea Break/茶叙】

2025/9/27

16:30 【Session III/第三部】

LEE Yu-lin 李育霖 (Academia Sinica/中央研究院)
HSU Shan-Hui 徐珊惠 (National Cheng Kung University/國立成功大學)
Breath-taking: Sensory Encounters in the Fight Sequences of Crouching
Tiger, Hidden Dragon(屏氣凝神:以李安《臥虎藏龍》的打鬥場面為例)

17:00

LIN Chun-chen 林俊臣(National University of Tainan/國立臺南大學) Shadowed Strokes: The Negative Aesthetics of Non-Professional Calligraphy (幽黯之筆:非職人書法的否定美學)

17:30

LIN Shu-wen 林淑文(National University of Kaohsiung/國立高雄大學) An Aesthetic Practice of the Way of Tea(茶氣與山水:茶行山林間的美學實踐)

18:00

Volker HEUBEL 何心鹏(Tongji University/同濟大學) The way of tea seen from the perspective of an aesthetics of Qi and atmospheres(從氣和氣氛美學談茶道)

18:30

TSAI Shanni 蔡善妮(Academia Sinica/中央研究院) Emptiness that Breathes: The Space of Qi in the Body of Taiji(會呼吸的虚空:太極拳的身體中氣的空間)

Chair/主持人: YEH Hsiang-tai 葉 [岡野] 翔太(Kobe University/神戶大學)

19:00 【Dinner Party/晚宴】

2025/9/28

9:00 【Session IV/第四部】

MATSUI Kenta 松井健太(Otemon Gakuin University/追手門學院大學) What does atmosphere enable architects to do? A comparative study of the discourses in the West and Japan

9:30

JIANG Linjing 姜林靜(Fudan University/復旦大學)

From Bound "Atem" (breath) to Liberated "Luft" (air). A Transformation in 20th-Century German-Jewish poetry

(束縛された「アテム」(息) から解放された「ルフト」(気) へ: 20世 紀のドイツ・ユダヤ人詩における変容)

10:00

Lorenzo MARINUCCI(Tohoku University/東北大學) Ki: a phenomenological model

10:30

Alberto PARISI(Kobe University/神戶大學) Haiku and Kireji: There Where Atmospheres Appear

11:00

ARISAWA Tomoyo 有澤知世 (Kobe University/神戶大學) Soul replacement in Edo Gesaku (江戸戯作における魂入れ替わりの表現)

Chair/主持人: OHASHI Kantaro 大橋完太郎(Kobe University/神戶大學)

11:30【Closing Ceremony/閉幕式】 HISAYAMA Yuho 久山雄甫

Closing Speech/閉幕致辭

14:00-16:30 【Excursion/實地考察】



ABSTRACTS

Force, Atmosphere, Breath-change: Reflections on Aesthetic Ontology 力量、氣氛、氣化 關於美學存在論的反思

Fabian HEUBEL 何乏筆 Academia Sinica/中央研究院

Breath-change (qìhuà 氣化) is a key concept in the philosophy of Way (dào zhéxué 道哲學) insofar as breath-change is understood as the essence of the Way (yǐ qìhuà wéi dàotǐ 以氣化為道體). This sounds enigmatic as we are much less familiar with the language of the Way than with the language of Being. One important reason for this is, at least in the context of European philosophy, that the question of Being (Seinsfrage) has been asked incessantly, while the question of the Way (Wegfrage) has been neglected. In the following, I would like to discuss the relationship between Way and breath-change (dào yǔ qìhuà 道與氣化) by referring to two approaches in philosophical aesthetics that can help to translate the concept of breath (qì 氣) into present philosophical discourse: Christoph Menke's aesthetics of force and Gernot Böhme's aesthetics of atmosphere.

Hearkening with Qi: A Translingual Reading in Zhuangzi 気を以て聴く: 『荘子』の言語横断的読解として

ISHII Tsuyoshi 石井剛 The University of Tokyo /東京大學

A Sinitic word, 氣 — pronounced qi in Chinese and ki in Japanese — serves as the root of compound words such as 空氣 (air) and 氣氛 (atmosphere). This illustrates how qi functions as a concept with multiple connotations, many of which are not easily accessible in other languages. This presentation will examine the usage of the term in the Zhuangzi to highlight its polysemic nature. Through this exploration, I aim to shed further light on the ethical dimensions of atmospheric studies from an East Asian perspective. The presentation will be conducted through a translingual reading of a passage from the Zhuangzi.

Breath-images of Confusion in Water-Ink Art 水墨藝術中的混沌氣象

JIANG Sanshi 蔣三石

As a genre of traditional Chinese painting, water-ink art (水墨藝術) employs not only the Four Treasures of the literati studio-brush, ink, paper, and inkstone-but also uses the commonly found element of "water" as a distinctive means of expression: water is the form of breath, and breath is the spirit of water. The interplay of "water" (水) and "breath" (氣) in water-ink art transcends mere technical interactions. It embodies an aesthetic and cosmic vision of Chinese culture. The emphasis on and use of water traces back to Daoist philosophy, which regards water as the "highest good," embodying a search for the bland taste of the Way within ordinary things. Through the changing flow of water and breath, and the variations in thickness and blandness, emptiness and fullness, water-ink art offers a glimpse into the principles of breathchange (氣化) and generation found in all natural phenomena. This essay analyzes the role of "water" in the process of creating ink paintings in nature, based on personal practice. It explores the collaborative relationship between water and the brush, ink, and paper, as well as various techniques derived from using water's characteristic qualities. "Breath" refers not only to the breath of nature (wind, clouds, mist, water, and other material forms) but also to the breath of life (breathing, spirit, emotion). In mountain-water painting (山水畫), the breath of heaven and earth is conveyed through water and ink. Through the soft brush, rice paper (宣紙), and the effects of water, the artist manifests specific situations and feelings in every hill and valley, every dot and stroke. Thus, "breathing rhythm and living movement" (氣韻生動) was the earliest criterion for the evaluation of paintings—the foremost of Xie He's Six Laws. Beyond "breathing rhythm," numerous aesthetic discourses related to breath may be found. Whether it be "breathing rhythm," "breath-image," "breath veins," "breath disposition," or "bone-breath," "moral breath," "unrestrained breath" ... these terms illustrate how discussing painting in terms of "breath" encompasses both material and spiritual dimensions. "Water" and "breath" constitute unique expressive techniques and spiritual content of water-ink art.

When you hear my voice, I too hear my voice A Study on Voice and the Presence of the Body

MATSUYAMA Mao 松山聖央 Okayama Prefectural University /岡山縣立大學

Unlike the eyes, which can be consciously closed, the ears cannot avoid passively capture various sounds. This is no exception for one's own voice. As Axel Honneth points out, when I, as "I," speak to "You," I simultaneously hear that voice as the object "Me." This presentation explores the ambiguity and inevitability of hearing, linking it to the artist Soh Souen's performance, demonstrating that uttering a voice and its reception are experiences that fundamentally constitute the body present here and now.

Natural Emptiness and Co-emergence — A Philosophical Dialogue on the Art of Season Lao

Romaric JANNEL 羅馬里克・詹內爾 立命館大学 間文化現象学研究センター Collège international de philosophie Season LAO 劉善恆

This presentation explores the philosophical implications of "natural emptiness" and "co-emergence" in the work of contemporary artist Season Lao. Focusing on recurring non-human elements, such as mist and snow, the presentation examines how these phenomena manifest an aesthetic of the formless. This creates a space where beauty and ethics co-generate. Drawing on East Asian philosophy, particularly the Buddhist concept of "dependent co-arising" (i.e., co-emergence), the presentation views Lao's artistic process as a dialogue with nature. This invites a reimagining of human-nature relations that moves away from anthropocentrism. Lao's art opens up a space where aesthetic experience becomes a site for ethical sensibility and shared existence among beings.

On the Genealogies of qi (氣), gi (기), and ki (気). Towards an Intercultural Philosophy on Impersonal Affectivity

KUWAYAMA Yukiko 桑山裕喜子 The University of Tokyo /東京大學

The Chinese word "qi" seems to have reached both Korea and Japan around the same time. In both Korean and Japanese, it has evolved with unique usages, the remnants of which are still evident today. In this presentation, I aim to outline a common tendency observed in Neo-Confucian theories on qi and gi. As neo-Confucians debated the relationship between li and qi, Korean Confucians discussed interpretations of four principles (四端) and seven emotions (七情), in relation to qi. This presentation concludes with an outlook to analyze two expressions: "nunchi" (眼勢) from Korean and " $k\bar{u}k\bar{i}$ " (空気) from modern/contemporary Japanese, to discuss a chiasm between one's dispositive rationality, taste, and emotionality, and the interaffective dynamics shared and constantly evolving in situ.

Does the Simulacra Have its Own Atmosphere? The Idea of Atmosphere in Jean Baudrillard's Semiotic Theory and the Possibility of its Application for Understanding Japanese Culture

OHASHI Kantaro 大橋完太郎 Kobe University/神戶大學

French media philosopher Jean Baudlliard is known for his works on cultural semiotics and media theory. It is worth noting for atmospheric studies that he has a minor idea about the existence of something like "atmosphere" woven by signs. In this paper, we attempt to extract the atmospheric-logical aspect of his theory of sign/symbol, and, if possible, apply it for analyzing Japanese contemporary cultural objects such as novels, cinema, or video games.

Breath-taking: Sensory Encounters in the Fight Sequences of Crouching Tiger, Hidden Dragon 屏氣凝神: 以李安《臥虎藏龍》的打鬥場面為例

LEE Yu-lin 李育霖 Academia Sinica/中央研究院 HSU Shan-Hui 徐珊惠 National Cheng Kung University/國立成功大學國立成功大學

This paper draws upon Gilles Deleuze's cinematic theory to analyze the unique atmospheric aesthetics in Ang Lee's Crouching Tiger, Hidden Dragon, focusing on the duel between the two female protagonists, Yu Shu Lien and Jen Yu. According to Deleuze's conception of the movement-image, cinematic space is infused with multiple affective and energetic intensities, forming an integrated, composite atmosphere that exerts force within specific spatiotemporal contexts. The intense confrontation between the two characters dramatizes this ambient force and materializes the struggle between environment and subject. Through close textual and visual analysis, this study examines how the tensions among environment, bodies, and objects are rendered as a rhythmic interplay—contraction, expansion, and suspension—comparable to the act of breathing. Ultimately, the paper interprets these dynamics as a semiotic system that encodes power, desire, and resistance, thereby illuminating the symbolic grammar of martial action in contemporary Chinese cinema.

Shadowed Strokes: The Negative Aesthetics of Non-Professional Calligraphy 幽黯之筆: 非職人書法的否定美學

LIN Chun-chen 林俊臣 National University of Tainan/國立臺南大學

This paper takes the self-reinforcing closed loop generated by the professionalization of contemporary calligraphy as its problematic. Drawing on the reflections of Ryōkan and Kitaōji Rosanjin and grounded in the notion of bodily naturalness, it advocates deconstructing prevailing professional norms and reconstructing a personal paradigm of writing. At its core is the incorporation of non-professional orientations, redirecting attention to the everyday qi/ki dynamics between self and environment, thereby sustaining the autonomy of both professional and non-professional practices and opening a relationship of complementarity and mutual interpenetration.

An Aesthetic Practice of the Way of Tea 茶氣與山水: 茶行山林間的美學實踐

LIN Shu-wen 林淑文 National University of Kaohsiung/國立高雄大學

Drawing on Menke's aesthetics of force, Böhme's aesthetics of atmosphere and the concept of breath-change in the philosophy of Laozi and Zhuangzi, this paper presents a transcultural aesthetics of the Way of Tea, developed through the field practice of 'tea-walking' (茶行; tea as a practice of cultivation). Drawing on the visual narratives of five generations of farmers in Lugu, Taiwan, the paper traces the shifting material and immaterial ecologies of land, craft, memory and value. Treating tea as a subject within the paradigm of planetary thinking, the paper examines the encounters between humans, tea and mountain-water landscapes. Tea-walking stages both force (trekking, endurance) and atmosphere (one-time sensory gatherings), culminating in a "subject of breath" and the cultivation of a soft and gentle Yin-force that enables relational responsiveness. This transcultural aesthetic exploration enriches the contemporary practical and theoretical content of tea culture and attempts to establish an alternative paradigm of subjectivity and a new ethical perspective. Through the aesthetic cultivation of the Way of Tea, tea and landscape are elevated beyond mere backgrounds to human activity or material resources; they become entities with which we co-live and co-walk (共生共行).

The way of tea seen from the perspective of an aesthetics of Qi and atmospheres 從氣和氣 氛美學談茶道

Volker HEUBEL 何心鹏 Tongji University/同濟大學

AIn the first part of my talk I will focus on the values of subtle depth (yugen 幽玄) and tranquillity in the Japanese way of tea and try to show how they are related to atmospheres created during a tea gathering and to central dimensions of the way of tea: nature, social setting, things, place and time. In the second part I will contrast this to descriptions of atmospheres in the Chinese way of tea given by Lin Yutang in his book "The importance of living". Finally, I will try to place an aesthetics of atmospheres in the way of tea into a wider context of an aesthetics of living.

Emptiness that Breathes The Space of Qi in the Body of Taiji 會呼吸的虚空:太極拳的身體中氣的空間

TSAI Shanni 蔡善妮 Academia Sinica/中央研究院

Taiji (太極拳) proposes that if we want to let our psychosomatic process become (at least partially) as amorphous, fluid, and potential as qi, we should practice xu (虛), a space that breathes. This presentation explores the practice of xu in Taiji and its conceptual roots in Daoism to offer a creative relation of qi and space in the Taiji body to the discussions of qi and atmosphere. Originally describing the emptiness of space or an emptying that creates space, in Daoist philosophy xu points towards a lively, breathing body that contains emptiness that unfolds into movements, as in the imagery of bellows in Laozi, the exhalation that makes the body a crack for diverse winds to make abundant music, and the emptying of the heart to let the different paths intersect within in Zhuangzi. In line with these attempts to actively become a space of qi, Taiji turns xu into a practice that creates, maintains, and mobilizes this space. The practitioners experience space in order to orient the axis of their body, sustain space within every formation of movements to keep potentialities alive, and hide space to become undetectable for others. In this practice, space becomes the active body of qi. If read in the context of Böhme's atmosphere theory, which foregrounds the aesthetic space between the embodied subjects and substantial things, Taiji's space of qi could be a creative alternative. This space of gi is created within the embodied subject before becoming the base of flexible interaction with others; this space of qi sustains itself and can contain others without being defined by being around or between things; the practitioners let qi inhabit their bodies through the practice of space. 21

What does atmosphere enable architects to do? A comparative study of the discourses in the West and Japan

MATSUI Kenta 松井健太 Otemon Gakuin University/追手門學院大學

In recent years, many architects have come to rely on the term "atmosphere" or similar words when explaining their work. This trend signifies more than simply the deep relationship between the concept of atmosphere and the essence of architectural creativity. This paper explores what the term "atmosphere" or the related enable architects to do by contrasting the discourses of two architects: European architect Peter Zumthor and Japanese architect Jun Aoki.

For Zumthor, the term "atmosphere" serves to clarify the difference between the "products" of architectural design and other artistic creations, while Aoki applies the term "kuki" (air) to highlight the unique nature of the "activity" of architectural design itself, in which various actors beyond the architect participate.

From Bound "Atem" (breath) to Liberated "Luft" (air) A Transformation in 20th-Century German-Jewish poetry 束縛された「アテム」(息) から解放された「ルフト」 (気) へ: 20世紀のドイツ・ユダヤ人詩における変容

JIANG Linjing 姜林靜 Fudan University/復旦大學

Nelly Sachs' poetry is filled with various concepts related to "qi"/ "ki", such as Luft, Atem, Hauch, Wind and Odem. In the early poetry written after she went exile to Sweden, Luft frequently appears to refer to the graveless Jews, whose bodies were cremated and turned into ashes rising towards the sky. However, this "death" imagery mystically transforms in Sachs' poetry into a symbol of "life", exemplified by expressions such as Luftgeborene (the air-born). In this paper, I will argue that Sachs makes a notable distinction between the concepts of Atem and Luft. Atem (breath) represents a bounded, corporeal being. Yet within this process of "approaching an end", the inhalations and exhalations constitute a wondrous melodious music, which in turn pervades the entire universe. The ebbs and flows of life circle form the freed and transcendental Luft. According to Sachs, the finite and fragile individual can fill this mysterious space of Luft with tears, sighs, prayers, as well as kisses and hugs. These seemingly powerless and humble acts may, in fact, initiate new life. This paper will further explore how this transform in Sachs' poetry might be connected to the Kabbalistic mystical concept of "Shekinah", the divine presence that is expelled and dwells among those who are suffering.

Ki: a phenomenological model

Lorenzo MARINUCCI Tohoku University/東北大學

The paper wants to interrogate the notion of ki by addressing some key historical formulations, asking first whether it should be understood as a mythical-cosmological notion or as a phenomenological one. The paper will stress how ki can and should be addressed phenomenologically, not only as a rich counterpart of the notion of atmosphere, but as a notion allowing for a phenomenology opened to a multicultural heritage, one in which ki can become a paradigm for consciousness itself, as a world-opening flow of perception, emotion, volition. Ultimately, the cosmological idea of ki, rediscovered from such a phenomenological standpoint, can be understood anew as a fundamental ontological question, approaching the fundamental coinvolvement of cosmos and consciousness.

Haiku and Kireji: There Where Atmospheres Appear

Alberto PARISI Kobe University/神戶大學

This paper takes seriously the commonplace claim that in modern haiku, and in its more ancient forms (the hokku), kireji (切れ字, "cutting words or characters") are the device through which, or the place where, the "atmosphere" (kibun) of the poet or of the poem becomes evident. Rather than approaching kireji only through conventional literary analysis, I turn to philosophy - specifically to a well-known essay on philosophy and poetry by the twentieth-century Japanese philosopher Nishitani Keiji titled "Sameness and Emptiness." Nishitani's cross-cultural, partially Western-influenced philosophical discussion of language, poetry, and hokku/haiku proves useful in clarifying aspects of kireji that have often been sidestepped in the Japanese literary tradition, such as their exclamatory, almost agrammatical function, and in showing how haiku and kireji can contribute to our broader understanding of atmospheres. Through his understanding of the kireji as exclamations and breaths that cut and interrupt logical, intellectual discourse to reveal the pre-cognitive place of things, what we could call today an atmosphere, haiku can indeed be said to be the place where atmospheres are able to appear.

Soul replacement in Edo Gesaku 江戸戯作における魂入れ替わりの表現

ARISAWA Tomoyo 有澤知世 Kobe University/神戶大學

In early modern Japan, it was believed that "ki/ke"(気) and "soul"(魂) were compatible, and that their movements influenced the words and actions of the "body"(身体). This presentation will introduce the ideas in adult picture books for adults published in the Edo, known as kibyōshi(黄表紙), in which characters are swapped with the souls of others due to the influence of gods, Buddhas, or magic, as well as the ideas in which the layers of ki and the soul are swapped, and will also mention the influence of thought such as Zhuangzi(荘子) and Shingaku(心学).

Organization team in Kobe:

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