

Perceive - Experience – Express

Preliminary words from a polyaesthetic perspective

The pandemic, the close experience of war and exile have unexpectedly brought with them considerable psy–chological instability, especially among young people in search of orientation.

A music student who fled from Ukraine and whom we were able to offer a place to stay for the first year made us experience many of these threatening phenomena in a tangible way. The way she shared her experiences with us taught us about the reality of fates that we on the European continent - in all seriousness - thought had been overcome long ago.

Did "*Polyaesthetic Education*" arise from a similar intention? After knowing the history of its development, it seems very likely, if we consider the life story of its founder, *Wolfgang Roscher*. From his own life experience (including Russian imprisonment), he was able to convey the weight of Paul Celan's verses in a highly sensitive way, to make the emotional turmoil that sounds from Ingeborg Bachmann's poetry empathically comprehensible and to connect others with their personal difficult background experiences, until everyone felt immersively in his musical music theatre improvisations "that Bohemia (his homeland) borders on the sea".

The longer we research, the more it becomes clear that his own work throughout his life revolved around the feeling of alienation - or in other words, at some point no longer feeling like that. The title of his last work, "*Musik, daran die Welten hängen*" ("*Music, the World Is Hanging On*"), allows such associations.

There is no doubt that polyaesthetic education has developed over the last 50 years into a concept that embraces the human being in all its sensory comprehension, is intermedial, interdisciplinary, intercultural, consciously integrating cultural tradition and communicating aesthetic education in a socially extended way.

What a contemporary perspective!

From the Polyaisthesis symposium "*Berühren und bewirken*" – *Affecting and Therapeutic Effects of Polyaisthesis* – which took place in memory of our recently deceased honorary member Prof. *Claus Thomas*, we once again took away the consensus of all participants: Art is food for everyone's life. We should not miss any opportunity to cooperatively call for all efforts to be made to avoid "psychic food shortages and shortages of aesthetic experience".

That all senses should open up to such aesthetic experience together was also *Christian G. Allesch*'s interdisciplinarily motivated, cultural-psychological credo. Those who know about his intimate relationship with music know that this credo had an affinity with music. His vocal tenor practice in annually frequented choir academies as well as his early competence playing organ witnessed the relics of his studies at the *Kremsmünster Monastery Gymnasium*.

His work on polyaesthetics, music education and inter-university projects at the *University Mozarteum*, however, also has another 'tenor', the scientifically based tenor of the existentially important significance of music and the arts for every human being. This is closely related to the phenomenon previously mentioned as "psychic food music".



With great pleasure and as a matter of course, the *International Society for Polyaesthetic Education* is contributing to this event and thanks once again for the initiative of the *Department of Music Education at the University Mozarteum* and the invitation to cooperate.

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