

# *Mentor's Introduction*

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To provide a context for Dian Fetter's thesis is more than can be expected of an advisor, especially where that context is composed of the philosophy of Heidegger, the mystery of art, and long meditation on their relationship. It is alleged that the power to acceptably paraphrase a partner's meaning is one of the signs of authentic dialogue. But this research admits to a special language, one where to think it is already to speak it. Though one authentically "speaks" this language in the true making of art, that "silent voice" will not provide an introduction here, unless I celebrate it truly by a poem, a pot, or the like, which would be ostensibly representative of all this--that is, a hand clasped over the mouth, finger pointing, and the pointing leading to that "there being" which is "the place where Being can be...Being have been there." [There, I've done it again, speaking rather than have you follow my pointing finger!]

The art, then, would be the place where Being can be. As Dian says, the art work is thus at once "The locus of meaning, as well as the renewal there-of." As she also says "The ontological priority of the art work...is pre-ordained...we are most like it is...we are given There." We are taken back to the early Greek Representation of truth as "unconcealment." In Heidegger's words: "It is Being which first allows things that are to appear within the open realm," where we may not so much behold them as hear the call of Being, to which we and our art are a response. We, then, collaborate by letting being be, we experience truth of Being in art, that "gift-given-thanks-giving-under-standing of Being." [Again, Heidegger and Dian have affected my speech!]

Back, then, to Heidegger: "All art is in essence poetry. Whenever art occurs, only then does history begin." And back at last, to Dian's thesis, to which let this be a pointer.