

TRANSCENDING THE HUMAN CONDITION

by Margalit Berriet

"We all can find ways to cross the inner abyss." — Dr. Gindi

To comprehend the human condition (becoming Human), and possibly to transcend the limits of being human, we must try to know the (hi)stories of our diversities, defined by their own limits.

We live within a rich bionetwork, and must be aware of an ecosystem that has been the inspiration of all personal and global investigations, creations, and innovations (as a process of continuous disruption and integration process) aiming to grasp human nature and make it fit within the mechanism of the universe. We must also then recognize the infinite numbers of minds that are questioning, signifying, using, and preserving the functioning of the world.

Be it artists, scientists or scholars, we are all in a perpetual cycle of observation and interpretation. Each of us is stirred by sensitive and cognitive considerations, accumulating data while experiencing, via emotion, the limitations of functioning and the evolution of our acquaintances of things, in order to add to the accumulated knowledge of the human condition and of the universe.

The human animal has been gifted with (applied) creativity in its endless capacity to envision the future, to create new imaginations and propositions while producing things, generating languages, and

creating tools of communication for learning and problem-solving. Creativity is the key to fostering the rich pluralism that constitutes human society in its constant process of adaptation.

Through her work, Dr Gindi has been questioning the role of emotions and passion in the celebration of the human condition. She deems emotions to be an inseparable part of the experience of being, and her work has become a sequence of tutorials on intuition and sensitivity as the underlying condition of what it means to be human and be in contact with others.

Pre-historic humans buried their dead, carved tools, produced jewelry and figurines, and decorated caves and rocks with a rich array of images—animals, humans, geometric signs. With paintbrushes, pencils, and cameras, we can now offer new and further points of view, in a continuous flow of storytelling, perceiving, portraying, creating (hi)stories, and attributing meaningsⁱ. The continuous human processes of disruption and integration are acts of equilibration in which the vital requirement for the sustainability of the system is to integrate the human mind with nature and, by so doing, generating endless paths for humanity, all united by the innate human capacity to express marvels, doubts, reason, and emotion.

Ontological, epistemological, sociologi-

cal, and aesthetical viewpoints are man-made keys to foster the sustainable development of living societies and of a world in which each of us is equally responsible to themselves and to others. The work of Dr Gindi reflects aspects of these discourses in a trans-disciplinary fashion in which her knowledge of the body, as both a trained medical doctor and trained sculptor, combines with her experience of years of inquiry into the human mind, as well as her cross-cultural life experiences, being from both an Egyptian and a German background. Her work portrays the innate virtue of transcending body and spirit, places, languages, and traditions.

The act of transcendence is fundamental to existence, to go to a place where the human mind goes beyond "binary concepts such as finitude—infinity, inner world-outside world, self-other, desire-fulfilment, separation-union and the "other vs. the like akin".ⁱⁱⁱ Our everyday ordinary goings-on have no sacred character,^{iv} and are inherently alike to everyone else's. Nothing distinguishes anything from all other things but the emotions that shape people and their (hi)stories, offering sense to things and doings while, at times, also generating supernatural (spiritual) realities. ^v The anima is the breath of life, while the emotions are the animation of all things, including the immaterial passions of the soul, endowing all things with sense and «spiritual» or «supernatural» perspectives.

Throughout her professional life, Dr Gindi has brought together the arts and social sciences by declaring emotion important as a crucial component of the formal demonstration of the body and by transcending habitual references and ways of thinking. I find it appropriate here to quote Blaise Pascal: "l'homme passe infiniment l'homme," meaning "man goes beyond himself,"^{vi} —transcends itself—

because to be human is to recognize our limits while constantly striving to surpass them, physically, socially, and culturally^{vii}. In Dr Gindi's "In Reverie," part of the series Finding Ways, we find this process of searching for meaning beyond that of being human:

*Flower having kept me
Flower taking all of me
Flower giving sense to me*

To conclude in Dr Gindi's words, we are constantly "going beyond the smooth and continuous surface of the quotidian, with motives beyond the obvious. There is interstice, emptiness, void. Yes, my characters inquire into the fundamental structure of the world, and into their own self. Our yearning for infinity is not on the far side of comprehension—it is here, there, and now: it waits to be seized and it is to be lived, thoroughly and sincerely. Let us marvel on the pleasure of the moment."