

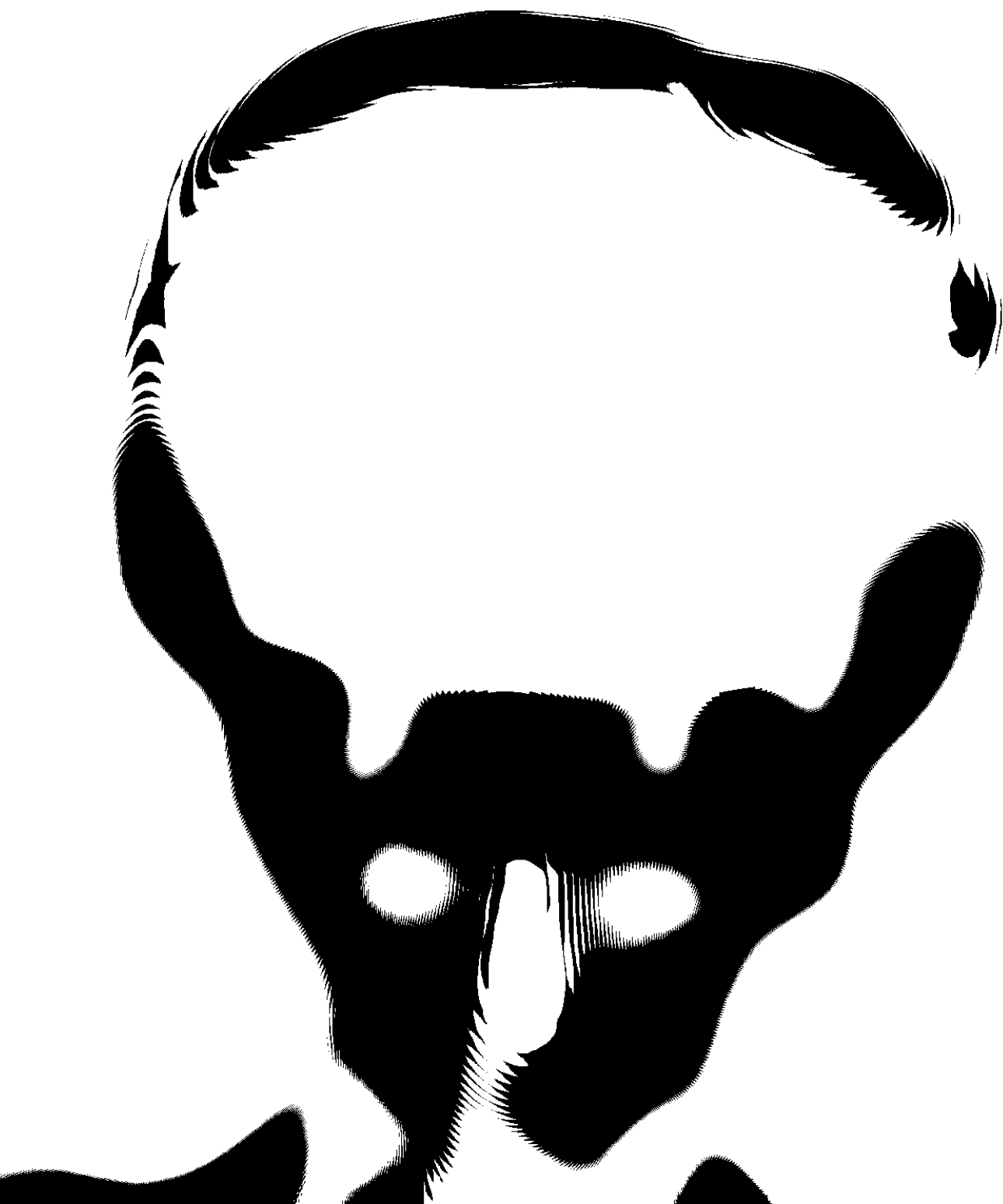


Mimicism: The Uebermensch as the Guide to Higher Art

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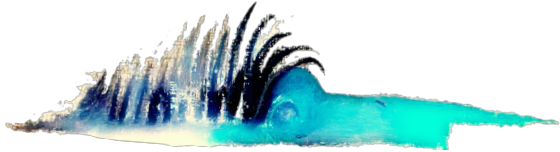


# **mimicism**

the übermensch as the guide to higher art



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**An introduction where nothing is of matter and secrets stay enchambered**

"Better watch out! - There is nothing we like so much to communicate to others as the seal of secrecy - along with what lies under it."  
(Nietzsche et al., 1974, p. 206)

Is there something between two nothings?

Knowledge-matter moves between individual human realities to where it can manifest to matter. Not to say that if you do not matter you do not exist, but if your existence holds insignificant mass to other realities it is as if you do not matter/exist. Secrets are comprised of knowledge-matter that exists only in the realities of those in possession of them. To others, that matter doesn't exist. Humans around you are still able to continue existing almost as if the existence of that Secret doesn't matter. The lack of knowledge of what is before and what happens after results in that knowledge not existing nor does it really matter (Unless you are a believer, which we will come to later). The only thing that is of existing matter to the individual human reality is the now and the time frame that you can comfortably exist. The observer or the human in his own reality doesn't require *a priori*, nor should he be forced to support his claim with the burden of proof. The fact that he cannot explain what is behind or in front of him but can state that it is different from his current state, is proof enough.

There are parallels in my argument to the question posed by Gottfried Wilhelm Leibniz:

Why is there something rather than nothing?  
The sufficient reason (...) is found in a substance which (...) is a necessary being bearing the reason for its existence within itself.

(Rescher and Leibniz, 2011, p. 135)

Additionally, a multitude of intellectuals from varying fields of expertise have attempted to further answer why there is something after nothing, such as Lawrence Krauss in his book *A Universe from Nothing* (2012). There he argues that for one, Gravity and the quantum vacuum had always existed (Krauss and Dawkins, 2012). Yet the question posed by Leibniz is built upon a fallacy making it unanswerable in the grand spectrum of things. It requires us to: "Deduce the existence of something without using any existential premises" as mentioned in the Stanford Encyclopedia of Philosophy ("Nothingness," 2003). What separates this conundrum from the fundamental argument of this dissertation, is that the argument accepts that the something is only provisional and that nothingness will take its place sooner or later. It seems that the introduction of temporality towards existence gives rise to interesting predicaments.

## Qualia

(subjective, conscious experience)



Pull of inherent state of  
extinction

Pull of inevitable death

When the pull of the inherent state of extinction or nonexistence is equal to the fact of the pull of inevitable death, we can define the space between as a subjective, conscious experience or Qualia. Both of these plateaus are created as soon as our existence fades. Moreover, when examining existence between two instances of unknowingness, time becomes an irrelevant construct. The island between two plateaus acts as fertile ground for evolution. This is a possible place to introduce nihilism into the 'something'. But it is important to avoid the hole of extreme pessimism, as one must realize that nihilism can give purpose to life, otherwise known as the mindset of the "active" nihilist as described by Friedrich Nietzsche in his notebook, published after his death, *Will to power* (1901).

"Nihilism. It is ambiguous:

- A. Nihilism as a sign of increased power of the spirit: as active nihilism.
- B. Nihilism as decline and recession of the power of the spirit: as passive nihilism."

(Nietzsche and Kaufmann, 1968, p. 17)

This subsidy focuses on the freedom attained from renouncing religious and moral principles and advocates for an individual pathway in life. If there was a set pathway, every human would have to follow it and the act of changing one's current situation for the better would be useless. The realization of our own "In-between-ness" combined with the guiding star of active nihilism does not only enable us to come closer to our own purpose but also gives insight into what art is. Are humans the only ones that produce art, and if so why and how can the realization of this individuality allow us to produce more meaningful art?

This text will explore the benefits of freedom from responsibility as it ventures toward the blissful isles. By exploring the now, we can attempt to become Jack, the giant slayer, and use the magic beans from the garden of these isles to ascend the ladder of human evolution.

### **Die Umgebungsvorteuschung (The Environmental Illusion)**

"If there were gods, how could I stand not to be a god! Therefore, there are no gods."

(Nietzsche et al., 2006, p. 65)

What are these Blissful isles & where are they?

Between 1883 - 1885, German Philosopher Friedrich Nietzsche published his work of philosophical fiction titled *Thus Spoke Zarathustra: A Book for All and None*, where the protagonist Zarathustra desires to teach humanity about the Übermensch and preach the eternal recurrence of life. At the beginning of part II after dreaming of his teachings being perverted and disfigured, he rejoins his group of followers that he established in part I, to see having established themselves on a small isolated island called the blissful isles (German: Die Glückseligen Inseln). The isles constitute an enclosed circle of elite few that have strained themselves away from the many, similarly to how Zarathustra had shifted away from his focus of attempting to influence the entirety of the archetypal city, at the beginning of the prologue, to only a select few by the end. These acts of "moving towards solitude" appear throughout *Thus Spoke Zarathustra*, such as Zarathustra descending and ascending his mountain, a sort of aphorism for the pinnacle of life. The isles allow for a surreal amount of seclusion, a total opposite of the noise of the masses.

"The overman's beauty came to me as a shadow.  
Oh, my brothers! Of  
what concern to me anymore - are gods! —"

(Nietzsche et al., 2006, p. 67)

The Blissful isles have enabled Zarathustra to extract the essence of his teachings and drip feed them to his closest followers. Peter S. Groff mentioned in a footnote of his article *Zarathustra's Blessed Isles: Before and After great Politics* that, in a notebook draft from Summer 1883, Nietzsche even refers to the Blessed Isles as "the isle of the superhumans (German: Die Insel des Übermenschen)" (Groff, 2021, p. 135). Could it be that Nietzsche already envisioned these isles to serve as an academy to give rise to these earthy-made God-like figures? And so, begins the dream of higher life. At the shores of the blissful isles, at the port of opportunity. On the soil of freedom and human dignity, with a breath of fresh utopian socialism, the womb of the Nietzschean Übermensch is revealed.



Painting by Arnold Böcklin titled: *Die Lebensinsel* used as cover for Paul Bishops book on Nietzsche and Jung: *On the Blissful Islands: In the Shadow of the Superman*.  
Source: Wikimedia Commons

For a place of such promise, the climate must be comfortable and warm, not too harsh to upset the ones residing there. Comparisons can be made to the story of *Ardinghello and the Blessed Isles* (German: Ardinghello und die glückseligen Inseln) by Wilhelm Heinse where the main protagonist Ardinghello Frescobaldi becomes a pirate after having murdered a relative of the pope and later on establishes a republic of freedom, love and enjoyment of Art and Nature on the Cyclades islands Paros and Naxos. The location of the Blessed isles being in Greece also can be traced back to the ancient idea of the makaron nesoi. According to Peter S. Groff, they are "an eschatological paradise located in the far western streams of the Okeanos at the outermost margins of the earth" (Groff, 2021, p. 138).

### **The Tale of the Camel, Lion, and Child**

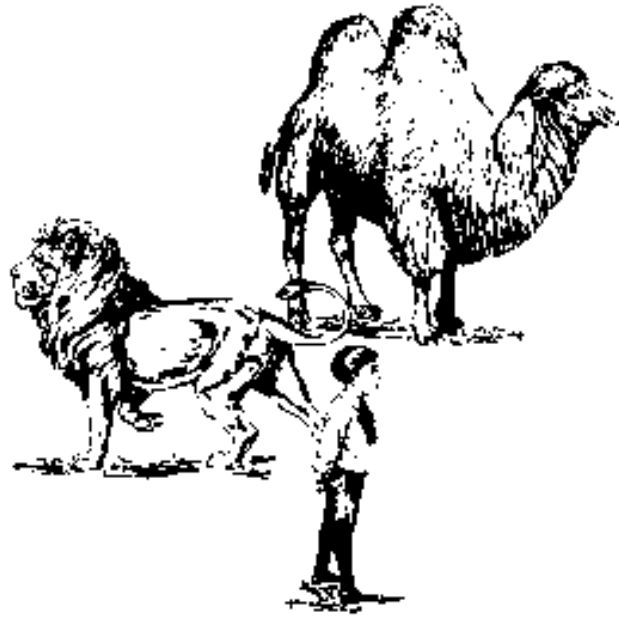
The metaphorical tale begins with the past of humanity, depicted as a knowledgeable and heavy lifting camel that wanders through the desert. Nietzsche states that a human must first attain knowledge through experience and education before they can morph into a lion that will inevitably reject the authority that has been placed upon him.

"Three metamorphoses of the spirit I name for  
you: how the spirit becomes a camel, and the  
camel a lion, and finally the lion a child."  
(Nietzsche et al., 2006, p. 16)

The next step is to become a child, that exists as a fresh start, full of life and dedicated to finding its own purpose. In retrospect, it could be interpreted that the blissful isles act as the lion in between. To step onto it you must be knowledgeable and once there, you can freely become a child.



The Blissful isles will be the spark to those who wish to exercise their will to power and exist truly liberated. They act as a vacuum from any form of distracting commitments and are therefore the ideal breeding ground for the idea of the Übermensch. They are the controlled variable in this otherwise chaotic experiment of Friedrich Nietzsche, that are being used to ensure the seeds of the Übermensch can flourish in a stable environment.





übermensch

## Übermensch

Even before Zarathustra steps onto the Blissful isles he speaks of the emergence of a figure that is to the human as is the human to the ape. In the texts: *The Gay Science, Thus spoke Zarathustra* and later on in *Will to power* Nietzsche claims that "God is Dead" and that we are responsible:

"God is dead. God remains dead. And we have killed him. How shall we comfort ourselves, the murderers of all murderers?"

(Nietzsche et al., 1974, p. 181)

With this in mind, through a foresight that appeared in his consciousness in the swiss alps (1881), he envisioned 'grown up' humans having shed themselves from the shackles of religion, that has kept them chained to dependency and hopes of an afterlife. Through this epiphanic moment, the Übermensch and the idea of the eternal occurrence were born. But, not only did the word "Übermensch" cause confusion in the translation of the word "Über" (German: ≈ Over/Beyond) into other languages, but some groups also adapted or bent Nietzsche's idea to their own will. Eva Cybulska gives an excellent account of a few interpretations of this idea that have had their core essence corrupted. In the article *Nietzsche's Übermensch: A hero of our time*, where she not only states that he is not a Nazi, as Nietzsche was deeply against antisemitism, nor does he conform with the ideals of anarchists who "appropriated the Übermensch to their cause, latching into aspects of strength and individualism" but also, that he is not a tyrant. Rather one that is able of anarchy but has overcome the urge to pursue the path of destruction. The essence of the Übermensch is an elevated state of withholding in order to overcome one's own inner self (Cybulska, 2012).

The will to power encapsulates the human need to acquire and smother their desire. Yet the Übermensch uses his inherent will to power to exist even past his death by influencing the thoughts of others through his creativity. He is able to do this because "life is an eternal occurrence" according to Nietzsche.

"Or how well disposed would you have to become to yourself and to life to crave nothing more fervently than this ultimate eternal confirmation and seal?"

(Nietzsche et al., 1974, p. 274)

This quote denotes that the Übermensch is accepting of the bad and terrible in his "good" life, because there will come a moment in time that makes that life worth living, and he is happy to go through it over and over again. Life to him seems redeeming as he accepts all acts that have passed as necessary to form himself in the now.

"But during the longest period of the human past, nothing was more terrible than to feel that one stood by oneself. To be alone, to experience things by oneself, neither to obey nor to rule, to be an individual-that was not a pleasure but a punishment; one was sentenced 'to individuality'. Freedom of thought was considered discomfort itself."

(Nietzsche et al., 1974, p. 175)

The Übermensch is doomed to eternal freedom and loneliness, as he strips away every unearthly tether he is now guided by his own purpose and the failures that lie on that path. He unifies all that is of opposites in himself, so that he may be passionate yet reasonable, disciplined, and still find time to rest. The Übermensch will bring together order and chaos to form his own morals. He has overcome the necessary evil of this world and now lives according to the will of power, to be the master of his own existence. The Übermensch is not perfection, nor a reflection of God but a human all grown up, completed, and fulfilled. It must be mentioned that reaching the Übermensch is not possible. Yet it is necessary and advantageous to attempt to start the great machine of change and inevitably be the catalyst that births this creation, just as Nietzsche mentions: "Not you yourselves perhaps, my brothers! But you could recreate yourselves into fathers and forefathers of the overman: and this shall be your best creating! - "(Nietzsche et al., 2006, p. 65).

An Übermensch is one that will risk everything for the purpose to strengthen humanity. Nietzsche wanted to embrace the world by envisioning something that was human-all-too-human.

"Naked I saw both, the greatest and the smallest human being - All too similar they are to one another. Truly, even the greatest I found - all too human!"

(Nietzsche et al., 2006, p. 71)

This risk-taker would differ himself from the so-called "last men" as their goal in life was to seek out solace over everything as they aren't able to go beyond themselves. The Last men are avid acceptors of nihilistic thoughts and are prone to follow a herd mentality. Nietzsche is not only criticizing humanity at this point but also satirizing, as he envisions a coming of the last men, meaning the men at this moment in time aren't even the fathers of this perfection. The Übermensch, other than the men before him, lives by the values established by himself and in time is capable of instilling these to those around him, he also exists in the world for the purpose of humanity. He would live a life of happiness and pleasure in the now, never reconciling the past nor contemplating the future

## **Übermensch - Art**

The Blessed Isles will serve a great purpose in excavating the key traits of how a contemporary artistic Übermensch approaches the production of art, what he would choose to rid himself of, and the things he would embrace. They will also be used as a pretense or simulation in which the Übermensch can be examined on its individual aspects, as well as his involvement with humans and his own art. As Art or rather the differences in art between a human and an Übermensch can help realize the potentiality of knowing or acknowledging the limits of our own capabilities, it is here that the establishment of a neutral and controlled space is vital.

In the book *Oeuvre complete*, French philosopher Georges Bataille mentions: "If I 'mimic' absolute knowledge, I am at once, of necessity, God myself (in the system, there can no knowledge, not even in God, which goes beyond absolute knowledge)." (Bataille, 2004, p. 547). In this case, absolute knowledge is the contextual criteria, which has previously been established to be the existence of something between two nothings. The mimicking of the art of the Übermensch is in actuality the theoretical and metaphysical form of art itself. It is the representation of a human attempting to communicate the inconceivable through a conceivable matter. Even if in theory the Übermensch, without being bound by the logical fallacies of his existence, would appear at random and gift humanity a piece of art, it would simply cease to exist as soon as it appears.

## **Übermensch - The Birth of Tragedy**

Nietzsche's first book, *The Birth of Tragedy*, offers a more rudimentary approach to the idea of the "Übermensch". It also reveals that Nietzsche had been philosophizing with the idea similar to the Übermensch before he wrote the *Thus Spoke Zarathustra*. In *The Birth of Tragedy*, he wrote that the meaning of life can be derived from a balance of the Apollonian and Dionysian principles. Apollo being the god of medicine, music, and poetry or otherwise described as the stoic and thoughtful energy, whilst Dionysus is the god of wine, madness, etc, representative of the chaos that is the human. It is only once a man can conceive that the Übermensch is also fuelled by an inherent Dionysian ideal, that he is able to achieve the highest attainable state of human. It is for man important to realize his own human destructive and mad principle and use this nature to the best of his ability (Nietzsche et al., 2003). Similarly, to what was mentioned earlier, when defining what the Übermensch is not, he is able to realize his capability of anarchy, yet consciously suppresses it.

The implications and repetitiveness of self-mastery and guiding of one's internal chaos in his books are most

likely based upon Nietzsche's views on Christianity. The "self-denying" values of religion, that allows humanity to shift their pain and suffering towards an inconceivable solution, can be seen as dissolving earthly issues with a divine solvent. Religious belief is a depressant drug for the ever-raging chaos of human existence. Therefore, it could be interpreted that this internal chaos is a prerequisite for the existence of man. Almost to be a self-destructive mechanism to allow the Übermensch to arise from it afterward. And in accepting and facing it, one can begin to overcome himself. An Übermensch in the eyes of Nietzsche will in all likelihood be an artist that is able to use creativity in conjunction with the "Dionysian principle" to create a mirror for an individual's view of the surrounding world and think of activities that enhance humanity. This is a way that Nietzsche used to describe the Greeks, next to the Apollonian principle. According to Kenton Harris from the University of Florida, the Dionysian Principle can be defined as: "Drunkenness and madness are Dionysian. All forms of enthusiasm and ecstasy are Dionysian. Music is the most Dionysian of the arts since it appeals directly to man's instinctive, chaotic emotions and not to his formally reasoning mind."(Harris, 2022).

Maybe a Paul Klee would fit right here or a Gauguin painting. A Wagner melody could work too. But anyway, my tongue and fingers are already drawn to the paper that curates the letter to come. The spaces between the lines become very apparent on these isles. So, without further speech, do wait patiently for the next words. A contemporary artistic Übermensch is not one to compete with one another, as he has no request to be above others, nor confine his thoughts to match the psychology of those that are against him. As mentioned earlier humans aren't able to comprehend the art of an Übermensch, but they are capable of simulating an objective criterion in which the Übermensch will exist and where he will produce art. This dichotomy is worth exploring in a more detailed manner to identify what approach humanity must take to simulate or mimic its own interpretation of what does not exist.

#### **Vom Wettkampf (Of Competition)**

Competition kills the artistic self as well as being one of the primary sources of Schadenfreude in modern society. It can be seen as the predecessor of Darwin's explanation of natural selection (Tanghe, 2019), as humans have become their own biggest enemy. The apex predator of the human species is their own psychological hindrance from achieving their goals but fixates on the success or failure of others.

Alfie Kohn's, *No Contest: The Case against Competition*, uses empirical research in the fields of arts, education, psychology, etc. to provide evidence that competition reduces creativity, and satisfaction and commonly

affects performance negatively overall (Kohn, 1992). Even if there are minor accuracy issues with the 338 references that were used, according to J. Scott Armstrong in his review of the book, the overarching consensus does point towards the surprising conclusion that competition in any field does not yield superior results; and this is directly a result of a thorough examination of a large spectrum such as chapters: "Is competition more productive?" or "Is competition more enjoyable?" (Armstrong, 1998).

Competition in art is inevitably a case of judgment, whereas in more objectively orientated fields it is seen as a test. Judgment in art, even with the most rigorous criterion, is put into the category of "how does it make you feel?". Any sort of technique, application, manipulation, or use of knowledge can be disregarded if something makes someone feel something that is different and that someone else cannot. It has to be mentioned that competition in a variety of fields, is intrinsic to the spirit of the activity. In places like sports, the competing nature, to find who is the best, is a driving force for most athletes.

There are two types of competition that have relevance in this discussion, formal and informal. They can be distinguished by the reward that is attained after the successful completion of the task at hand. Formal competitions usually lead to monetary gain, in the form of money and/or opportunity of the outcome. Contradictorily Informal is usually to show valor amongst a group of individuals and is rewarded with reputation and the so-called "bragging rights". In the fields of art, the formal and informal worlds often times collide, causing unexpected results. Judgment over performance in any art is predominantly subjective, meaning even if there is a rigorous criterion, the end results are based on the opinion of the judge.

Formal competition will seem to have a greater purpose and effect in the capitalistic world, but in the emotional and personal world, informal competition can have far more devastating psychological consequences. Interpersonal competition within a group has only one purpose, that is not to find the one that is the best but rather the one left behind. The saying "at least I'm not last" describes the situation artists have been put in when there is a subjective competition between them, that yields no physical prize. Informal competition can be split into two categories, one with a leading, judging figure, and one with only the competitors being the judges themselves. In an informal competition with individuals that hold a strong emotional connection, competition is never advantageous, as it creates a divide between their artistic capabilities.

In the book *Vinnande bilder!* Published in 2018, Elin Låby argues that some art competitions weren't well organized due to the drastic differences, and the value of prizes that were given out: "If they were less in

number and of greater value" (Låby, 2018). Låby references the impact prizes from art competitions have on the contestants, and that in general the monetary value is largely outweighed by opportunistic prizes. This is a clear sign of how the contemporary world has been shaped to favor the quality of reward, rather than the quality of work. The topic of rewards or critique is especially controversial when discussing the art of young children. The debate of if "infant art" can be criticized or praised at all is long-lasting. Yet it is worthwhile to mention that art competitions, especially for younger children are good at exposing them to the art world as well as different ways in which to learn and understand the world. Furthermore, it is quoted: "Children's pictures, which expressed their inner values, should not be judged and evaluated as it could counteract the child's desire to express her/himself in pictures." (Låby, 2018). This poses an interesting dichotomy, where the child is the closest version of the human to the Übermensch, yet still the furthest, as it has no control over his own purpose, except for pursuing that purpose. Could it be that in theory, the Übermensch surpasses the concept of age? Maybe he even has taken all the good characteristics of the ages, the energy of the youth, the possibilities of the middle-aged, and the time from the old, in order to form his own personal eternal occurrence? In "*Nietzsche and Rilke: The Kenyon Review* by Kaufman, W. he states: "One possible and particularly important attitude toward the eternal recurrence of the same events is neither moralistic nor speculative but rather like a child's delight in a merry-go-round--or a child's wish to have a story it likes repeated again and again and again" (Kaufmann, 1955). It was in Nietzsche's interest to see the Übermensch flourish with a fresh and pure desire to shape a new world, and not to be placed amongst others to compete about rewards. In that sense, the encouragement of skill and giving of opportunity is the only "Nietzschean reward" for competition.

The process of natural selection was, to an extent, misinterpreted by Nietzsche, as he proceeded to mention that evolution, does not necessarily mean elevation or enhancement. He supports this by comparing the European today and the one from the renaissance, stating that the previous version of the human had far more valuable character traits, such as courage and self-confidence, and therefore a higher ability to self-overcome.

If an individual ought to be creating art that is reminiscent of Übermensch origin, he would have to do so, without the desire or need to compete neither with another person nor the system as a whole. The intention should be purely in the manifestation of one's imagination, to entertain the audience with this creation but without the intent of receiving any response. It is also important to understand that the art of the Übermensch wouldn't be the key to his existence. No Übermensch would be in a field of competitiveness because there is no need for that. Formal competition is



removed as much as the responsibilities of humans to earn a living, whilst residing on the blissful isles. Informal competition is the one thing, each individual must have to rid themselves of, as it plagues the creative capabilities of the artistic Übermensch.

Furthermore, the creation of art for the enjoyment of your own is tangible as you, a human are attempting to manifest parts of your reality for future consumption or to part ways with it. This positive & negative energy that surrounds these works isn't present if an Übermensch was to create it. He would have always acted according to his own values and would not have a regret past events that have caused him pain. Due to this nor would he be able to fully grasp the beauty in the absence of horror. This comment is to encourage humans on their journey to becoming a contemporary artistic Übermensch to consider that it will only be worth doing so if there are humans to experience your supremacy. The disregard for competition when producing art would be a simulative component of the art of the Übermensch. This is a cornerstone in the production of works that focus on creating art that attempts to live in the metaphysical realm.

#### **Vom Vergleich (Of Comparison)**

Through comparison, the individual is likely to follow a path someone else has already taken, whereas, in competition, the individual's mindset is largely focused on winning at all costs. Competition in itself, as explored above, holds little to no purpose to the act of 'overcoming' (German: Überkommen), but rather submerges the individual in a frantic state of uncontrollable emotions. In theory, this would make for great art in the eyes of other humans, but an Übermensch would much rather remain hinged by accepting the act of comparing to others. To elaborate on comparison, I would like to use a section of a previously written work where I explored the changing worldview of a child in the context of art production:

*"In The Hidden Order of Art: A Study in the Psychology of Artistic Imagination* Anton Erenzweig, an Austrian art theorist, discusses the child's vision of the world. He writes: "While the infant experiments boldly with form and color in representing all sorts of object, the older child begins to analyze these by matching them against the art of the adult" (Ehrenzweig, 1971, p. 6) which evokes an apparent change in the production and relationship that a child has to their art after a certain time. The term "syncretistic" or the syncretistic vision is often used to describe the distinctive quality of the child's vision. Their ability to undifferentiated, or rather their inability to do so, allows them to expand their horizon

indefinitely. Infants are not susceptible to anxiousness in work produced, nor are they capable of self-reflection. Ehrenzweig mentions that a child's early work is "better in its aesthetic achievement" (Ehrenzweig, 1971, p. 6) because of his disregard for detail and the "global, unanalytic view" he possesses.

In the contemporary globalized world, comparisons or being compared to one another is often seen as a negative trait. Originality and being unique is a favorable description. This is related to the introduction of the monetary side of culture. If one specific style is adapted by an inappropriate demographic, the original people interpret their culture as stolen and attempt to boycott the movement by leaving it behind and moving on. This opinion has destructive repercussions, as it is often through comparison, stealing, borrowing, etc, that artists advance into something totally unique.

In the context of "self-improvement and art", the refinery of work occurs through a constant discussion with your own interests. As an Übermensch, there is no need for knowing or not if something is better or worse because everything that is being done is for a purpose, and that is according to values set by the Übermensch at that very moment of recollection. Comparison is a description of a state of evaluation. This is unnecessary to possess as an Übermensch because evaluation is a means to recall past events and act according to their rate of success. An Übermensch will never speculate what could be the best outcome because the outcome that is destined to occur is the right one. He will not have to be predictive of the future as the actual outcome will be the "best" outcome. The values established by himself have brought him to that place, and even if another situation is better if they were chosen, the Übermensch accepts the situation and moves on. Still, this does not exempt the Übermensch from using the act of stealing. As theorized earlier, if the Übermensch could possibly surpass age and combine the positive aspects of each stage of life, what would stop him from being able to rationally "steal" the good aspects of art. For that matter to truly produce Art worthy of the Übermensch, a comparison is necessary. But not just comparison or using the original as an inspiration but stealing the essence of the work of others in order to further one's own. The Übermensch would take exactly what he would need in that scenario, without questioning the good in it, as it was supposed to be taken by him, through his own understanding of his purpose.

### **Vom Schicksal (Of Fate)**

Nietzsche portrays his idea of human greatness as Amor Fati (Latin: Love of Fate).

It is an inherent acceptance of what has happened and what is yet to come. To see the cards that one has been dealt, with the utmost respect and work towards using those, to better one's future. This is quite a big generalization, and because Nietzsche was also quite aware of this, Amor Fati is most likely for those sleepless nights when dark memories and thoughts are plaguing the sleep. It is then, that Amor Fati should relieve your pain and allow you to rest until the morning birds chirp. This idea wasn't anything new, like the Stoics, 2 thousand years ago had already embraced this way of life. Epictetus writes: "Do not seek for things to happen the way you want them to; rather, wish that what happens happen the way it happens: then you will be happy."(Hadot and Chase, 2001, p.143).

The theme of acceptance is mentioned throughout the text prior to this section, as it plays a major role in the act of self-overcoming. Stoicism, a school of philosophy in ancient Greece, focused its teachings on knowledge as a prominent virtue. An essential part of the school is the "Dichotomy of Control", where one must accept that there are things in and out of his physical control. For the Übermensch, this realization is essential, as it guides him to the right purpose. What he cannot control, is of no matter to him, yet what he can actively alter is of great importance to the pursuit of his own motivation. The topic of matter was mentioned earlier in the introduction, where there is something between two nothings.

We cannot control either of those two 'nothings' no matter how big. Those in the now, the something, have to accept that they cannot exist at the beginning of everything nor right before their own existence. Furthermore, they will also be unable to influence what happens immediately after they perish nor at the end of everything. Amor Fati is a reassurance of the arguments made by Nietzsche when he mentioned active Nihilism in Will to Power, to further the idea that you should not only accept the fact that nothing matters, but that you should enjoy it. In essence, after enjoying your fate, you have garnered enough wind to reach the blissful isles and be born anew as a child, with no earthly worries and all the time and possibilities. That you will cherry-pick from the tree of inspiration and originality so that you can indulge in mimicking the art of the Übermensch. And low and behold a new theory of art is born, **Mimicism**.

The **Mimicist** theory of art asserts that we should strongly focus on the approach to art making. In order to 'mimic' the theoretic metaphysical style of art created by the Übermensch according to the ideals set by Friedrich Nietzsche.

### Why only Mimic?

When humanity strives to perceive reality, it is the unobtainable desire of personal fantasy, that keeps life meaningful. There is no exclusivity or objectively true virtue than can be attained from living inside a dream, but the realization of this fantasy is even more horrible. In "A perverts guide to cinema" Slavoj Žižek speaks of "Fantasy realized is Nightmare". This comes to play when in the film *Vertigo*, by Alfred Hitchcock, John has twisted the true identity of Judy to such a degree, that she fits his desire for his past lover Madeleine, by dressing her up in the same clothing and positioning in the "right" light (Žižek, 2006). This is to leave nothing for the imagination.

To strip all purpose from yourself is a fitting analogy to the realization of the Übermensch. The creation of the Übermensch is the inadvertent destruction of humanity, ie. a nightmare scenario. Additionally, the environment that exists surrounding this Übermensch has become void of an "attainable" purpose and it destroys the simulated existence of the art of the overman and themselves in the process. The Übermensch and the Art of the Übermensch are both tangible things only to humans. Not only that but there are other significant differences, that do not seem very appealing when examined. Agent K in *Blade runner 2049* mentions that "To be born is to have a soul." (Fancher and Green, 2017). Is this supposed to mean that replicants are Übermenschen? According to the Nietzschean ideal, that seems not to be true due to them lacking empathy and a soul. Replicants, which are bioengineered humans made out of 100% organic matter, are faced with the harsh reality that what has happened (i.e. memories) has been artificially created for them and their future is predestined to be served as slave labor. This simplicity of existence allows them to be a perfect human, yet not one that is capable of overcoming themselves. Furthermore, Phillip K. Dick in the book *Do Androids Dream of electric sheep*, on which *Blade Runner* is based, mentions that "to be born is to have a soul" and "the birth of the soul is an organic process that comes out of the experience of consciousness" (Dick, 2010), which has already been mentioned in the introduction of this text. That there is something between two nothings and this something can be described as the "organic production of a soul".

The Übermensch does not possess a soul, he is rather a philosophical zombie, a being that is indistinguishable from a human but without sentience. Does that mean by self-overcoming we would lose our sentience? The soul is comparable to the Art of the Übermensch, when Agent K mentions it, it is referenced to be this product that is attained according to criteria that have happened before this moment. Yet this product is indescribable. The Soul is a parable of the art of the Übermensch. Therefore, mimicking the Art of the Übermensch seems to be the least intrusive, yet one of the most

interesting means to produce art and keep our sentience and sanity safe. Now that we have attained a higher sense of self, and with us, our art should have ascended too, instead of jumping over the wall that the Ladder of Evolution has enabled us to scale, we should just enjoy the view over it.

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