Aesthetic Leadership: A Review

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Aesthetic Leadership celebrates the spirit of feelings and emotion in leadership. This paper studies the evolution of aesthetics opposing the rational and scientific paradigm dominating organizational studies and tries to further understand how experiences are a tacit way of knowing. Aesthetic Leadership encapsulated these intangible, experiential ways of knowing through gut senses, feeling, intuition and bodily presence to generate tacit knowledge shared between the leader and the follower. It further explores the various characteristics of a true leader to identify the artist inside the leader. We draw a case for the renewed pertinence for aesthetic leaders in the future of the organization.

Keywords: Aesthetics, Aesthetic Leadership, Artistic Leader.

Introduction

AESTHETICS is defined as a philosophy or field that encompasses sensory, bodily knowledge or felt meaning of objects and experiences. Indian philosophy refers to aesthetics as Rasa. It is defined as 'a kind of contemplative abstraction in which the inwardness of human feelings irradiates the surrounding world of embodied forms' (Scruton & Munro, 2019). Rasa has been attributed to Bharat Muni who wrote a dedicated chapter on it in the ancient scripture Natya Shastra in the 1st millennium BCE. It was further developed by the rhetorician and Kashmiri Shaivite philosopher Abhinavagupta (c. 1000 CE). Scruton and Munro (2019) also mentioned discussion of

Rasa theory in *Rigveda, Atharvaveda and Upanishads* in terms of essence, self-luminous consciousness, quintessence".

In the ancient scriptures, the goal of an artist is considered to be '*rasotpatti*'. '*Rasotpatti*' means Creation of Rasa. The artist puts himself in an extreme stage of physical and psychological concentration during the performance. The artist attains '*Samadhi*' in the further stage when the duality of his/her microcosm or limited self called '*The Atman*' and the macrocosm called '*The Brahaman*' is surpassed. In the final stage, '*Samadhi*' state is transferred to the viewer – sometimes directly, sometimes through an object – when the viewer attains *sahahridaya* when he becomes 'of the same heart' as the artist. During this state, a cloud of knowledge bursts upon the viewer, and finally, they experience *rasa* (Kudchadkar, 2014).

Etymologically, Aesthetics is derived from Greek word 'aisthesis' which means an experience that appeals to the senses rather than intellect. Early Greek philosophers acknowledged sensing, feeling, intuition, imagination, and performing as legitimate forms of knowledge. Philosopher Alexander Gottlieb Baumgarten who came to be known as the 'Father of Aesthetics' accompanying Vico (1744, reprinted in 1948), stated that knowledge was as concerned with sentiments as it was with cognition (Baumgarten, 1750 cited in Hansen, 20). He suggested that logic was the study of intellectual knowledge whereas Aesthetics is a study of sensory knowledge. Both of them have a utility for their own sake (Baumgarten, 1750). Intellectual knowledge discovers objective truths whereas sensory knowledge discovers subjective, personal truth. However, as Descartes detached intellectual epistemology received attention, the mind and its aspects such as cognitions, intellect, and logic became a dominant source of wisdom, rendering our

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sensory-based and visceral methods of knowing irrelevant. On the contrary, Immanuel Kant opposed this idea that knowledge is solely the product of rational thinking, and included other dimensions of experience (Gardner, 2007). Moreover, all other types of knowledge are built on and preceded by aesthetic experience. (Husserl, 1960; Langer, 1942).

In the modern world, Aesthetics is often taken as a superficial reference to beauty or attractiveness. In the business context, Aesthetics typically focuses on the visual aspects such as product and packaging design, brand image, and corporate identity (Brown, 2019). Brown (2019) dissented that the word extends well beyond mere visual elegance and is useful if we embrace its full meaning. Hansen (2007) relegates aesthetics suitably with art as art communicates in paralogical ways beyond logic or conscious understanding. Burchard (2014) defined aesthetics as "the examination of sensory experiences and intuitively sensed meanings that create aesthetic perception". Hansen *et al.* (2007) went on to argue that when investigating experiences or articulating the value of an element, aesthetics highlights the ideas of sensory knowledge and felt meaning. The aesthetic motivation is linked to felt meaning formed by sensory experiences, incorporating subjective, tacit information contained in feeling and emotion. We are constantly making aesthetic judgements about events and things that we encounter in our daily lives,

particularly regarding settings and relationships. For example, how a factory or office is organized, or how a job interview went. We make sensory assessments of what that event, object, or interaction evoked in us sensationally and emotionally, whether or not it moved us inside. A bad conversation may leave a foul taste in our mouth whereas a meaningful conversation can shift our whole perspective on a particular subject. Therefore, Aesthetics are not just confined to beauty. Objects or events can also range from aesthetically sublime, comic, ugly, or grotesque as opposed to what they might mean for us objectively and rationally. Similarly, the *Natyasastra* enlists eight *Bhavas (sentiments)* analogous to eight *Rasas* namely, *Rati* (Love), *Hasya* (Mirth), *Soka* (Sorrow), *Krodha* (Anger), *Utsaha* (Energy), *Bhaya* (Terror), *Jugupsa* (Disgust), *Vismaya* (Astonishment). These feelings and emotions shape our sensory experience which in turn captures our felt meanings as opposed to instrumental, rational, or logical meanings (Strati, 1992).

Aesthetic judgements configure aesthetic experiences. Aesthetic experiences are described as embodied, sensory, universal modes of 'being-in-the-world' (Strati 1999, 2000a). Further, aesthetic experiences generate aesthetic knowledge. Aesthetic knowledge can be found in everyday experience, such as gut feeling, an epiphany, an intuitive sense, a beautiful idea, a magic moment, passion and inspiration, creative flow, doing the right thing, or an elegant solution (Whitfield, 2005). Aesthetics is a form of

sensory knowledge contrary to intellectual knowledge because it is tacit and unconscious, without one being able to communicate it expressively. Aesthetic knowledge is considered both symbolic and experiential and was considered tacit knowledge to be beyond words (Ewenstein & Whyte, 2007). Aesthetic knowledge coincides with Polanyi's idea of tacit knowledge. Polanyi (1958, reprinted in 1978) contrasted "explicit, objective knowing with more implicit, subjective, tacit ways of knowing". Knowledge at the tacit level is often described as "deeply ingrained, inexpressible know-how that resists clear, logical explanation". When leaders rely on their gut feeling or instinct they are relying on this aesthetically derived tacit knowledge. Leaders often make decisions based on "gut feelings" they believe which may be logically inconsistent with objective reports and data models and graphs. Gut feeling is described as "conscious physiological discernment of an unconscious mental reaction." Gut feelings are essentially emotionally driven feelings that direct the mind to think substantiating towards what "feels right." Gut feel is not an inferior form of thinking and often leads to superior conclusions than those decisions that require conscious and rational reasoning (Cramphorn, 2006). Gladwell (2005) defines decisions made on gut feel as snap decisions. In the time we blink, our brain undergoes 'thin-slicing', a rapid cognitive ability of our unconscious to find patterns in situations and behaviours. He calls it thinking without thinking. He further argues that snap decisions make

intuitive sense because we may impair our ability to solve problems by putting too much structure on the problem solving effort. He presents numerous real-life anecdotes to justify this. One such incident is about Vic Braden who is one of the world's best tennis coaches who can read a serve in the blink of an eye. He could predict when a player would "double-fault" (i.e., fail to make a serve twice in a row) just when a player would toss the ball up in the air and draw his racket back, and about to make contact. He is so adept at predicting double-faults that he could predict it with absolutely zero errors. It didn't matter who is playing, man or woman, whether he is watching the match live or on television, or how well he knew the person serving. Vic Braden is an example of an Aesthetic leader. He has been playing tennis since the age of 12. He knows about the nuances and subtleties of the game like no other man alive. This means that he has acquired enough sensorial experience with the game that he now has tacit knowledge of thin-slicing a player's movement to predict whether they will fault or not.

The Case of Kabira

Kabira is universally recognized as the most majestic social reformer, saint and poet of mediaeval India, which had been hampered by ill social and religious traditions that had been passed down through generations. Despite his lack of formal schooling, Kabira possessed deeper insights and masterly communication abilities, qualifying him to be named the laureate leader of the era. As a spiritual leader, he was inspired to observe the depressing condition of the masses and the continuous miseries they endured. As a result, he was resolved to improve their situations by raising awareness of the need to confront what was being done to them and also what they were doing to themselves and each other in order to rebuild a society based on natural justice, love and true freedom. Despite the fact that Kabira's position contradicted the prevalent ideas of the day and engendered considerable hostility from the established organizations, he never wavered in carrying out his manoeuvre, fully believing that what he was doing was inexorable since it was the mandate of his soul.

He always believed in embracing humane practises but would not compromise if they were discovered to be in conflict with the society's peace and harmony. Nonetheless, Kabira was graced with the spiritual essence to realize what is aptly called mysticism. As a response, it is relevant to determine the deeper views of mysticism in order to better comprehend the core of mystic experiences in his lyrical works. Although the various academics' interpretations of the nature and purpose of mysticism lack scientific support, they do provide a type of preliminary framework for further exploration. If one digs deeply into the ocean of Kabira's poetry, one learns that Kabira was a deeply spiritual poet in the genuine meaning of the term. He was a wonderful mix of Hindu religious philosophy as a Ramanand pupil and Islamic philosophy as a Muslim born and raised in a Muslim household, as well as his relationship with his contemporary thinker and poet Shaikh Taki. Such aesthetic thinkers and leaders of that time were able to motion masses to self discovery and self-transformation.

Aesthetic Leadership

Aesthetic Leadership is a field of study under organizational aesthetics. Organizational aesthetics emerged as a field of study in the mid-1980s to oppose the rational paradigm that dominated the organizational studies at that time. Aesthetic Leadership encapsulates the intangible, intuitive ways a leader makes a decision by using his senses, gut feelings and bodily presence as opposed to rational ways of thinking. This is because rational models have been incapable of delineating the emotions, feelings and personal experiences of people in the organization. Furthermore, every decision cannot be reduced to a rational model. If this was the case, we would not be needing leaders at all. "CEOs would not be rich and fishbone diagrams would be priceless" (Hansen, 2007). Seminal organizational theorist Chester Barnard (1938, and cited in Vaill, 1989) management to be artistic rather than rational. However, bodily presence and use of senses were neglected in the quest for rationalization propagated by Descartes' cartesian mind-body dualism. Hence, organizational studies took a scientific realist turn in pursuit of effectiveness. Casey (2000) raised concerns over how bodies have been neglected in

mainstream leadership studies and made her case to establish 'corporeality', the bodily nature of leadership embracing humanness i.e., the body and emotions in an organization. She pointed out that organization is a metaphor based organism and can be better understood by using terms such as feeling, judgment and sense. This is in contrast to the rationalistic perspective of organization, which portrays it as a lifeless system detached from its tangible, living flesh that perceive, sense, and mirror with other human bodies. (Ropo *et al.*, 2002). Aesthetic factors, such as emotions, intuition, symbols and sense perception seem to have an equally important role in organization behaviour as cognitive activities (Gagliardi 1990, 1996; Guillet de Monthoux 1993, 2004; Linstead and Hopfl, 2000; Rami ìrez 1991, 1996; Strati 1989, 1999). Sauer (2005) further expounds how these sensory and emotional dimensions of the body evoke an aesthetic way of knowing. This aesthetic way of knowing through seeing, listening, touching, rhythm and space form bodily, corporeal aspects of leadership constitute a legitimate, tacit knowledge. This Aesthetic Leadership knowledge is created, connected, modified, and transmitted through interpersonal connections through interaction and a deep connection between a leader and followers. This distinguishes Aesthetic Leadership as a distinctive, original, and effective method within leadership studies, indicating a welcome shift away from heroism, leader-centric orientations and toward follower-inclusive, supportive, inclusive, and social constructionist aspects

of leadership (Hansen, 2007; Fletcher, 2004; Gronn, 2002; Hosking, 1988; Pearce and Conger, 2003; Wood, 2005).

Dimensions of Aesthetic Leadership

Taylor and Hansen (2005) defined an aesthetic approach to leadership to include two enduring components: *first*, the sincere engagement of the senses and finally moving to the second, the detailed focus on the experiential. A leader opens up to an aesthetic world-view by becoming proficient in recognizing the unrecognized, hidden, sensorial ways of knowing which is greatly emphasized upon everyday, mundane actions like listening, conversing, touching, gazing, and treating emotions and feelings as foundational sources of wisdom accumulation. Furthermore, one can only explore through direct experience. To grasp a scenario, one must be present and absorb it as it is. No word, no matter how thorough or vibrant, can express what it's like to witness a live performance by an artist or to engage in your favourite music on a beautiful day. Aesthetic knowledge requires a leader to experience on a tacit level.

Koiivenun and Wennes (2011) while studying symphony orchestra conductors listed three dimensions of Aesthetic Leadership: (1) relational listening, (2) aesthetic judgment, and (3) kinaesthetic empathy (embodiment). Listening is a denser phenomenon beyond mere physical hearing of sounds and voices only. Listening is described as inclination to receive without

prejudging. Listening requires spontaneity and openness to unexpected circumstances. Aesthetic Judgement is the means to interpret the aesthetic understanding of others. Employees use their perceptive faculties and aesthetic sensibilities to express their aesthetic judgment to decide whether something is grotesque, ugly, beautiful, pleasant which other members may choose to accept or reject. Kinaesthetic empathy is the ability to understand others' experiential movements and harmonize that with our own bodily movements. This particular kind of bodily empathy can be seen as an act of knowing. It entails a reliving or placing ourselves inside someone else's experience. While perceiving someone, we perceive them there in coincidence to us here.

Sauer and Ropo (2007) condensed five aesthetic aspects of leadership in a tea party caricature namely, emotional repertoire, body, language, rhythm, space. An aesthetic leader has a huge emotional repertoire. Organizations comprise people and their shared relationships. Emotions hold a meaningful place in these relationships. Emotions also generate knowledge about these relationships. Therefore, an aesthetic leader pays attention to the events that tell the "story" of the emotion. The aesthetic leader has the bodily knowledge of self and members. Body includes presence, vision, gaze, listening, and touching. Aesthetic Leader is deeply aware about the bodily negotiation happening in the everyday routine of the rehearsals through senses: through hearing

and listening; seeing and looking, and through feeling and touching. The body is a host of pain as well as pleasure and shame as well as pride. Aesthetic Leader shares the same language of the followers. Language presents essential outside semantic meanings. Sharing a language is also a metaphor for a very deep understanding and bond between people. Speaking the same language also implies work to be easier. Aesthetic leaders find a mutual, appropriate inclusive rhythm that embraces and captures the group. Aesthetic leader includes and shares instead of dividing and delegating. These rhythms are emotional too, as it signals something to be either peaceful, rushed and anxious. Aesthetic Leader makes good use of space. Although people do not observe the space actively nor passively, they experience it through their senses. One interacts and integrates with their environment. Space is used to make and mark hierarchies and also define the boundary for codifying cultural behaviour and making emotional norms. The territory is constructed depending upon their role and status the individual holds. The power and hierarchy within any social setting is palpable through spatial planning and practices. Leadership constructs and is constructed by spatial norms.

Goodwin and Mucha (2008) and Mucha (2007) postulate three primary elements comprising aesthetic intelligence of a leader: (1) To be present, (2) To be authentic, and (3) To synthesize. The first characteristic of a leader's aesthetic intelligence is the ability to be present. This means that aesthetic leaders are conscious of themselves and of others and are aware of the environment they are in. Aesthetic leaders are completely immersed into the moment while meticulously creating their craft akin to an actor who remains immersed in character even after the scene has finished, Aesthetic Leaders embrace the environmental presence they are in wherein simultaneously paying careful attention to everything in the environment i.e., the sights, sounds, smells, or even the subtle nature by which people acknowledge praise or give criticism through nonverbal communication. Thus, Aesthetic Leaders are self-aware with their feelings, emotions, and intuitive thoughts as they remain keenly observant of their organizational environment. Being authentic corresponds to configuring self with topic, time, audience and intention. It is about the assimilation of the clarity of intention, and delivering on that intention. It is the 'how' of the 'what' we do 'when.' Synthesizing means weaving evidently divergent encounters from the visual, cognitive, kinesthetic, auditory, and spatial to apprise thought and action. The five senses namely, hearing, sight, touch, feel, taste, and the elusive sixth sense, intuition together create a visceral experience, proffering union of sensibilities - synthesis.

Ladkin (2008) uses a case study approach to study musician Bobby McFerrin. He identified three main components for what it means to lead beautifully: mastery, congruence between form and content, and purpose. Mastery is achieved while comprehending one's context, domain and awareness of the self. Coherence signifies authenticity in the actions and behaviour of the leader harmonious with the blanket messages and purpose. Purpose addresses commitment to the goal towards which one steers.

Leader as an Artist

Dobson (1999) categorized managers into three types, viz., moral driven managers, technicians, and aesthetic managers. The aesthetic leader is a creator in an aesthetic firm, seeking distinction in craft rather than solely chasing money. As managers start to view themselves as artists and leaders become more aesthetically aware, they start to experience 'flow' in their work. Flow is defined as an individual's engagement in an almost effortless, automatic, yet highly concentrated state of consciousness (Csikszenmihaìlyi, 1997) which at an organizational level encompasses and manifests as a collective flow. Mangham (1990) describes management as a performing art. He considers the activities of senior managers to be isomorphic akin to the activities of actors. To him performing is not just a metaphor, but a matter of form where everyone is performing in the theatre of life. Art organizations where creative processes are undertaken provide a very feasible ground for studying aesthetics as aesthetic elements are easier to identify.

Soila-Wadman (2007) while observing a shooting scene in a film

production firm claimed Aesthetic Leadership consisting of a consistent parley between all participants including director, actors, technicians, photographers and artefacts including camera, props. She propounded that it is in fact 'the art that leads the activity!' Furthermore, she explains the formula for accomplishing Aesthetic Leadership in filmmaking called 'the aesthetics of capitulation' (2007) which requires the actors, the director and cameraman to trust the flow and surrender to the rhythm of the creative process. Another study based on symphony orchestras by Koping (2007) conveys Aesthetic Leadership as a circular response is observed where a constant negotiation and connection between the conductor and musicians is established and as a result self is affected and evolves along with the process contrary to the common belief where the conductor has the absolute power over the musicians. Both Soila-Wadman and Koping share a relational process created between people, artefacts leading to a transcendental experience.

Ropo and Saucer (2008) used dance as an artistic metaphor to establish the corporeal nature of leadership. They described ballroom dance waltz as a metaphorical portrayal of traditional, positivist leadership style where the leader has a dominant role and the dance partner as a follower has a submissive role to play. On the contrary, another dance form 'Raves', represent paradigmati-cally an alternative form of dance and therefore, an artistic apprehension of leadership that has no rehearsals, and no power dynamics between dance partners shifts constantly. When one leads the other follows and *vice versa*. Even the occasion to dance is not predetermined and is negotiated as the raves follow. These raves describe organizational life to be full of surprises, unexpected changes, and chaotic. Here leadership is a collective venture where the work processes and the targeted outcome is consistently negotiated. Through the dance metaphors of waltz and raves, they emphasize upon the corporeal aspects such as gaze, rhythm and space which give an aesthetic evocation to leadership.

Lindahl (2007) demonstrates how project managers of large power plants use "improvisation" a kind of performance art in their work which he calls 'engineering improvisation'. Since complex projects rarely operate according to initial plans and schedules, the project manager's key ability is therefore to get accustomed to such adjustments; in other words to improvise within certain constraints. Improvisation calls for a great deal of practice and training and can not be performed by beginners, neither pulled off when something fails. In an organization where industrial bureaucracy is pertinent, improvisation is a saviour when something unforeseeable happens. Managers must be prepared to deal with these unique situations.

Studies on Aesthetic Leadership are dominated by a relational constructionist approach. Case-study method by Yin (1994) is majorly used for inspecting the contradictions existing between the art and management world. Whilst some case studies compare two different forms of the same art to flag differences between tradition and aesthetic form of leadership (Ropo and Saucer, 2008) while some other case studies are aimed at each creating artistic typologies of a leader (Mangham, 1990; Dobson, 1999; Lindahl, 2007; Ladkin, 2008).

Approach by Alasuutari (1995) from cultural studies has been found to be most appropriate to study the phenomenon of leadership in art (Koiivenun & Wennes, 2011). This approach is based on using empirical observations of a cultural construction resulting in development of theoretical ideas, new empirical investigations, and finally to the formulation of a theory. Systematic observation of relational activities amongst participants, artefacts and objects along with in-depth interviews is used to understand how the notion of leadership is socially constructed amongst artists and managers.

The Case of Kanye West

Kanye West, one of the most critically praised musicians of the twenty-first century, has recorded seven platinum albums and is among the most decorated artists of all time, having received 21 Grammys. Earning *Time Magazine's* list of the world's 100 most influential individuals twice. Kanye West debuted as a producer during a period when rap was dominated by titans like Notorious B.I.G. and P. Diddy, who rapped on drug trafficking and gunplay. Despite his aspirations for an artist

deal, Kanye battled to be acknowledged as a rapper due to his middle-class origins. He did not fit the 'gangsta' stereotype. He was a straight A student and the son of a college professor, so he was best suited to a career as a producer than a rapper or hip-hop artist. Fearing Kanye might depart to work as a producer again for the next music label, Roc-A-Fella cautiously signed him as an artist in 2001. One year later, Kanye was in a near-fatal automobile accident that tracked him down the hospital, spawning his breakout debut single 'Through the Wire,' which he recorded while his jaw was still stitched close. Kanye revealed intentions for his debut album, College Dropout, with the release of this track.

Flying even against wind, Kanye's debut album hit a nerve with the middle-class hip-hop aficionado who, while a fan of the sound, couldn't identify the themes of gang hood conflict common throughout the genre. He still spoke about problems, but these were challenges to which anybody could relate: struggles with consumerism, homophobia, and a poor image of religion. Kanye not only introduced the genre to a wider audience, but he also opened the path for the suburban rapper to get into the business. Kanye has since been acknowledged by artists such as Drake for the transformation of his character required to become a famous rapper. Kanye's true artist polished his courage to change the dynamics of the game. His aesthetic appeal for genuine music changed the odds of the game to the evens.

While his art is generally well-received, Kanye has been no stranger to controversy with his public rants and controversial remarks. When he interrupted Taylor Swift's victory speech at the 2009 MTV Video Music Awards, his loud, uncensored style drew criticism from even diehard Kanye fans. Kanye's tour featuring Lady Gaga was cancelled as a result of the scandal, and Kanye relocated to Hawaii to concentrate on his fifth album. Knowing he had a lot of room to grow up after the controversy, Kanye West released one of the most creative albums, according to famous pop-culture journal Rolling Stone. While discussing his collaboration on West's earlier pop album "Yeezus", the singer Justin Vernon observes: 'Kanye feels like a director, and I don't think everything he's saying in the songs is actually him saying it every time. It's like a movie, or a concept". Kanye's insane hunger for genuine soul-driven art, combined with his good graft and innate talent, has empowered him to push the envelope of music, to do what no one else has ever done, or convinced could be done, in hip-hop previously – and thus spur the pop music and hip-hop revolution that has designed over the last decade. May Kanye's aesthetic appeal serve as an inspiration for us.

Aesthetic Leadership in Future of Work

Advances in both robotics and artificial intelligence have been linked to significant job losses or job polarization. In an attempt to dissect which jobs would be impacted more than the other, Webb (2020) assesses the exposure of job tasks to automation. He found out that occupations that require complex interpersonal interaction tasks like establishing and maintaining personal relationships, guiding, directing and motivating subordinates, coaching and mentoring other will be harder to automate than tasks whose objectives that can be evaluated immediately and automatically, such as maximizing the click-through rate of an ad, or minimizing the materials costs of a computer chip as they are easier for algorithms to learn. Complex interpersonal interaction tasks have "fuzzier" or longer-term objectives and are heavily dependent on human relationships which is hard for algorithms to acquire and therefore, they are least amenable to automation of any kind, including artificial intelligence. Human work would increasingly be centred around building relationships, experiences, and memories. Jobs involving building and sustaining complex interpersonal relations, including professions such as nursing, sports coaching, and psychotherapy, will be somewhat safe from automation. Human interaction is difficult for computers to learn. This is because even if computers learn to recognize objects, it needs to be able to reason about those objects and the contexts in which they occur.

Brown (2019) envisioned the world to be divided into two worlds "one dominated by automation, algorithms, and attention deprivation; the other in

search of human-centered interactions, emotional connection, and experiences designed specifically for us as individuals." Jobs that involve routine manual tasks such as auto mechanic, tax accountant, and deliveryman may soon be replaced by computer-based services or digital beings as the tasks they are prescribe to perform are based on eliminating errors, while hairdresser, massage therapist, and interior decorator certainly won't be losing their jobs at least not for a long while as their jobs are based on tasks that involves creativity, originality, and a human touch both literally and figuratively. Although computers have been used to create art and music they would continue to do so. However, humans will also continue to do so in much more elevated and inspiring ways. This is because while humans have been born with a built-in sensor suite i.e., our eyes, nose, ears, tongue and skin. Artificial Intelligence systems must use external sensors such as microphones, cameras, and accelerometers that have to be integrated into the system. There may also be something akin to 'human privilege', where many people will prefer—and even pay more for—creative materials built by human minds and hands. Computers are getting better at learning to sense and perceive the world. However, they are still incapable of linking a perception with an ability to interact with the world being perceived in the ways humans do. This is still one of those capabilities for artificial intelligences to tap into (Hendler & Mulvehill, 2016). Therefore, Aesthetic Leadership is a much needed humanness we need to hold onto as we move along with Artificial Intelligence.

The Case of Tim Brown, CEO, IDEO

We have descended into the age of technology. Ordinary chores that used to eat up our days are rapidly being successfully completed very swiftly by machines. Who wouldn't chirp a smile if an intelligent machine could manage regular e-mails, expense reports, and housekeeping on the side? Exporting administrative burdens will provide employees more time and mental space to conduct deeper insights, rich work. According to Brown, "A leader's creative capacity is their ability to envision radically new ideas, collaborate with others to execute them, and then ensure that they take hold and evolve in the world." Thus, as the pulse of invention quickens, disrupting major sectors, we must cherish what is truly ours: the skill to comprehend human behaviour and answer for human needs imaginatively. Brown elaborates on this as he empowers through "Focus", under his aesthetic style. He states that "Bursts of intense effort", that is complete dedication to one goal first. Next, with curiosity comes adaptability. He states "Where machines are risk-mitigating, humans are risk-tolerant and adaptive. When in doubt, I always look to biological ecosystems: They may not be the most efficient, but they are fit to survive because they can adapt to disruptive change." Nonetheless, no AI has proven the capacity to solve tasks abstractly. AI works because it can observe billions of virtually similar examples and then make intelligent suggestions based on what it has previously seen—humans, on the other hand, can envision something which has not yet been encountered. The human process has an un-algorithmic signature that cannot be substituted. This is how we shall sign our imprint on the world.

Future Scope

Aesthetic Leadership talks about positive interpersonal relationships at work. Future research can focus on insufficient social connection among members in the organization resulting in 'workplace loneliness' which has further ramifications on in-role performance and organizational citizenship behaviour (Lam & Lau, 2012). Can Aesthetics help in filling up this void? Another direction for future research can explore phenomenological analysis of leaders at different levels of hierarchy, industries, and regions. Individual lived-in experiences of leaders from different paths and landscapes of life may bring out varied embodied experience of aesthetics within the organization.

The Case of Warby Parker

Interesting facts are a Warby Parker classic, a get-to-know-you activity that supports one of the company's eight foundational concepts, which is etched on the kitchen wall: "Inject fun and quirkiness into everything we do." The firm has a culture swat squad that uses phrases like "When was the last time you donned a

costume?" to filter out dullards in screenings. The company enables the sharing to think big, experience play, and create good.

The team concludes the discussion by exploring forth-coming volunteer opportunities with charities such as Venture for America and the Network for Teaching Entrepreneurship. Perhaps one of Warby Parker's core tenets is "do good."

Conclusion

We summarize the current state of knowledge in this emerging and intriguing new area for leadership research that has its origins historically embedded since humans evolved. Aesthetics tries to reclaim and embrace the soft elements of leadership. These elements help us further explore the attributes of the artist inside the leader. Aesthetic is a forgotten gem we need to treasure as Artificial Intelligence is here to test our humanness. Aesthetic Leadership emphasizes upon a special kind of leadership in humans that is channelized through artistic endeavours and has a capacity to generate an experiential knowledge by the use of senses that AI is still incapable of doing. Aesthetics are proving to have pivotal relevance in the future of organization.

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