



Linnæus University

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Master Thesis

The Artistic Leader

A philosophical reflection



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Abstract

Philosophy, art and leadership have been considered in previous studies, nevertheless rarely have all three been blended in one. The aim of this thesis resided in the attempt to build an unfixed conceptual net, having the ambition to shed light on the innermost parts of the leader; by collecting insights from philosophical notions, the figure of an *artistic leader* arises. The personal importance of this work was rooted in the hope of a leadership sourced in an inner reflection. Through qualitative research, we made use of concepts derived from Kant, Foucault, Nietzsche, Heidegger and several other thinkers, targeting the ontological, sensible, and reflecting centers of the figure of the *artistic leader*; which ultimately was completed by primary data retrieved from experts. At the heart of the thesis, namely the fourth strand, these thoughts are developed in two volumes. The first regards the emergence of the *artistic leader*, a concise ontology of this figure, the suggestion of the paramount importance played by self-reflection and the 'care' as found in a Foucauldian understanding, as well as the mechanisms of the mind of the leader. The eventual practices of the *artistic leader* are developed in the second volume, seen as expressive channels through which this figure could interact with the environment. The thesis - by its very nature - is open ended, as it is a suggestion of a figure drawing its relevance in the continual constructive thinking this work hopes to generate in the reader.

Keywords:

Philosophy, art, *artistic leader*, self-reflection, self-awareness, care, sensible, inner self, organization

Acknowledgment

We wish to address our most grateful consideration to **Philippe Daudi** for his support and such an insightful year, here in Sweden. The subject of this thesis was partly inspired by a thought heard a few times during the courses, “*do not forget philosophy, because philosophy will not forget you*”. We will try not to forget.

We sincerely thank **Björn Bjerke** for his useful methodological perspectives, as well as **Mikael Lundgren**; we recognize here too the merit of **Terese Nilsson** for a swift administrative aid.

A warm acknowledgment goes naturally to the participants of this work, **Lars Svendsen, Jane Sverdrupsen, Sabine Popp, Frans Jacobi, Alain Patrick Olivier, Joan Tuset** and **Ana Pérez Cañamares** for an enlightening and wonderful exchange, we wish used well in this paper.

This thesis has been a personal boost, we find ourselves full of energy after finishing a project of this personal significance, and feel the evolution of these last months having a deeply positive impact on ourselves.

Declaration

We hereby certify that this master's thesis was written by our own. Furthermore, we confirm the proper indication of all used sources.

Jean Leguy

A handwritten signature in black ink, consisting of several overlapping loops and a long horizontal stroke extending to the right.

José Ángel Sarmiento Garcia

A handwritten signature in black ink, featuring a large, stylized initial 'J' followed by a series of connected loops and a final horizontal stroke.

Kalmar, 16th May 2017



“Always be a poet, even in prose”¹

¹ Baudelaire C., 1887, *Journaux Intimes*, Hygiène

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Introduction

The muse

We long for *Melete*, antique whisperer of meditation, to live in these lines. In a field of the human science, we seek for aggrandizement, we look at the seeds the great minds planted, we lean on the soil, o so fertile, sprinkled of thought nourishing our spirits. Of with the measurable to lead one other, we welcome, in the attempt of expansion, the light of the graceful.

*“And Melete comes to me,
I see, she’s taken human form!
To perform her rites and to inspire
A burning fire that cannot be extinguished”¹*

¹E. L. Hunter

For this exploration, sewed with the threads of philosophy and art, does not ambition to suggest a rational, Cartesian conception of the organization and its leadership, but rather a supple envision of this field adorned with the vivid dashes of the artist’s and philosopher’s impression of their worlds. The impetus, the motive, the momentum of these pages lies in a questioning; the questioning of the human nature, the interrogation of the direction those arteries along which we progress, moved by the impulse of the heart. This heart is the embodiment of the leader, the provider of flow, a current inspired by those who rise to mold the societal structures, not above others, but at their very core; for they would be the ones knowing them most. We believe philosophy and art are the instruments of those enlightened. We believe a humble exploration of these worthwhile areas may lead to the path of a more qualitative and subtle leadership; a leadership unaware of algebraic performance, but perhaps meant to suggest a direction leading to a worthy fate.

With the inspiration of an artist who reveals an inner feeling, we enter into these lines that may be a poetry born from ourselves, the idea of presenting the reader an own reflection of fields as sublime as accessible, as interesting as necessary... Fields, perhaps, from where stems a suggestion, advising that

overcoming the superficial would become fundamental. Find freedom in one, think, reflect, to bring the world to us, not let the world take us. Everything is found in a truth, in ourselves. Why the idea of the *artistic leader*? Because it is born of philosophy, because it grows in thought and reflection, because it lasts as art does, because it expresses notions from freedom and truth. What is art but the magic of existing? What is philosophy but the essence of thinking? What is leadership but the power to see, hear, learn and act?

Setting the ground and research purpose

While reviewing the existing literature and analyzing the obtained data, we realized that, in some cases, there was an aversion towards the use of the concept leadership by the world of art. We wondered whether the current connotation of the word 'leader' would be responsible of this occasional reluctance. This reinforced our conviction in our attempts to intertwine these domains; if somehow the world of art and the discipline of philosophy emit reproaches towards the concept of leadership. This inspired the question, what do those fields convey that would improve such a concept? The poet Cañamares wrote: "when I write I do not do it from any place of power, I do not feel invested by an authority, but rather I feel a contact with a collective human intelligence, hereditary and contagious, that we are building with many influences". Echoing our conception of an enlightened leadership, we developed our idea of the *artistic leader*, not as an artist that exerts an influence over the followers by being placed (consciously or unconsciously) on a pedestal where the interpretations are influenced by this gap, but by leading in an artistic way. We are thus placing ourselves from the point of view proper to the worlds of art and philosophy, in order to palliate to this critic by implementing different notions to the concept of leadership. We consider that an approach among these fields could be interesting in order to attach new meanings to an already intriguing term, occasionally perceived in an unfavorable light, hence the concept of the *artistic leader* has a semantic purpose.

In this work, we will therefore state what we believe the *artistic leader* would consist of. We intend, in a dialogue, to ask philosophers and artists their thoughts about such a figure. We wish to warn our reader of the nature of this work. The philosophical concepts presented and interpreted in this work represent our views on those notions, we therefore do not pretend to be in a position to

master fully the said concepts. We hope the reader will understand the context of this research, a master thesis about leadership, and will not confuse this exploration with a work done in the context of philosophical studies. The aim of this research is to inspire ourselves from a pure knowledge, the source of the western thought, and attempt to draw learnings valuable enough to be, if not taken for depicting a relevant reality, at least generating for the reader a reflection about leadership, as well as the organizational world, including business companies.

This product of our work is undoubtedly of the utmost theoretical dimension. The thoughts suggested here are taking the form of a deepened overview of several philosophers and philosophical schools, and thus involve a certain quantity of different notions. It is not meant to effectuate a deep study concentrated on the work of few thinkers, but to undertake a composite figure of the *artistic leader*, reaching a wide range of attributes and reflections about this approach. Moreover, the fear of a biased perspective induced by the focus on a *unique* thinker was an additional motive not to do so, as we hoped to find a wider perspective by referring to a multiple axes of understanding.

One of the motivations leading to the choice of such a nature of research was highlighted during a dialogue with the artist Sabine Popp. She was explaining to us the importance of crossing fields in education, referring to a Norwegian economics program, in which a headmaster implements philosophy courses. His purpose is to make the students “discover themselves, have this reflection to take the correct action and be concerned about the consequences”, to make them aware that philosophy help with that. We believe in the relevance of such a project; from this perspective, the will to write about philosophy came naturally to us while searching for a thesis subject.

Thus we came to ask ourselves, what would be the philosophical and artistic nature of the figure of *artistic leader*?

Outline of the thesis

This thesis is a tree planted with different seeds and which broad branches extend along its trunk, offering fruits that hang delicately. The roots are extensive and attempt to capture nutriments from a carefully cultivated arable ground. The variety of fruits is striking, perhaps surprising, but they are fruits and, as such, expect to be collected subtly by anyone who desires. It may appear that the fruits are sporadically hidden among the branches. The tree, by its very nature, offers fruits to the eye that will be found more easily. However, the development of the fruits is only part of the maturation process from the seeds that we planted. By picking the fruits and tasting them, would perhaps allow the curious to find again those seeds, the ones that will enable to plant other type of trees.

In the first part of our research, we will explain in a concise manner the methodological approach used for the organization of our thoughts, including our personal views on our environment, and the presentation of the participants of this work. In a second axe, we will develop the philosophical notions composing the main reflective support in the construction of the figure of the *artistic leader*. Peppered by thoughts of artists, it is the theoretical spine of this paper. The third part will set briefly our understanding of the notion of leadership, in order for the reader to grasp the meaning we intend to set behind this term. Lastly, the apotheosis of the thesis, a dialogue with philosophers and artists was conducted, dialogue through which will appear the figure of the *artistic leader*. If the idea explained by those erudite individuals are constituting the framework of the development, our interpretations of them are completing and extending the building of it. In all its combination of concepts and ideas, the conceptual area of such a leader will appear to the reader.

Note:

In our concern for equality, the gender pronouns have been used randomly throughout this paper without any type of prevalence.

First strand – Methodology

1. Of imagination, essence of our research

In the context of our research - the attempt to find reflective paths yet not beaten - the methodological philosophy revolving around our social, sensitive and cognitive conceptions of the fields explored needs to be clarified and presented to our readers. The very nature of the research conducted these last months could emanate from the concept of imagination; indeed, the critical reflection at work here is but the roaming of minds in the pursuit of meaning. Ultimately, “to think and to reflect critically means philosophically to develop alternative ways to think and to look at things. And this, in turn, requires imagination” (Arbnor & Bjerke, 2008, p. 35)². This is the essence of our effort, to turn our minds to different and original paths of reflection, meant to bring a new meaning, unexpected, surprising, enlightening, and having its source in a profound and intricate knowledge. Knowledge the researchers, in the hope to contribute to the expansion of their field of study, will try to decipher knowledge by following a methodology revealed in these pages. Imagination then, seen as the condition for critical thinking (Arbnor & Bjerke, 2010), would allow our composition to reach the ability to link, in a creative way, multiple instants born from the philosophical and artistic minds of the western system of reflection, to the social-scientific field of leadership. If methodology means to be “aware of, and be able to handle, different relations which exist between participating moments and processes” (Arbnor & Bjerke, 2008, p. 33), our imaginative approach consists of exercising our minds to derive from established consideration, to draw from a creative reasoning unfamiliar concepts. This perception is thus rooted in creativity, seen as a “prerequisite for critical thinking and reflection” (Arbnor & Bjerke, 2010, p.36).

² Arbnor, I. & Bjerke, B. (2009). *Methodology for creating business knowledge*. SAGE Publications

2. Creator of knowledge, reflexivity and perspectives

In the course of this work, we yearn for the status of creator of knowledge. This position requests some consideration at an individual level; a self-reflection is needed in order to avoid unseen biases and to set the personal background on which the reflection flourishes. The contemplation of our perspective upon the environment is to be included in the development of this research. This self-reflection therefore falls within the consideration of ourselves, young individuals from a particular setting, our personal background is to be acknowledged in the picture of this work. This ensues from the motto of our formation, know thyself, for this knowledge is the key to understand and impact the outer. Aside from self-reflection, the use of reflexivity is crucial in our progression, as well during the gathering of data as for its analysis, allowing us to encompass “the complexities of doing engaged qualitative research”³. Reflexivity, seen in this pages as “the heart of intellectual organization and of the disciplined mind” (Dewey, 1938, p. 86-87, cited in Pillow, 2003), and differentiated from self-reflection by the introduction of external element (Pillow, 2003), is the milestone of our intellectual approach of this work, as the contemplated knowledge would emerge from the confrontation and intertwining of the data and and a certain “self-conscious awareness of the process of self-scrutiny” (Chiseri-Strater, 1996, p.130, cited in Pillow, 2003). We thus apprehend reflexivity as “recognition of self”, an instrument to master our mechanisms, and also reflexivity as truth (Pillow, 2003), used to validate in a certain way the philosophical and behavioral considerations along our research process.

This reflexive aspect then, was meant for us to get over certain views about the world as a fixed entity, and to “get emancipated from our own clichés” (Arbnor & Bjerke, 2008, p. 36). Aspiring to reach the status of creator of knowledge, this was the first necessary step; the necessity, given the nature of the object of our study, being to strictly avoid to narrow our thinking to predetermined ways of reflection (Arbnor & Bjerke, 2008). Naturally being to some extent candidly new - as we are not academically molded to a certain apprehension of it - to some of the fields concerned, namely philosophy and art, we had the chance perhaps to start relatively devoid of preconception about the whereabouts of these worlds.

³ Wanda Pillow (2003) *Confession, catharsis, or cure? Rethinking the uses of reflexivity as methodological power in qualitative research*, International Journal of Qualitative Studies in Education, 16:2, 175-196

Eventually, this fact implied a certain mental gymnastics as we were entering a virgin area of our knowledge, and the implantation of benchmarks was indispensable. Those new ideas had to be associated with the ones originally evolving in the nearby mental places, and this friction coupled with a creative reflectivity could provoke the emergence of unfamiliar concepts, ultimately the goal of this process. We have to signal that the character of this work does not imply a too deep questioning of ourselves in terms of social attributes, but more a reflexivity on our grasping of the environment in terms of morals, behavioral mechanic, and perspective about the functioning of an organization.

We have to stress the attention given to perspective and the value committed to a multi-perspectivist approach, illustrated by the multi-school apprehension of the philosophical and artistic fields.

3. Of language

Language is the bridge between the creator of knowledge and the outer world. The particular attention given to language in this work is rooted in the “mutual dialectics relationship” lying between language and reality, as “reality constitutes language - language constitutes reality” (Arbnor & Bjerke, 2008, p. 154). The use of language is here meant to render the reality associated to it. The considerations concerning language in the actors view of Arbnor & Bjerke (2008) deliver fundamental insights regarding the scrutiny of language along the writing process. Their *process of interpretation*, inherent to each human act, reveals the matter of assumption in the understanding process.

In our approach through art, the poetic dimension of language and perception of the world is central. Arbnor and Bjerke (2008, p. 193) put it perfectly: “As creators of knowledge we try to develop procreative concepts which shape and vivify the world for us, but also provide old concepts with new energy and innovative direction, give concepts poetic timbre and depth”. The poetic language, here, is a door escaping the adversity expression can assume, by using a sincere and heartfelt language. The *concepts of shaping* (2008, p. 55) could be of assistance in this perspective. Metaphors and symbols are the instruments of the *descriptive language* the creator of knowledge uses to communicate, the symbolic dimension of expression being doubtlessly awakening “our imagination and offer us a trip into the “magic” kingdom of the “wordless”” (2008, p. 55).

In two essays included in the work *'The Conflict of Interpretations'*⁴, the French philosopher Paul Ricoeur reveals his view on this phenomenon of semantic process, on the production of meaning through language. The present work is oriented towards the search of a complementarity and reciprocity between our exposition and the interpretation of the reader. Our writing is by its nature a manifestation of ideas arising from an understanding endeavor in the fields of art, philosophy and leadership. We encourage the reader to immerse him-herself in the *'world of the text'*⁵, to discover the meaning of this work. However, the hermeneutics to which he or she could be confronted, should be a reflexive philosophy, where the task of interpreting this work could help for a better or different self-understanding. This is indeed, one of our main purposes when presenting the artistic and philosophical notions on which our thesis is based.

4. Methodological approach

4.1 Subjective and qualitative nature of the approach

The work appearing amongst those lines takes on a strong subjective character. Our views, our interpretations of the insights given by the data are indeed of a great personal nature, as they rely on values and methods different from a complete rational reasoning. We are here placing ourselves in a subjective understanding of the matter at hand; as it is interesting to fall within the interior circle of the researched subject. Intentionality is in this case playing an important part, as it regards “internal logic of actors that constitute their subjective conceptual meaning” (Arbnor & Bjerke, 2008, p. 133). Moreover, in a philosophical concern, we consider reality to be to some extent hardly objective, as it is a “cultivated form” appearing to human through their experience (Kant, cited in Arbnor & Bjerke, 2008, p. 58). The ultimate presumption of this research is founded on the denial of an outright objective reality at a social truth.

Based on these assumptions, we assert the qualitative aspect of this work. The Arbnor Uncertainty Principle (Arbnor, 2004), stating the utmost importance of a qualitative approach, opposed to a statistic view, in order to grasp the human being, is a notion fitting our understanding of the reality exposed along the course of our work.

⁴ Ricoeur, P. (1969). *'Le conflit des interprétations'*. Seuil: Paris.

⁵ This is a Ricoeur's term for explaining how the text depicts an imaginary world due to gaps in the text references that must be filled by the reader.

4.2 Involvement of a methodological view

Within the already settled framework, we should state what methodology approach constitutes the structure of our thesis. As stated by Arbnor and Bjerke, (2008, p.52), the **actors view** is characterized by assuming that *reality* is constructed socially and, in this task, the creator of knowledge take part as one of its constructor. The actors view involves the dialogue as the main tool for aiming this reality, offering at the same time the possibility to engage in a context with multiple possibilities for a better understanding of the reality that fundamentally consist of “finite provinces of meaning” that have separate socio-cultural significances (2008, p.75). The concepts here, and the use of this word, involve in the context of this work an ambiguity and a changing potential in the face of reality’s character; we use therefore notions and *denotations* instead of stabilized definition. As seen above, intentionality is a constituent of the base of our methodology, being placed under the signs of vitality and creativity (Arbnor & Bjerke, 2008, p. 133), in the attempt to create our environment, as opposed to the empirical approach. The tools of this view, dialogues, are used for their free character. In the motion of talking and listening, a richness of meaning is found in the double layer of the dialogue; the original reflection of the participant, extended by the active entry of the creator of knowledge in the dialogue, in a thesis-antithesis-synthesis manner (Arbnor & Bjerke, 2008, p. 135).

4.3 Justification of the use of this methodological view

Although some strong hints about a support of the choice of this approach have been dispersed in the previous points, we feel the necessity to justify here such a decision. First and foremost, we consider this approach as the widest in term of intellectual maneuver, a decisive quality in our research of open concepts and our fumbling through broad ideas in the hope of eventual combinations. We thus esteem that the actors view is the methodology approach that, to some extent, better fits to the purpose of our thesis: creating a flow of knowledge that would ultimately construct a social reality. It might seem that every single approach is heading to this very purpose but further from this, we consider that the analytical and systems approach, as well as the grounded theory use methods that to a large extent could narrow the possible outcomes of knowledge, in such a way that our philosophical approach based on open concepts would fail. In our opinion, they

restrict this knowledge by using methods such as coding or focusing the attention to isolated systems.

Assuming then that Reality is a social construction (Arbnor & Bjerke, 2008, p.52), established through individual's own reality, we cannot suggest the figure of the *artistic leader* without interacting with other actors that participate, as ourselves do, in this social construction that Arbnor & Bjerke indicate. Indeed, we are creating reality at the same time that reality is creating us. In this logic, the input given by such a view, suggests that "the actors view also has an expressed concern in an innovative knowledge interest, that is, not only describe but also to drive change" (2008, p.52). This change is, in fact, the presentation of several interpretations that are open to be interpreted again by the reader and consequently, may constitute the base for future social realities. Thus, we honestly encourage the reader to interpret, question and change the ideas that we present.

Although undoubtedly this thesis contains objective facts that support our suggestions, a great part of it is highly centered in our perceptions, ideas and opinions that allow us to continuously come up with personal interpretations. Hence, we consider that, to a large extent, the actors view is the methodology approach that better adapt to all the subjective content upon this thesis is erected. Moreover, we should add that, in this work, there is no ambition to explain a reality but a willingness to understand and interpret the data. In this connection, no number nor Cartesian theorem will be found in this work, for it assumes a qualitative aspect in all its facets.

Our work, illustrating to some extent the actor's view, is pursuing "to come up with descriptions and interpretations which are close to being artistic" (ibid. 2008 p. 52). Aesthetics find a favored place at the heart of these folios, in terms of reasoning, with the help of philosophy, in terms of an artful awareness of our surroundings, in terms of means of utterance in our endeavor to deliver a somewhat idiosyncratic significance. The use of language as a tool, is thus essential in the progress of the research through this approach. Moreover, the "procreating reflection" and the addition of a "poetic" dimension (Arbnor & Bjerke, 2008, p. 195) is throwing the research in a further accuracy, as we are dealing here with emotional and intimate ideas expanding out of the reach of a stonier language.

Lastly, the actor views, through its dialogue as main tool, suits our main purpose of 'looking for truth'. The dialogues allow us to merge our kierkegaardian truths⁶ with different backgrounds, contexts and insights from other actors (what constitutes their reality) for letting ourselves involved in these other 'truths' and develop a personal and individual reflection on them where none of us, as actors, can remain indifferent before such an enriching situation.

4. A broader approach

Now that our understanding of what the actors view could bring to our work, in terms of notions on how to perceive our environment in all it contains of truth and reality, we have to take our distance to some extent from this approach. Indeed, the particular character of this research is that it draws its main material from the philosophical thought of few non-contemporary philosophers. This material, understood as primary data, is found in texts which have had to be analyzed and assimilated as far as possible by us⁷. This is the principal source of knowledge from which we could create something personal, the eventual data found in dialogues being somewhat a support to this material.

Indubitably, the eventual findings are meant to bring a reflection on the organizational world, including business companies, and are of a certain social nature amongst others. However, the present paper could not be considered as purely belonging to the social science or business fields, as philosophy and art are playing a major role in the articulation of our thought. Starting our enterprise in disciplines traditionally disconnected from the business world, we undertake the task to connect those worlds⁸. Therefore, if the ultimate presumptions and philosophical views of the actors view suit perfectly our approach, a part of this research is outside of the range of this ideal.

⁶ We refer to the philosopher Søren Kierkegaard and his conception of truth as subjective, the truth that rests in oneself.

⁷ We consider these texts as primary data since it is a direct transmission of the philosopher's thoughts to us.

⁸ Important note: we do not here consider to be the firsts to make this attempt, far from it, an abundant literature existing already linking art and leadership, or philosophy and leadership

5. Presentation of the actors

Lars Svendsen



*Lars Svendsen is a Norwegian philosopher. Professor at the University of Bergen, Norway, he is the author of numerous books, translated in several languages, as *Philosophy of Boredom* (2005), *A Philosophy of Fear* (2008), *Philosophy of Freedom* (2017) and *Philosophy of Loneliness* (2017). His fields of competence include Immanuel Kant and moral philosophy.*

Franz Jacobi



“Frans Jacobi is a visual artist (b. 1960). Jacobi works with performance, film, text and images. Using a kind of urgent aesthetics, the temporality and presence becomes a point in itself. Jacobi is professor in time-based media and performance at KHiB, Bergen Academy of Art & Design since 2012. He completed his PhD ‘Aesthetics of Resistance’ at Malmö Art Academy/Lund University in 2012. Jacobi has exhibited internationally since 1990, i.e. Louisiana Museum Copenhagen, Nationalgalerie in Hamburger Bahnhof Berlin, de Appel Amsterdam and Museum Fridericianum Kassel.” (Articartforum.com)

Jane Sverdrupsen



“Jane Sverdrupsen holds a MA degree from Department of Fine Art, Bergen Academy of Art and Design (2013). Sverdrupsen works as an artist and curator. She co-founded and is member of the artist and curator group Odds. During the last years Sverdrupsen has mainly worked with installation and sculpture. Many of her projects are site-specific or site-related. Imagery and information related to the natural sciences play an important part in Sverdrupsen’s artistic work as she investigates the element of subjectivity in contrast to authority in scientific context” (<http://www.khib.no/>)

Sabine Popp



“Popp gained a MA degree in Ceramics from Bergen Academy of Art and Design in 2001, with guest studies at the University of Barcelona (Sculpture) and at the Glasgow School of Arts (Environmental Art). Her practice has been mainly based on site-specific, temporary projects, following her interests for life in the High North. She held a position as assistant professor in clay and ceramics for a couple of years, where she focused on practice and discourse around the object - its reading, application, format and context, and issues of materiality in a broader sense.” (<http://www.khib.no/>)



Pictures of our dialogue, Sabine Popp’s project on documenting dialogues

Alain Patrick Olivier



*Alain Patrick Olivier is a French philosophy professor at the University of Nantes, France. Disposing of PhD from the Universities of Paris 1 - La Sorbonne and Hagen, he hosts the seminar “Emancipation, alienation, recognition”. Laureate in 2004-2006 and 2010-2011 of the Foundation Alexander von Humboldt, member of the French Society of philosophy, he teaches, amongst others, musical aesthetics and human sciences philosophy. Author of numerous works, as *Hegel: La Genèse de L’Esthétique*⁹, he also has an interest for dramaturgy and staging¹⁰.*

⁹ Olivier, A. P. (2008). *Hegel : La Genèse de l’Esthétique*. Rennes : Presses Universitaires de Rennes, Collection « Aesthetica », 240 p. ISBN 978-2-7535-0736-4

¹⁰ *Les Contes d’Hoffmann* (J. Offenbach), Salzburger Festspiele, 2003. Mise en scène : D. McVicar. Dramaturgie : A. P. Olivier

Ana Pérez Cañamares



Ana is a Spanish poet with a degree in Philology from the Universidad Complutense de Madrid. She has won several prizes for poetry and stories such as the 'Pluma de Oro' or 'Gloria Fuertes'. He collaborates assiduously in literary magazines, for which she writes stories, articles and reviews.

Joan Tuset

"Tuset studied fine arts in Tarragona and Barcelona (Spain). During the 1980s he settled in Canada, where he lived for six years and he exhibited in several galleries. Later he joined the Gallery Cultard to participate in the school of the Art Institute of Chicago, and the 87 FIAC, Grand Palais (Paris). Joan Tuset is a figurative artist, faithful to the principles of figurative art and the human figure. He is an artist that has defined a rigorous proposal and staff, assuming the values of the avant-garde and classicism. Tuset used his painting to enhance with a symbolic meaning, passion and irony, which provide an unusual dramatic force to his work, giving rise to multiple interpretations and a flow of ideas, his style has a strong symbolic presence, and is full of surreal reminiscences." (<http://joantuset.com/en/>)



Figure 1 - El somni de l'arboç. Joan Tuset.

Second strand - Philosophical notions

In this part, we present the philosophical notions, from non-contemporary philosophers, used in this work in order to draw the figure of the *artistic leader*. Each concept, more or less thoroughly detailed in regards to its weight in our research or its complexity, will later be a part of the conceptual net that is the *artistic leader*; therefore, this strand composes the main theoretical support of this paper. The philosophers are not presented in a rigorous chronological order, for a more logical approach was chosen by us.

1. Kierkegaard: the artist as subjective thinker

The work of Søren Kierkegaard is well known and characterized by being focused on the individual's capacity to exist and decide. Within this context, the stadia of life arise and may be helpful toward understanding the human being personality. Kierkegaard differentiates three different stages of life that cluster every individual depending on their values, beliefs, behavior and thoughts. In this sense, these stadia are presented as a base philosophy to understand artists.

The **aesthetic stage** is a realm of sensory experience. Individuals within this stage seek own pleasure and are dazzled by the beauty. The advance stage over the aesthetic is the **ethical stage**, characterized by people concerned with values. This stage finds his purpose in acting and creating for the good of society. The **Religious** is the ultimate stage according to Kierkegaard. This last is ruled by total faith in the supreme figure of God. This being the case, how can these phases be understood in the development of the artist? According to González & Llevadot¹¹ (2015, p.2), Kierkegaard conceive art as an object of esthetic enjoyment resulting of a creative activity, which is in turn the expression of the ethic realization by an individual. The artist must experience the aesthetic dimension of art, the ultimate purpose of creating something beautiful. However, the artist must also promote to the ethic level, to create beauty that endure over time and have an impact and influence on the society.

¹¹ González, D. & Llevadot, L. (2015). *Kierkegaard y las artes: Pensar la creación*. Barcelona: Editorial UOC

We consider essential to understand the singularity of Kierkegaard's figure of *Subjective*¹² *thinker* in order to grasp certain musings that will emphasize our idea of artistic leader. The Subjective thinker is defined by Walsh¹³ as an existing individual whose reflection is based on existential problems that are mainly related to the thinker's own personal existence (1990, p.20). The *Subjective thinker* is considered as an artist by Kierkegaard himself and is described as manifesting passion, action and a simultaneity of imagination, thought and feeling (Walsh, 1990, p.21). These characteristics truly define Kierkegaard's artist conception but their emergence requires of a more complex process. The Danish philosopher show an aversion towards the *objective thinker*, considering this outdated figure as biased to an objective, abstract and outsider truths. For Kierkegaard, the human existence includes the subjective thought, a reflection about the own existence. For this reason, Kierkegaard suggest the "*subjective thinker*", someone endlessly interested in existing. This figure never thinks a content without including in his reflection a personal relationship with such a content, which makes this subjectivity something true because truth resides in subjects.

The *subjective thinker* does not face what he has thought in a biased and indifferent way. Thus, the core sign of his thought is the passion. Kierkegaard see the objective thinker as an individual who tends to prove and reveal the truths. However, when these truths are understood, the interest and reflection on them fade away. Therefore, some of the human characteristics presented above such as passion or authenticity might be missed. We are assuming that, according to Kierkegaard, artists hold exclusive characteristics that can only be retained by being *subjective thinkers*. Furthermore, Kierkegaard emphasize the importance of the subjective thinker since this figure is aesthetic, ethical and dialectical at the same time.

"The subjective thinker is not a man of science, but an artist. Existing is an art. The subjective thinker is aesthetic enough to give his life aesthetic content, ethical enough to regulate it, and dialectical enough to penetrate it with thought". (Kierkegaard,1974, p.314)¹⁴

¹² We understand subjectivity as the inner world of the subject, his way of feeling and thinking, which is not related to the object or the external world itself.

¹³ Walsh, S. (1990). '*The subjective thinker as artist*'. History of European Ideas, Vol. 12, n 1, pp. 19 – 29.

¹⁴ Kierkegaard, S. (1974). '*Concluding Unscientific Postscript*'. Edited and translated by Howard V. Hong and Edna H. Hong. Princeton University Press.

2. Nietzsche: the artist as a free and evolving creator

If we consider the Nietzsche's own perspective, it would be contradictory to seek a unidirectional reading of his texts. The same fact can be considered from different points of view without a single focus of interpretation. We can suggest though, Nietzsche's thought revolves around a central idea: The **human condition**. This term is not considered by the German philosopher as a transcendental category or an abstract concept.

Nietzsche reflects about the human condition through the scope of art, highlighting its dynamic and creative aspects. It is unattainable to find a concept defining art in Nietzsche's work. In fact, he recognizes concepts as something fixed, something that is dead. Art being a human manifestation, Nietzsche emphasizes its importance by saying "Art has more value than the truth" (Haar, 1996, p.59)¹⁵. In fact, the philosopher considers Art as a tool for opening the world and bring to light its most authentic side. In order to face the pessimistic and nihilistic values of this time, the possibility of recovery lies in the creation and art. Culture can be developed from a new value of greatness suggested by art. Philosophy can introduce knowledge into this new artistic conception of the world and Art would be indeed, an overcoming of nihilism (Viviani, 2000, p.177)¹⁶.

The aesthetic of Nietzsche is influenced by his conception of art. Since he perceives art as the representation of the human truth, his aesthetic vision does not evaluate beauty or hideousness, inasmuch as truth does not accept attached adjectives. The world is surrounded of human creations, but the human being considers beauty as anything he feels identified with, because the beauty rests in the eyes of the beholder (Viviani, 2000, p.180).

It is indispensable to comment on two of Nietzsche's esthetical notions: **Dionysian and Apollonian**. We can briefly define the Nietzschean conception of Dionysus as the god of the instinctive, irrationality, music and forces of the nature. Apollo is, by contrast, the divinity who represents the norm, form and plastic arts. Although Nietzsche shows a strong attraction towards the Dionysian element in art, he

¹⁵ Haar, M. (1996). *Nietzsche and Metaphysics*. State University of New York Press: New York

¹⁶ Viviani, M. (2000). *El arte en Nietzsche como el más alto estímulo de la vida*. *Aisthesis*, 33, pp. 176-184.

points out that a harmonization between these two forces is what better represents the human reality. The Greek tragedy depicted this reality until some ancient philosophers such as Plato and Aristotle hid the Dionysian aspect of the society by placing legality, rationality and indeed, the apollonian, over human inner attitudes and behaviors. By getting rid of the Dionysian force, we find ourselves influenced by fixed norms represented in the artwork of the past two millennia. This need of expressing the Dionysian aspect of humanity led modern artists to create in a real human way, contributing to break preconceptions and revoking all what it was fixed for a long time.

The concept of Nietzsche's *Übermensch* is widely open to different interpretations. Traditionally, this figure is considered a substitution of God, in such a way that the 'Overman' becomes a being with fullness of power and dominion over himself and over others. It is a supreme individual who is able to generate his own value system and create a self identity and own moral derived from the most profound of the human being. The *Übermensch* allows his passions and emotions to have influence on his decisions but at the same time he knows how to lead himself and how to act reasonably under his settled norms. According to the Professor David Allison¹⁷, "The *Übermensch* stands out as that type of living being who finally cuts himself loose from all the ties that even an affirmative humanity keeps on having with Nihilism". (Allison, 1977, p.26). The Overman is in fact, the nietzschean allegory to represent how individuals should overcome the fixed concepts, prejudices and normality to become creative beings. Nietzsche focuses his thought on the eradication of the previously settled norms, giving importance to the aspects that boost humans to create on an entirely free way.

Within the rich contribution of philosophical terms that Friedrich Nietzsche has provided, the expression *will to power* could have led to many interpretations. In order to understand this term, we first need to understand that Nietzsche's world does not attend to any transcendence beyond man and human life itself. There is no God, there is no soul, not even a world in the afterlife. All these entities from Western metaphysics have disappeared. In fact, there remains only human being and life, the world in its sensible manifestation. What truly counts is the 'here' and 'now', the life that we live, which is actually an expression of a *will to power*. The *will to power* is a restorer of values and must be understood within what Nietzsche

¹⁷ Allison, D. (1977). *The New Nietzsche: Contemporary Styles of Interpretation*. MIT Press: New York.

calls the "Transvaluation of Values" and the "Nihilist Process." This process means the suppression of dogmas as an ancient source that gives value and truth, and recognizing the *will to power* as the only way to establish new values (Viviani, 2000, 178). Nietzsche uses the term nihilism at least with two meanings: On the one hand the **passive Nihilism**, as a decadence and retreat of the power of the spirit and, on the other, the **active Nihilism**, as a sign of the growing power of the spirit. In short, nihilism is defined in terms of the *will to power*. When this will decreases or is exhausted, nihilism appears, since such a will is the essence of life. According to Nietzsche's diagnosis, this type of nihilism may come up because all the values created by Western culture are fake values that deny the life itself. Then, when those illusory values collapse, nihilism will necessarily come. Against this passive Nihilism, Nietzsche reacts with active nihilism, a power of destruction of those obsolete values and a necessary condition for the will to create new values.

This '*will to power*' is Nietzsche's opposition to the *will to live* of Arthur Schopenhauer, who considers life as a will of perpetuation and dominance of Nature. This is indeed, an irrational and pernicious will and Schopenhauer exhorts to abandon this impulse, withdrawing from the mindstream that destroys the world and advocating for a simple *will to live*. Nevertheless, Nietzsche considers this *will to live* as the product of a resentment against one's own life, which leads to pessimism and sadness, and inevitably results in a limiting asceticism that freezes the human growth. Nietzsche distinguishes two types of forces, which dominate and guide actions. On the one hand there is an active force that generates and promotes a growing life and self-affirmation. On the other hand, a reactive force, identified with a decadent and exhausted way of life that yearns for an afterlife, loaded with illusions and vain promises. The position of Schopenhauer obviously reflects this second attitude towards the world and life, his manifestation of the reactive and resentful stance against life. Therefore, Nietzsche's *will to power* is an active force, which needs no other force than its own, no vital impulse nor external ideas. However, this does not reduce human beings to the purely biological but treats life as a manifestation of the *will to power*. The *will to power* is a force, always affirmative, always aspiring to a greater development and perfection, which may overcome all nihilism and limiting vision of humans that proclaims as true and certain 'the transcendent', as opposed to the immanent and vital.

3. Philosophy of art and artists - Delacroix and Baudelaire¹⁸

Imagination, “first quality of the artist”¹⁹, the “queen of faculties” for Baudelaire, and necessary condition for the connoisseurs to appreciate a work of art is, according to Delacroix, the powerful creative instrument amongst all. Able to combine different objects and create a meaning, abiding to mechanisms found in the “most deep part of the soul”²⁰, imagination is the base of all creation, the indispensable implement of expression.

This creative imagination is the somehow poetic capacity to go further one’s environment, to absorb the different elements of the environment within the reach of the mind, and combine them in something going beyond the simple imitation of nature. In Delacroix’s words, “to imagine a composition, it is to combine the elements we know, that we have seen, with others who belongs to the very interior, the soul of the artist”²¹. This is, in keeping with Kandinsky’s “interior necessity”, to draw from the corners of the human soul to express oneself. The painting then, is seen as the translation in symbolic language of the soul. There is a rupture between these two thinkers and the previous work done in philosophical consideration of art, lying in the importance given to the separation of the artist’s work and the nature; the artist here does not imitate nature, but takes elements born from the human’s soul and mind to express a new apprehension of the environment, things which could not be accomplished through the imitation or inspiration from nature alone. The concept of “interior necessity” as depicted by Kandinsky - the separation from nature to express a deep interior meaning - is thus a symbolic work of art as new way of communication (Lacoste, 2010).

According to Baudelaire, the environment is seen by the artist as a “dictionary”, and the imagination consists of creating, finding analogies, new combinations between the elements provided by this dictionary; to explore these “intimate and secret connections of things” (New notes on Edgar Poe, p. 630), it is the *constructive imagination* as depicted by Coleridge²², the superior faculty to create, by opposition to the fancy.

¹⁸ Lacoste J., *Philosophie de L’art*, 2010

¹⁹ Delacroix E., Journal, 25th January 1857

²⁰ Baudelaire, *Salon*, 1859

²¹ Delacroix, *Oeuvre Littéraire, Réalisme et Idéalisme*, p. 58 - we translate

²² Coleridge S. T., *Biographia Literaria*, 1817

When Delacroix wrote, “in painting, there is a mysterious bridge which sets up between the personages’ souls and the spectators”, this line of thought led Baudelaire to qualify the painter as *suggestive*, evocating the “invisible, the impalpable; this is the dream, this is the nerves, this is the soul”²³. The artist is there seen as the generator and translator of meaning, the prism through which the spectator can perceive new ways of expression or thinking, new understanding of the mechanism of the soul and the mind. Indeed, to his question “What is the pure art according to the modern conception?”²⁴, Baudelaire answers “It is to create a suggestive magic containing both the object and the subject, the external world of the artist and the artist himself”. Aesthetics reaches here the “physiology” (Nietzsche) of the ultra-sensible nerves (Baudelaire, p. 240).

It is thus logical when considering Baudelaire’s thought on Delacroix’s work: according to him, Delacroix is considering painting - art - as the way to express the artist’s intimate thought (Lacoste, 2010). It is here interesting to note that this notion is not opposed, but associated, with the importance of the “material means of execution” (Baudelaire, p. 118). The work of art, under the form of a painting, is then going beyond language as universally defined, as the subject is the artist him or herself; with the emotions and thoughts the artist carries. Baudelaire sets there a rupture with the platonic ideal of the work of art - pure and clear lines, harmony of forms - as the effect produced by the painting as a whole is placed at the center of the spectator’s and artist’s attention. Indeed, Baudelaire stated that even seen from far away, without “understanding the subject, a painting from Delacroix has already produced on the soul a rich, happy or melancholic impression” (Universal Exposition, 1855).

In this revolution of the conception of the truth of art, imitation against expression, is revealed the knot around which a conception of art can be grasped. The invention of photography, in the first half of the 19th century, was a key factor in this determining change. If, for Baudelaire, the photography has many advantages, amongst which the extension of our memory and the high ground against the ordeal of time, it also announces the flaws of the industrial era, with its debilitating cortege of mechanical image (Lacoste, 2010). Baudelaire, with the apparition of photography, formulates the problem encountered by the artist and its place in the then bourgeois society, obsessed by progress and the “progressive domination of matter” (Salon, 1868, p. 316).

²³ Baudelaire, *Aesthetics Curiosities*, 1868, p. 424

²⁴ Baudelaire, 1969, *Romantic Art*, Philosophical Art chapter, p. 137 - we translate

4. The work of art as implementation of truth

4.1 Heidegger

The foundation of Heidegger's philosophical thought is based on an ontological questioning²⁵, Heidegger placing the being at the center of his work. In this review of his work, we are going to present the main notions regarding art and its ontological perspectives emerging from the philosopher's views.

4.1.1 Basic principle of the heideggerian ontology

Through the development of Heidegger's concepts, the work of art is considered as the implement to the unveiling of the truth and the exposition of the "Seiende" of the "Sein". The gap between these two notions, fundamental in the work of the philosopher, is the designated *ontological difference*. The **Sein** being understood as the quality of existence, while the *Seiende* can be interpreted as the object to which this quality applies. Another essential notion, the **Dasein**, refers to the quality of self-awareness - the apprehension of one's own self - "Seinsverständnis ist selbst eine Seinsbestimmtheit des Daseins"²⁶. These three notions, of a high level of complexity, do not have to be developed further here, it is nevertheless important to grasp the basics of their nature in order to make sense out of Heidegger's intricate ontological work²⁷.

In the thought of Heidegger, aesthetics and emotions, as seen otherwise in the work of others philosophes regarding art, are not existent (Lories, 2014). The insights brought by his reflection tend to a deeply ontological approach. In the quest for the common root to a plurality of meaning "be" bears, Heidegger led a transcendental analysis of the mode to be of the human being, the *Dasein*, or *Being-in-the-world*. The human being the only being able to reflect on its own existence, the root of *Dasein* would therefore be in the mode to be of the human. The "fundamental ontology" implies the capital importance of the limit in time human's life assumes. The founding principle of ontology is then to be seek in this finality of human's condition, the finite time of the *Dasein*. From this reflection, Heidegger built a synthetic and unit structure, the *Sorge*. Existence is "care", to

²⁵ *Sein und Zeit*, 1927

²⁶ *Sein und Zeit*, p. 12, § 2

²⁷ Lories D., *Esthétique et philosophie de l'art*, 2014, L'Atelier d'esthétique, Ed. de boeck

exist in not simply to be, but to be an issue for oneself”²⁸. The synthetic aspect of this structure resides in two points: humans are “thrown” into their existence, always discovering themselves into the *Dasein*, and by the temporal dimension inseparable of the human condition, existing only by projecting themselves into the future through the realm of possibilities. Human condition exists from a have-been, the past, creating a *Dasein* (being-there) this latter linking the *Sorge* to the present, and intrinsically limited by an inevitable end. According to Heidegger, this temporality of the *Sorge* is the source of all understanding of the different meaning of the concept of Being.

Another interpretation of the term *Dasein* by Sheehan (1975), addresses the sense of the word slightly differently, without necessarily conflicting the others. The “Da” is now understood as “open” instead of “there”, implying this as “a preintellectual openness to Being (*Sein*) that is necessary for us to encounter beings as being in particular ways (practically, theoretically, aesthetically...)”²⁹. The *Sein* of *Dasein* is then understood as “having-to-be”, leading to the interpretation of the term as “having-to-be-open”. Human beings have to be therefore open, without consideration of will, and have to “operate with the sense-making capacity to take-other-beings-as” (Wheeler, 2016). This formulation of the *Dasein* is extended in the sixth chapter of ‘Being and Time’ about Care, where Heidegger apprehend the Being-in-the-world under three characteristics - *thrownness*, *projection* and *fallenness* - assimilated in the *Dasein* to *disposedness*, *understanding* and *fascination with the world*, composing the “formally existential totality of *Dasein*'s ontological structural whole” (*Being and Time* 42: 237)³⁰. This system of terms is designated by the philosopher as *care*.

²⁸ Crowell, Steven, "Existentialism", *The Stanford Encyclopedia of Philosophy* (Spring 2016 Edition), Edward N. Zalta (ed.)

²⁹ Wheeler, Michael, "Martin Heidegger", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.), Division 1, The Question

³⁰ Cited in Wheeler M., 2016

4.1.2 Heidegger and Aristotle - Heidegger's path to the art as factor of truth

As the fact of existence is to realize the possibles, the way to do so is defining the nature of this existence (Lories, 2014). The Analysis of the *Dasein* reveals two ways of being, one authentic (*eigentlich*) and the other inauthentic (*uneigentlich*). For the Heidegger of *Sein und Zeit*, art belongs - as meaning to influence the environment, to carry out the possibilities in it - to the second way of Being. We can note here the similarity with the *praxis* (to act) and the *poïesis* (to make) of Aristotle (Lacoste, 2010). According to Aristotle, the *praxis* is superior, being linked with the virtue of *phronesis*, literally a form of practical wisdom, considered as a virtue. The *poïesis*, on the other hand, is associated with the *technè*, the *know-how*, not as valued as the *phronesis* because limited by the objective of utility the artefact assumes, by the aim of a product impacting the external environment.

However, by the notion stating a search of truth lies in the *technè* or art – the *savoir-faire* is bound to search for the right means able to ensure the success of the objective the end product aim to fulfil – Heidegger puts the foundation of a reflection according to which art is an implementation of truth; stating that “art is the becoming and happening of truth”³¹. Still, here art belongs to the inauthentic way of being. This thought will nevertheless evolve in Heidegger's work when emerges his distinction between two forms of art, one authentic and superior as the other would be considered inauthentic. This change involves a great evolution of the concept of *Dasein*, this one changing from a status where it is the one questioning, the instigator of the quest for truth, to a status where it is the one questioned for the unveiling of the truth. With this change, comes the possibility for art to be the implement of the discovery of the *Sein* in a *Seiende*.

³¹ Hofstadter A., 1971, *Poetry, Language, Thought.*, trans. New York: Harper & Row, cited in Thompson, 2015

4.1.3 “The origin of the work of art”

a. The truth in the work of art

The 1936’s work of Heidegger³² put the artwork in a more central ontological position in the philosopher’s conceptions (Lories, 2014). This is where Heidegger’s work is enlightening regarding the importance of a conception of art from where ensues a great potential of truth exposure.



Figure 2 – *A Pair of Shoes*, 1886, Vincent van Gogh, at the Van Gogh Museum

According to Heidegger, through the example of the farmer’s shoes painting from Van Gogh, the work of art is not only a representation of the object, but carries the meaning, the essence and reason-to-be of this object. In the case of the painting, Heidegger saw through the “dark opening of the well-worn insides of the shoes the toil of the worker’s tread”, on the leather he saw the “dampness and richness of the soil”, the “silent gift of the ripening grain” and the “trembling before the impending birth”³³; it belongs to the earth but “finds protection in the world of

³² Heidegger M., 1960, *Origin of the work of art*

³³ Hofstadter A., 1971, *Poetry, Language, Thought.*, trans. New York: Harper & Row, cited in Thompson, 2015

the peasant woman". This reading of the painting illustrates the link established between the work of art and truth, in this manner that the painting of the shoes reveals more than the object itself; it unveils the being of the object, its place in the world, the deep significance of the presence of this object in the environment, in a way the direct observation of the object could not provide: "The equipmental quality of equipment was discovered. But how? [...] only by bringing ourselves before Van Gogh's painting. The painting spoke." (Hofstadter, p. 35). It is interesting to consider the "peasant's" point of view here. For Heidegger, the "peasant woman" only wears the shoes, and "when she takes off her shoes [...] she knows all this without noticing or reflecting" (Hofstadter, p. 33), thanks to the reliability of the equipment.

In this case, the being of this object, here the shoes, is the being of a product, crafted by the Aristotelian *technè*, that is, by a form of art, which finds its legitimacy in the multiple and profound purposes revealed by the art of Van Gogh. Moreover, those make sense only in the context of a World, as well as the one of an Earth, to which the labor is associated, and without the truth of the work of art could not be express. This example of the Van Gogh, therefore, indicates the necessity for a work of art unveiling the truth of thing, to be read in the frame of a World, settle by the work of art, and the Earth bringing the element necessary to grasp this truth exposed. The work of art is not ultimately restrained to a figurative aspect, but is bound to be a vehicle of truth. It is here important to remark that when talking about the work of art implementing truth, Heidegger does not understand it as something relatable to a certain authenticity, or expressing the "interior necessity" from Kandinsky, but is rather apprehending the concept as the work of art implementing the unveiling (*unverborgenheit*) of the truth covering the *Seiend* of the depicted object (Lacoste, 2010).

b. The truth according to Heidegger

The concept of truth in Heidegger's work is seen through the ancient Greek concept of *aletheia*, meaning literally unveiling what is hidden; the truth is the "non-hidden". In this sense, the work of art has the role of revealing the hidden things, to expose them to the general attendance. The analogy has been made between this truth and light. The revealing truth is the being as it is, without being the Dasein. It is an element by which thing a rendered visible, as the light makes things visible, but is not visible itself (Lories, 2014).

Heidegger criticizes the aesthetics as seen in the last centuries before him: he does not agree with a conception of art giving the priority to the sentiment, winning then over the truth³⁴. Heidegger does not share this vision of the aesthetics picturing art as the mean to express the artist's emotional life, the psychology being the motivation behind the act of creation. This would take away the art as seen by the philosopher, not as the way to attract our *affect*, by the beauty it carries, but to be a source of truth.

In the end, Heidegger comes back to the concept of the artist as creator, the artist being created herself by the truth. Indeed the truth, by installing itself in the work of art, as "*art is truth setting itself to work*" (Hofstadter, p. 38), creates the artist, more than the artist creates this work of art. The concept of safeguard is here emerging, the safeguard of the truth in the *seiend* that is the work of art, letting the truth occur in this one³⁵.

c. Poetry

Considering this thought, Heidegger sees art as *Dichtung*, as poetry (Lacoste, 2010, p.105). Not the literal sense of poetry, but poetry as language; the language which will allow the exploration of the *Sein* through the *Seienden*, for "truth, as the clearing and concealing of what is, happens in being composed, as poet composes a poem" (Origins, p. 72). The poet through poetry is the one who, finding support in language, reveals the true nature of things: "what poetry, as an illuminating projection, unfolds of unconcealedness and projects ahead into the design of the figure, is the Open which poetry lets happen, and indeed in such a way that only now, in the midst of beings, the Open bring beings to shine and ring out" (Origins, p. 72).

³⁴ Heidegger, M. (1936). *Nietzsche: The Will to Power as Art*. David Farrell Krell, ed. and trans. New York: Harper & Row, 1979

³⁵ Lacoste J. (2010). *Philosophie de l'art*, p. 103

4.2 Aristotle on the poet

As we can see in the thought of Aristotle, this reflection on the poet by Heidegger was not the first. The poet, for Aristotle, has for function to relate “what may happen - what is possible according to the law of probability or necessity”³⁶. The poet describes, as opposed to the historian, what is likely to happen in the future. More interesting, Aristotle states, in his reflection on theatre³⁷, that “poetry tends to express the universal”, understanding the universal as “how a person of a certain type on occasion speak or act, according to the law of probability or necessity”. Poetry has for goal this universality, this apprehension of the human kind, apprehension she reaches by the “names she attaches to the personages”. In the reflection of the philosopher, art imitates things; therefore it is a way to knowledge. Particularly, poetry imitates the human nature; Hence brings a knowledge about human, a knowledge about oneself. The poet is then the one having the deepest understanding of the human mechanisms, by the means of language, and should, for Aristotle, be the “maker of plots rather than of verses, since he is a poet because he imitates, and what he imitates are actions”³⁸.

4.3 Apprehending truth through art

In the preface³⁹ of his novel *Pierre and Jean* (1888), Maupassant gives us a glimpse of the potential art has to conceive a new look at the environment. The novelist, having for aim to “give us an accurate picture of life”, has to, if not modify, adjust the exposure of the subject at hand to the reader so that a better picture emerges of the work of art. Far from the will to please the reader, “to appeal to our feelings”, the artist compels us “to reflect, and to understand the occult and deeper meaning of events”. As these next lines highlight it, like the Aristotelian poet, the novelist is seen as someone who has a specific knowledge, a particular view of the world: “By dint of seeing and meditating he has come to regard the world, facts, men, and things in a way peculiar to himself, which is the outcome of the sum total of his studious observation. It is this personal view of the world which he strives to communicate to us by reproducing it in a book”. The artist, in this case novelist, is understood by Maupassant as a prism, and not a limpid glass; by the original

³⁶ Aristotle, (335 BC). *Poetics*, IX

³⁷ Idem

³⁸ Aristotle, *Poetics*, IX, 5-10

³⁹ Maupassant G., Preface of *Pierre et Jean*, 1888, translated by Clara Bell

character of the novelist, her experience, an idiosyncratic view of the world is put in the work of art, as opposed to a more realist school, where the exactness of the reproduction is favored. Maupassant's conception of the artist is nevertheless more prone to the Heideggerian approach of art: art as the unveiling of the truth, but perhaps differs in this sense than the truth is here subjective, proper to the personal characteristic of the individual at the origin of the work of art.



Figure 3 - *The derby of 1821 d'Epsom* - Théodore Géricault, Louvre Museum

This famous painting, from the romantic French painter Géricault, illustrates the concept of art seen as the implement of a reality, perceived more accurately for the very reason that it is treated originally: in reality, the horses would never adopt such a position; nevertheless, the painter renders the sensation of the fast race more accurately than if he would have had painted the exact motion of the animals; the result being, if not of the most strict academic realism, of a more important impact on the affect of the witness of this art. This approach can be found in the expressionist school as well, with Van Gogh on the front line.

5. Foucault: the art of the self

The French philosopher Michel Foucault (1994, p.261) observed, “What strikes me is the fact that in our society, art has become something which is related only to objects and not to individuals, or to life. That art is something which is specialized or which is done by experts who are artists. But couldn't everyone's life become a work of art? Why should the lamp or the house be an art object, but not our life?”⁴⁰

Foucault is, however, in charge of distinguishing this attitude from the modern understanding of beauty, which deals more with the aesthetics of objects rather than the aesthetics of the subject (Schmid, 2002, 60)⁴¹. In this context, a concept as undeveloped as interesting comes up: The aesthetics of existence. This Foucauldian concept has been tried to be applied to several fields such as politics (García, 2001)⁴² or ethics (Schmid, 2002). The concept is born in the heat of Foucault's reflections of the seventies and is related to others he developed in a stage sometimes called as ‘ethical’. In fact, the concept appears in 1983, when Foucault is discussing in his lessons at the *College de France* the question of *parrhesia*⁴³.

First of all, we must clarify what Foucault meant with the concept of Aesthetics of existence. According to several authors such as Giraldo (2008, p.94)⁴⁴ or Correa (2012, p.67)⁴⁵, the Foucauldian aesthetics of existence is a personal choice of the subject, through which he decides to position aesthetic criteria as a foundation and purpose of its existence. This choice implies for the subject to assume the task of shaping herself from criteria of beauty (of style) designed by herself, oriented to make his own life a work of art, an experience of beauty, lived daily and at every moment, indeed, an experience of personal enjoyment. This choice drives the subject to the self-concern (*epimeleia heautou*), which derives from a series of personal techniques, which enable the care of the forces in the intimate, private and public fields, starting from the own condition of possibility.

⁴⁰ Foucault in Smart, B. (1994). *Michel Foucault, Volumen 3*. Routledge: London.

⁴¹ Schmid, W. (2002). *En busca de un nuevo arte de vivir. La pregunta por el fundamento y la nueva fundamentación de la ética en Foucault*. Pre-Textos: Valencia

⁴² García, M. (2001). ‘Foucault y el discurso del poder. La resistencia y el arte de existir’. *Acción educativa*, Vol 1, N. 1. Universidad Autónoma de Sinaloa

⁴³ This interesting concept is defined by Foucault as saying free, courageous and truthful.

⁴⁴ Giraldo, R. (2008). *La resistencia y la estética de la existencia en Michel Foucault* Entramado, Vol. 4, n. 2, pp. 90-100.

⁴⁵ Correa, M. (2012). *Un concepto foucaultiano: Estética de la existencia* Universidad de Antioquia, Vol. 12 N. 1

Nevertheless, the notion of an aesthetics of existence, as a great part of Foucault's work, has the roots in Greek philosophy. In fact, the term does not only cover the artistic skills of a singular genius to embellish ordinary life but, in accordance to Iftode⁴⁶ (2013, p.82), "it rather targets the instilled harmony between the Greek ideal of the beautiful - good". Furthermore, Iftode suggests that the interpretation of the *epimeleia heautou* and *techné tou biou* in terms of aesthetics of existence, emphasizes Foucault's conviction towards an age without moral theories based on universal rules but an ethical work on oneself as an analogy with the artist's work, the one that does not rely on standards and is driven to experience creative practices throughout his life (Iftode, 2013, p.82). We can observe that, the concepts of *epimeleia heautou* and *techné tou biou* become crucial when mentioning Foucault's aesthetics of existence.

Epimeleia heautou means the fact of taking care of oneself, to worry about oneself. It is Michel Foucault who in his last courses at the 'College de France' deals with this notion of 'self-concern'. The first thing we should not do is to pervert the original meaning of the Greek *epimeleia heautou* by translating it into our modern terms. The *epimeleia heautou* has nothing to do with ourselves in relation to the external world. In other words, it is not linked to any effort for gaining a better reputation, or strengthen the social status. In fact, it is all the opposite. In order to base the idea of *epimeleia heautou*, Foucault refers to Socrates in his book '*hermeneutics of the subject*':

"Dear friend, you are an Athenian, citizen of the greatest city, more famous than any other for its knowledge and might, yet are you not ashamed for devoting all your care (epimeleisthai) to increasing your wealth, reputation and honors while not caring for or even considering (epileme, phrontizeis) your reason, truth and the constant improvement of your soul?" (Foucault, 1981-1982, p.6)⁴⁷.

Thus, *epimeleia heautou* referred to a set of practices that were directed not to something external but 'to oneself'.

⁴⁶ Iftode, C. (2013). 'Foucault's idea of philosophy as 'Care of the self': Critical assessment and conflicting mataphilosophical views' *Procedia- Social and behavioral sciences* 71, pp 76-85

⁴⁷ Foucault, M. (1981-1982). '*The hermeneutics of the subject: Lectures at the College de France*'. edited by Frédéric Gros. (2005). Palgrave McMillan: New York

Techné tou biou: the concept of ‘*Art of living*’ was first used by ancient Greek philosophers to set an exclusive morality of the ‘self’. As explained in Huijjer⁴⁸ (2015, p.17), “Rather than obeying moral laws or conforming to moral codes, Greek citizens shaped their morality in practices of the self: free male citizens set themselves rules of conduct, sought to transform themselves and to make their life a work of art. Morality was not pre-given, but came into being in self-practices”.

These practices are meditated and voluntary whereby humans not only set rules of conduct, but seek to transform themselves, to modify their *self* and make their lives a ‘work of art’. Furthermore, the art of living is subsumed under the principle of self - caring (*epimeleia heautou*), and it is around the care of oneself where existence becomes art and acquires a purpose.

⁴⁸ Huijjer, M. (2015). ‘A critical use of Foucault’s *Art of living*’. Springer, Foundations of Sciences, pp. 1-11

Analytical philosophy and art: the contemporary approach

The relevance of this philosophical era regarding art is perceived through the question of a new definition of art ambitious by the philosophers. For this purpose the use of the analytical tools, introduced mainly by Wittgenstein, will be essential to define and conceive what art could be. The challenging contemporary art, breaking the laws and common traits of what could be considered art or not, is thus a fertile soil. Indeed, the apparition of new conceptions, the exploration of a new creative ground, allowed a deep reflection regarding the nature of art, and the legitimacy of a label applied to human production considered through a new frame of culture, history and theory. The XX century indeed threw the previous ideas about art in a thorny blur, and the anterior philosophical concepts about art were from then not adapted to the reality of a recent form of art. A new approach was needed in order to concur to a modern aspect; if the philosophical understanding of art was startled by the end of the XIX century, the movements following showed a rupture and the need of a radically new theoretical frame, adapted to this evolution. Therefore, the young analytical aesthetic had for aim to consider if the work of art produced since the beginning XX century was not calling into question the previous attempts of the philosophers to define art⁴⁹.

6. Morris Weitz - Art as an open concept, the impossible definition

In his most influential article from 1956⁵⁰, Morris Weitz developed his ideas about the impossible definition of art. Indeed, with reason, Weitz, while observing the history of aesthetics, observes that “each ages, each art-movement, each philosophy of art, tries over and over again to establish the stated ideal only to be succeeded by a new or revised theory, rooted, at least in part, in the repudiation of the preceding ones” (p. 27, § 2). Citing the examples of the formalists, intuitionists, emotionalists, Weitz highlights this reality, pointing at the failure in the attempts of a definition regarding the nature of art. According to him, the traditional aesthetic understanding of an eventual definition of art - the “statement of the necessary and sufficient properties” - could not be, simply because art does not possess any of these properties. In Weitz’s logic, the use made of the concept of art thus implies

⁴⁹ Lories D., 2014, in *Esthétique et philosophie de l’art, repères historiques et thématiques*, p. 264

⁵⁰ Weitz M, 1956, *The Journal of Aesthetics and Art Criticism*, XV p. 27-35

this concept to be open. In order to demonstrate this openness, Weitz refers to Wittgenstein's *Investigations*⁵¹, where the semanticist considers one should not ask "What is the nature of any philosophical "x"?", but "What is the use or employment of "x"?", for the matter is to "explain the relation between the use of some kinds of concepts and the conditions under which they can be applied correctly". With this assumption in mind, Wittgenstein, taking as example the study of the concept of game, demonstrates that no common trait should be searched in order to establish a definition based on a necessary and sufficient system, but one should search for "a complicated network of similarities overlapping and *crisscrossing*", allowing to draw a "*family*" to which the concept of game would belong - with a group of "family resemblances and no common traits". Therefore, Weitz, making use of the same reflection, explains art as an ensemble sharing a "range of similarities", but no common properties, as the concept of art is, as the one of game, open. Ensues the fact that one could perceive some of the conditions and characteristics of art, but could not name all of them. What transpires here in the thought of Weitz, is that art will always be an ever-changing thing, new works of art will arise, expanding our conception of it, new manners to be a work of art, new criteria, making natural the attribution of open concept to the nature of art. Thus, Weitz evokes the "expansive, adventurous character of art", its continuous changes, making impossible to "ensure any set of defining properties", but allowing the "very conditions of creativity in the arts".

Pushing the reasoning to the work of art, Weitz designates as "*criteria of recognition*" the "*bundles of properties*", not required to be found in the evaluated work of art, but usually represented. Therefore, none of these criteria are sufficient or necessary conditions to qualify something as a work of art, but are present, in a various quantity, in the work of art, and so only the absence, to a certain extent, of all of those criteria could justify the banishment of something of its consideration as work of art. Those criteria are characterized by the multiple theories of art, cited in Weitz's article, as emotionalism, formalism, organicism, intuitionism, etc. The work of art is therefore, in a very general designation, something "made by human skills, ingenuity, and imagination, which embodies in its sensuous, public medium - stone, wood, sounds, words, etc. - certain distinguishable elements and relations", a definition to which theorists, given the school they represent, would add specific elements. This reasoning concerns the descriptive aspect of the work of

⁵¹ L. Wittgenstein, *Philosophical Investigations*, (Oxford, 1953), tr. by E. Anscombe; see esp. Part I, Sections 65-75

art. The more problematic side of the question comes with the evaluative consideration of the work of art. In this matter, Weitz designates as “criteria of evaluation”, when the consideration of the work of art is accompanied by some preferred “characteristics of art”, underlying that the designation of something as work of art cannot be without the validation that this thing possess a “criterion of excellence”. The definition of art is here not distinct from the qualitative evaluation of the work of art - an “honorific definition” - which cannot be considered as a genuine definition of art as corpus of necessary and sufficient conditions, even if this praising approach does have a good reason to be. Here, the justification of the aesthetic theory history takes all its importance: its role in the choice of the criterion of excellence, base of the evaluative approach, is essential. Each new theory, if failed in the search for a real ultimate definition of art, at least permitted to discover a *new criterion of excellence*. There, the corpus of aesthetics theory takes all its importance.

Finally, according to Weitz’s article, now that the strict definition of art is deemed impossible, the task of aesthetic philosophy is to “describe the conditions under which we will use this concept”. Weitz’s reflection explains art as a describing concept (putting an object in a category) as well as an evaluative one (coming under criticism), revealing the rupture with the traditional theories. The aesthetics theory, in the attempt to define art, is “doomed to failure”, but seen as a “summary of seriously made recommendations to attend in certain ways in certain features of art”, it bears an immense value.

The beautiful

9. The classical definition of the beautiful

The current concept of Beauty is highly influenced by Greek models and was further developed during the Renaissance, when the classic past was recovered and disclosed against the medieval form.

From Plato and Aristotle derives the general theory of beauty. Through this theory grew the later aesthetic conceptions and, with different nuances, it will continue until the XVIII century. One of the earliest debates about the nature of beauty is found in Plato's 'Hippias Major' in which he describes a dialogue between Socrates and the great sophist Hippias of Elide.

Plato suggested an abstraction of the concept and considered beauty as an idea, with independent existence to the beauty of the things. According to the platonic conception, the beauty in the world is visible for every human. However, this beauty is only a manifestation of the true 'beauty' that rests in the soul. Therefore, the earthly beauty is the realization of the beauty as an idea and, every idea may become earthly beauty through its representation.

Nowadays, beauty is given to objects, persons or ethereal things that provide a sensory pleasure. Nevertheless, when Plato talks about beauty, he also includes everything that causes approval, admiration, fascination and pleasure in any of its forms. In this way, Plato is involving within the concept of beauty, social and cognitive elements such as virtue, good and truth. To put it bluntly, apart of aesthetics, beauty embraces cognitive and moral aspects. In fact, Plato's conception of beauty is analogous to the notion of 'good'.

Aristotle, in his *Metaphysics*, attending above all to the real things, emphasizes as traces of beauty the order, the symmetry, or the proportion of the parts to each other, as well as the limitation or the extrinsic proportion to the whole. He gives opinions about the beautiful in '*Metaphysics*', in '*Ethics*' and in the '*Treatise on Poetry*'. He establishes, quite accurately, concepts about what is aesthetic. The ancient philosopher considers that the beauty is different from the 'good', contrary to what Plato thought. For Aristotle, good and beauty are different because this first always carries the behavior as an object, while beauty can be also

found in immobile things. Furthermore, he suggests that the main forms of beauty are order, symmetry and definiteness. In accordance to to the three conditions set out, what does beauty have to express?

Art aspires to imitate nature. Its essence would consist of imitation and the aesthetic value comes to things when they imitate with fidelity. He advises poets to take the good painters as their model, who draw human as they are and beautify them at the same time (Farré,1949, p.1446)⁵².

10. Kant, critique of the reflecting faculty to judge⁵³

Aesthetics according to Kant, in an etymological logic, is the “science, possible or impossible, of the sensible”⁵⁴. The starting point in the philosopher’s reflection on the beautiful is the distinction between the determining faculty to judge and the reflecting faculty to judge. The first one consisting of placing the specific into the universal - with the universal understood as law, rule, principle. The second one is understood as its opposite; starting from the specific to find the universal, the particular becomes the element allowing to find the principle⁵⁵. The reflecting faculty to judge allows therefore to organize the knowledge we have of nature by supposing a causality between the concept and its object: an art of nature.

The Kantian system - An analysis of the human mind

The solution of this problem has two sources: the Kantian system, seen by the philosopher more as an *aggregate*, and the aesthetic thinking of the XVIII century⁵⁶. The first one, the Kantian system, is introduced in the third point of the first introduction of the Critique: “We can reduce all the powers of the human mind, without exception, to these three: the *cognitive power*, the *feeling of pleasure and displeasure*, and the *power of desire*”⁵⁷.

⁵² Farré, L. (1949). ‘Los valores estéticos en la filosofía aristotélica’. Actas del primer congreso nacional de filosofía, 3, pp. 1445-1451

⁵³ Kant I., 1790, *Critique of Judgment*

⁵⁴ Lacoste J. (2010), *Philosophie de l’art*, ed. Presse Universitaire de France, p. 22

⁵⁵ Kant, 1789, p. 32 ; 1790, p. 27 sq

⁵⁶ Lacoste J. (2010), *Philosophie de l’art*, ed. Presse Universitaire de France, p. 23

⁵⁷ Kant, 1790, *Critique of Judgment*, trans. W. Pluhar, 1987, page 206’

The *cognitive power*, understood as the faculty to know, is constituted by the *understanding*, the *reason* and the *faculty to judge*. Kant is at first a “capacity dualist”⁵⁸, depicting the human mind has divided in two cognitive faculties: the “understanding”, faculty of concepts and thoughts, and the “sensibility”, faculty of intuitions, mental imagery and sense perception; both disjointed on the “difference between concepts and intuitions”. Simply put, concepts belong to the realm of the logical universality and complex rationality, whereas intuitions are “singular, sense related, object dependent, immediate, and above all non-conceptuals” (Hanna 2001, Ch. 4, Hanna 2005). In this duality, Kant introduces the imagination, as a third basic cognitive faculty, favoring the two others by implementing both through the range of applications, more or less conceptual or intuitive, it offers. Moreover, the understanding and the sensibility are “superserved” by the faculty of reason, capacity to carry out “practical or moral choices and decisions”, impose “coherence and consistency on all sorts of cognitions” and implement “modal and categorically normative concepts such as truth and unconditional obligations”⁵⁹. Lastly, all of these elements harmony is guaranteed by the faculty of self-consciousness, “introducing a single higher-order” unity.

The *feeling of pleasure and displeasure* is related to the sentiments of pleasure and of pain, referred as the affect, and of the utmost subjectivity: “while in the general *division of all the mental powers* both the cognitive power and the power of desire [have] an *objective* reference in the presentations, the feeling of pleasure and displeasure is only the subject's receptivity to a [certain] state [*Bestimmung*]. As for the *power of desire*, it is called will when possible to determine it by concepts.”⁶⁰

Each of these faculties are ruled by one of the faculty to know: the understanding legislates *a priori* the faculty to know; the reason legislates *a priori* the faculty to desire, and the harmony of the system would suggest that the faculty of judging legislates *a priori* the sentiment of pleasure and pain: “Therefore, if the power of judgment is indeed to determine [*bestimmen*] anything on its own, then presumably this can only be the feeling of pleasure; and, conversely, if the feeling of

⁵⁸ Hanna, Robert, "Kant's Theory of Judgment", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.)

⁵⁹ Hanna, Robert, "Kant's Theory of Judgment", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.)

⁶⁰ Kant, 1790, Critique of Judgment, trans. W. Pluhar, 1987, First Introduction, On The System of All the Powers of the Human Mind, p. 208'

pleasure is indeed to have an *a priori* principle, then presumably we can find it only in the power of judgment.”⁶¹

We can illustrate the system with the graph below.

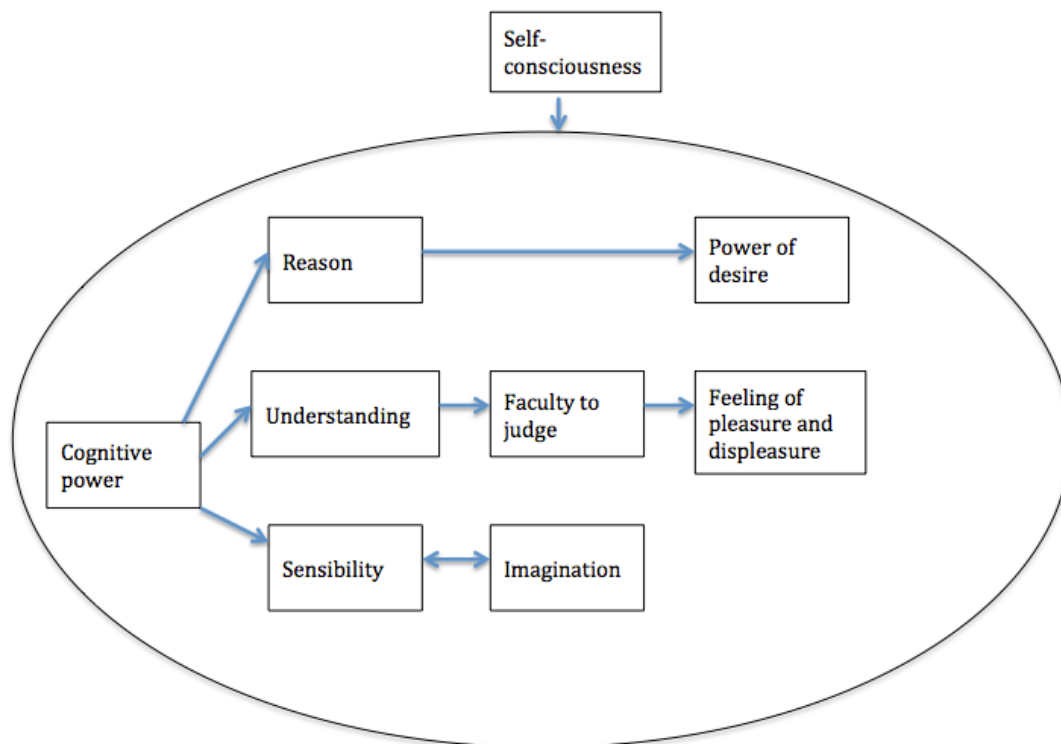


Figure 4, Kantian system, source: own elaboration

The faculty to judge then, “fills” a “gap in the system of our powers to know”, and allows to see a “complete system of our faculties of the mind”⁶². This faculty to judge then, makes possible to passage from understanding to reason. (1) This system, roughly explained here and, for the sake of intelligibility, in summarized notions, is the key in the Kantian thought to the understanding of the mind. Kant, aiming at the study of taste, applied these concepts to a judgment of an aesthetic nature, in an attempt to pinpoint the essence of the beautiful.

⁶¹ Idem

⁶² Kant, 1790, *Critique of Judgment*, trans. W. Pluhar, 1987, First Introduction, On The System of All the Powers of the Human Mind, page 207’

The problem of taste - the aesthetic reflecting faculty to judge

Here Kant enters a debated alternative: what to choose as principle in terms of taste? Empiricism opposed to the *a priori*, sensation to understanding, psychological or rational? It is important to note that the judgment of taste aims at a universality - to be shared by everyone, it is therefore not only a matter of simple enjoyableness, hence the distinction between the beautiful and the agreeable. Nevertheless, the taste is something needed to be acquired and cultivated: it cannot be assimilated to an understanding faculty. Kant solves this matter by searching a principle falling under neither empiricism nor legislation. For him, the judgment of taste could not be ruled by ideals, placing him in the same framework than the aesthetic of the XVIII century, opposed to a synthetic Cartesian view stating as model of taste the imitation of nature. Here the favor is given to an aesthetic conscience, where the impression exuding from the work of art is valued. Kant leads thus his reflection towards an anthropological and psychological conception of the judgment of taste, rather than establishing a science of the beautiful (Lacoste, 2010). However, this ambition is not without any challenge: how to achieve, if not through the help of an *a priori* science, nearly dogmatic, the universality of the aesthetic reflecting judgment, of the “civilized taste”?

For the philosopher, the taste is the “faculty of judging the beautiful”. Using its system of the table of judgment, Kant defines in a composite manner the beautiful through the four aspects of judgment - quality, quantity, relation and modality, named the *four moments of the beautiful*.

1. The moment of quality

“*Taste* is the ability to judge an object, or a way of presenting it, by means of a liking or disliking *devoid of all interest*. The object of such a liking is called *beautiful*.” (Critique of Judgment, translated by W. Pluhar, Hackett publishing Company, 1987)

The beautiful is the result of a disinterested satisfaction. The opposition taking place here between the “logical” judgment and the aesthetic one is to be considered; the latter is associated, in the Kantian system, to the faculty of “vital” sentiment of pleasure (or pain), for the pure aesthetic judgment is bereft of concept, but relies on feelings. The individual making the judgment of taste is in our case

stating the “affect” produced on her by a representation, not by the object in itself, eventually bearing other meanings. The beauty brings a free satisfaction to its witness, who is devoid of self-interest, without consideration to her immediate desire, the object considered or an end sought; here is appearing the concept of a subjective judgment having a universal reach. Moreover, this consideration of a judgment not driven by self-interest, and meant to have the endorsement of all, allows to think the taste as an agent of the ethic, even if it is important to note the detachment of the judgment of the beautiful with the end of the object judged, let it be for a moral purpose of non-moral purpose⁶³.

2. The moment of quantity

This second definition is constructed on the proposition that “*Beautiful* is what, without a concept, is liked universally”. In the first definition, Kant concludes that the beautiful is found in the lack of interested satisfaction through the representation; it would be then reasonable to think this judgment of taste could be attributed universally. Here rises the paradox of the aesthetic judgment when it comes to its quantity: although this judgment is considered to be subjective and found in the link between the subject and the representation, it is considered as well to be valid for everyone. We arrive then to the idea of a subjective universality, boundary between the beautiful and the pleasurable. The essential point here in the difference between a subjective aesthetic judgment and a reflected one, is the way the beautiful judgment in the later has to be accepted by the others: beauty is seen as a property of the object and has to be recognized universally. Kant through this reasoning achieves its transcendental aim, for it does not belong to empiricism, being an Idea separated from simple poll, neither does it belong to dogmatism, having no source in concepts. This universal characteristic of the beautiful is once more demonstrated different from the agreeable.

3. The moment of the relation of the ends

“Beauty is an object's form of purposiveness insofar as it is perceived in the object without the presentation of a purpose”.

⁶³ Ginsborg, Hannah, 2014, “*Kant's Aesthetics and Teleology*”, The Stanford Encyclopedia of Philosophy, Edward N. Zalta (ed.)

Differentiating the judgment of the good and the judgment of the beautiful, the beautiful object does not have a purpose to achieve. Nevertheless, the object has to present a “form of purposiveness”.

4. The moment of the modality of the judgment

“*Beautiful* is what without a concept is cognized as the object of a *necessary* liking”.

Here the necessity of the aesthetic judgment is an exemplary necessity: the whole has to accept the judgment as an example of a rule that cannot be enacted⁶⁴. In this sense, the aesthetic judgment happens when the reason is subdued to the imagination. In his approach, taking the elements Burke (1756) founded, Kant opposes the sublime to the beautiful.

The dynamically sublime in nature - The moral of aesthetic judgment⁶⁵

The human placed in front of a nature unchained, might find him-herself weak and in no comparison able to confront such a nature. This spectacle is even violent for the imagination of the individual, who is not able to grasp the immensity of what lays in front of her eyes and is overwhelmed. The imagination, unable to measure itself to the vision of this irascible nature, turns to the reason to measure the spectacle. This intervention reveals the inability of the imagination to overcome the reason; the individual realizes the power of the reason over this spectacle; hence the suprasensible dimension of the individual arises. Thus emerges the preeminence of the moral over the sensible.

The genius and the fine arts

Art is distinct from nature, but also from knowledge and sciences (as seen before, taste escapes to some extent knowledge). It is as well distinct from the profession, as it is an activity practiced out of the traditional societal circle of work, as opposed to the “mercenary” aspect of the profession (Lacoste, 2010). Kant divides the arts, by the taste analysis, in mechanical arts and aesthetics arts (pleasure sentiment as immediate purpose). Those latter are divided in agreement

⁶⁴ Lacoste J., 2010, *La philosophie de l'art*, ed. Presse Universitaire de France, p. 31

⁶⁵ Kant, 1790, *Critique of judgment*, Second Book, *Analytic of the Sublime*, § 28 - 29

arts (pleasure from sensations) and fine-arts, who have for purpose the “culture of the faculties of the soul in anticipation of the communication in societies”. According to Kant, “there are only three kinds of fine arts: the art of *speech*, *visual art*, and the art of *the play of sensations* (as outer sense impressions)” (§ 51, On the Division of the Fine Arts).

The fine arts are distinct from the agreement arts because the firsts require the reflecting faculty of judgment. For Kant, the fine-arts are the arts of the genius, which is according to him a natural gift. If we come over this condition of the genius stated by Kant, some of its features are interesting. Characterized, as the taste in the philosopher’s thought, by a Kantian paradox, the genius - as the faculty to produce beautiful things - is singular, original, but also has the potential to reach the universal through an exemplary status; in this system of thought, when the taste is essential in the appreciation of the natural beauty and its understanding, the genius is the condition of the beautiful representation of something.

The fine arts as depicted by Kant therefore depend on the genius. They are thus characterized by the expression of *Aesthetic Ideas*. The place of the imagination is essential in the process, and the rational thinking is perhaps placed in the background. The representations of the imagination are a way to provoke thoughts, without the help of a determined concept be adequate. The fine-arts could be defined as a form of non-intellectual knowledge, a creative power of the imagination.

The triple emancipation (Lacoste, 2010) in the ‘Critique of Judgment’ results in is enlightening as well in the research of art:

The emancipation of the connoisseur who is not guided by any model in the contemplation of beauty. The taste is subjective and individual and, logically, not tutored by any intellectual science or concept: the taste is innate.

The emancipation of the creator whose genius, original yet exemplary, takes away from the status of artisan, who waits for a command to work for (a task to accomplish) and sells a finished product (without concern for the customer’s eventual wishes). Kant with this new approach of the artist, changes the perception of it. With the division of arts between mechanical arts and fine-arts, the rupture is clear between the solitary and original artist creating freely according to his will and the other facet of art where technic and order reign.

The emancipation of the work of art itself, whose distance with need and desire makes independent. For Kant, under those conditions, the work of art is the door to an unknown, invisible world. The beauty for Kant is therefore subjective, yet universal and communicable. Nietzsche will critique this as the first nihilistic reduction (Lacoste, 2010).

Kant on poetry

Poetry, according to Kant, the form of fine art the “least open to guidance by precept or examples”⁶⁶, is considered by the philosopher as the highest ranked art. Indeed, it “expands the mind: for it sets the imagination free”, an imagination now unchained and able to enrich the mechanisms of the Kantian system as seen previously. In Kant’s thought, poetry is an art “which links the exhibition of the concept with a wealth of thought to which no linguistic expression is completely adequate, and so poetry rises aesthetically to ideas”. Poetry is thus reinforcing the mind, making it conscious about its marvelous potential, the “mind feels its ability-free, spontaneous, and independent”. Kant makes the separation between poetry and oratory speech, in the fact that poetry is bound to be genuinely honest towards the receptor, as it “plays with illusion, which it produces at will, and yet without using illusion to deceive us”. On the opposite, oratory arts, understood as the art of persuasion, of “deceiving by means of a beautiful illusion, rather than mere excellence of speech (eloquence and style)”, only use perverted instruments from poetry in order to delude the public.

⁶⁶ Kant, 1790, *Critique of Judgment*, trans. W. Pluhar, 1987, First Introduction, On The System of All the Powers of the Human Mind, § 53, p. 196

Third strand - Leadership notions

In this strand we provide some basic knowledge about leadership concepts that will help the reader to understand the overall of the fourth strand.

3.1 On leadership

We may say that our present turns into past, and both determine our future. The human dynamism that philosophers suggest become essential when talking about Leadership and Leaders. The term leadership might be applied to different contexts and realms, but its *unique* essence endures over time, although many different definitions have been provided.

In the book 'Leadership is an Art'⁶⁷ (1987), Max Dupree draws his leader conception under the premise that a leader defines reality, provides and maintains momentum⁶⁸ and is the responsible of a shared value system. Some years later, Winston & Patterson (2006, p.7) provided a complete definition considering a leader as the one who "selects, equips, trains, and influences one or more follower(s) who have diverse gifts, abilities, and skills and focuses the follower(s) to the organization's mission and objectives causing the follower(s) to willingly and enthusiastically expend spiritual, emotional, and physical energy in a concerted coordinated effort to achieve the organizational mission and objectives".

In our pursuit of a type of leadership that endures, we believe that the figure of the leader requires the most dedicated study. Authors such as Dupree (1987, p.23) & Bennis⁶⁹ (2009, p.225) suggest that the figure of the follower is capital and without it, the concept of leadership makes no sense. Nevertheless, this statement emphasizes the importance of leaders within the leadership realm. Both, leaders and followers are changing individuals that move in a dynamic sphere. They both influence each other in such a way that the actions and behaviors of one affect the other. It is in this point where the leader capabilities arise to first lead, influence

⁶⁷ De Pree, M. (1987). *Leadership is an Art*. New York: Doubleday

⁶⁸ Momentum is the feeling among a group of people that their lives and work are intertwined and moving toward a recognizable and legitimate goal (Dupree, 1987, p.17).

⁶⁹ Bennis, W. (2009). *On becoming a leader*. 2nd ed. London: Arrow

and conduct this sphere towards a settled goal. In other words, the reciprocal influence and impact is firstly influenced by the leader in such a way that the incoming impact the followers may have on him is already biased by his leadership aptitudes (Figure 1).

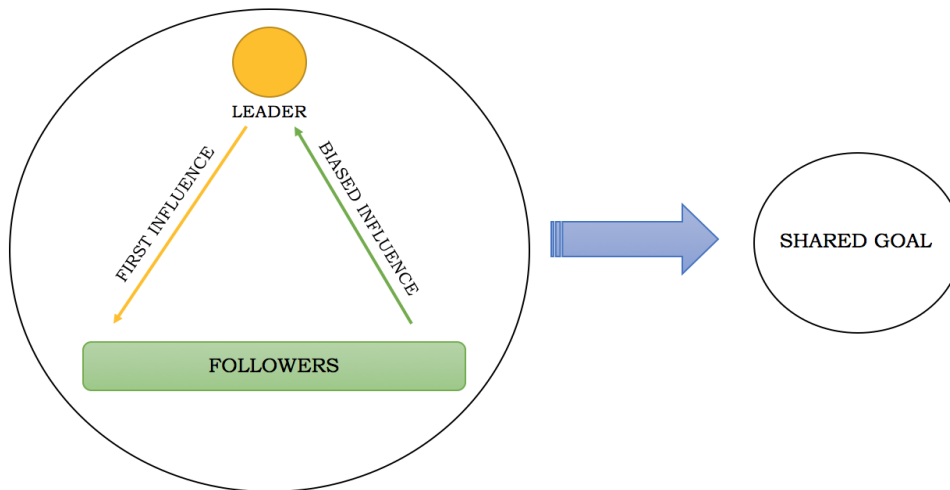


Figure 5, *leadership sphere*, own elaboration.

Handling this sphere and the agents that composes it requires of a very specific type of leadership where the abilities come from the most authentic side of leaders. We are talking, indeed, about Authentic Leadership.

3.2 Authentic Leadership

The concept of authenticity has been blurred in the leadership field until Luthans & Avolio⁷⁰ provided a base definition from which many other contemporary authors have worked on. According to them, authentic leadership is “a process that draws from positive psychological capacities and a highly developed organizational context, which results in both greater self-awareness and self-regulated positive behaviors on the part of leaders and associates, fostering positive self-development (Luthans & Avolio, 2003, p.243).

⁷⁰ Luthans, F., & Avolio, B. J. (2003). Authentic leadership: A positive developmental approach. In K. S. Cameron, J. E. Dutton, & R. E. Quinn (Eds.), *Positive organizational scholarship* (pp. 241–261). San Francisco:7 Barrett-Koehler

In order to better understand what authentic leadership is, we must first review the concept of Authenticity. Avolio & Gardner⁷¹ (2005, p.319) refer to the Greek philosophy to establish the ancient meaning of this term: “To thine own self be true”. The relevance of this concept appears in Harter⁷² (2005, p.382), with a more profound explanation. To be authentic is, in essence, to act in accordance with the true self in such a way that it becomes crucial to express oneself with consistence to inner thoughts and feelings. Although there are many perceptions about authenticity and not exclusive and definitive ways to approach this term, we consider that Golomb⁷³ (1995, p.10) provide a highly interesting view. According to him, “To be authentic means to invent one’s own way pattern of life”. This capacity to invent and decide a way of living is represented by a freedom state that ‘*the authentic*’ possesses. According to Golomb (1995, p.10), “This freedom allows for experimentation with notions, such as that of authenticity, that go beyond the conventional dichotomies of true/false, sincere/insincere, honest/dishonest, good/evil”. He furthermore refers to Heidegger philosophy to emphasize the importance this freedom has on “The coinage of new expressions and usages which undermine rigidly traditional modes of living and thinking” (1995, p.10).

When approaching this term to the Leadership and organizational field, Shamir & Eilam⁷⁴ (2005), conceive authentic leaders as those who are deeply conscious about their values and beliefs, how they behave and how are they perceived by the followers. In recent years, and due to the authentic leadership phenomenon as a solution to the toxic and awry leadership that has carried many organizations to unquestionable failures, several authentic leadership development models has emerged as a contemporary remedy to implement effective leadership practices within an organization. Some studies as Walumbwa et al. (2008)⁷⁵ and Avolio & Gardner (2005) analyze authentic leadership. In connection with these studies, we differentiate factors proper to such a type of leadership, in such a way

⁷¹ Avolio, B. & Gardner, W. (2005). ‘*Authentic leadership development: Getting to the root of positive forms of leadership*’. *The leadership Quarterly* 16, pp. 315-338.

⁷² Harter, S. (2002). *Authenticity*. In C. R. Snyder, & S. Lopez (Eds.), *Handbook of positive psychology* (pp. 382–394). Oxford University Press

⁷³ Golomb, J. (1995). *In search of Authenticity: From Kierkegaard to Camus*. Routledge: New York

⁷⁴ Shamir, B., y Eilam, G. (2005). ‘*What’s your story?: A life-stories approach to authentic leadership development*’. *The Leadership Quarterly*, 16(3), 395-417.

⁷⁵ Walumbwa, F. Avolio, B. Gardner, W. Wernsing, T. Peterson, S. (2008). ‘*Authentic Leadership: Development and Validation of a Theory- Based Measure*’. Management Department Faculty Publication, Paper 24.

that we can understand which of them are specifically related to the figure of the leader. Out of those components, two stand out in the context of this thesis.

Authentic leadership requires an internalized moral perspective or what is the same, to do the right thing. They expect the authentic leader to be driven by a strong concern for ethics and act with fairness. Unethical behaviors usually involve the breach of shared norms and this causes confrontation within the group. Thus, it becomes crucial to behave and act ethically, in accordance with common values and norms for leading an organization successfully. Self-awareness is the core and starting point for authentic leadership as well as the cornerstone in the consideration of the leader. This self-awareness is a process whereby an individual, in such a case a leader, is continually understanding his values, beliefs and strengths as well as his knowledge and experience. Avolio and Gardner (2005, p. 324), encompass this attributes in three: values, cognitions and emotions.

Fourth strand - Drawing the morphology of the *artistic leader*

Note of the authors

Dear Reader,

In an attempt to construct the figure of the *artistic leader*, we have conducted in the next part a dialogue with the philosophers previously encountered. Through the meeting of their precious thoughts and our conceptions of what shape the *artistic leader* should assume, will materialize the ideas constituting the bones of the figure of the leader as we like to understand it. These next lines, in a pyramidal scheme, will build from the ontological foundations to the most appearing parts, the figure of the *artistic leader*. For this morphology to embody a more precise depiction of reality, insights from dialogues with actors of knowledge, *connaisseurs*, will as well be included in the painting of the notion of *artistic leader*. The utmost theoretical and philosophical character of this construction will be divided in two volumes, representing respectively the settlement and the superior part of the pyramid; the emergence of the *artistic leader* forged by philosophical concepts, theory of art and philosophical reflections on art, reverberating on the practices of the individual in the second part, and gushing out into the environment of this leader. This division, refined by chapters, will therefore display a net composed of different ideas conferring to the leader its nature and theoretical justification. We must emphasize that although the insights we present in this text are correlative of our suggestion of the *artistic leader*, the interrelation among the philosophers' whole system of reasoning could not be accurate since their thoughts are influenced by different ideals and perspectives from their respective time frames. Hence, these diverse thoughts are used in the upcoming chapters in a personal and free way to give sense and form to the figure of the *artistic leader*.

PrefaceOf the artistic nature of the leader

The notions developed in this part of our work set the background of the figure of the artistic leader. From a theoretical point of view, and for the sake of sense regarding the elements presented, we modeled our reasoning on the reflection of Maurice Weitz. Indeed, his idea of open concept is interesting for the forging of the *artistic leader*. The consideration of it as an “*expansive*” and “*adventurous*” character is to be considered: we do not seek here to create a recipe, to gather frozen laws and rules in order to create the “perfect” leader. This would be, not only presumptuous, but also of a wrecked reasoning. We are therefore seeking here for, as Wittgenstein and his game example, a “*complicated network of similitudes*” in characteristics, which would allow to draw trails regarding a path, we believe, worth following as a leader.

The statement of Weitz, demonstrating the essential point in refusing to close the concept of art, is, according to him, the condition to keep alive the creativity in the arts. In terms of leadership, refusing to yield to the closing of concepts is a critical element of the *artistic leader*. We, in the continuation of the thought of Weitz, therefore do not attempt here to delineate a close concept of an archetype of leader, but rather to find and discover the ensemble of thoughts that could build such an idea of leadership. The parallel between Weitz’s essay - stating the impossible finding of a “*formula*” about the nature of art, and the impossible reunion in a definition of the “*necessary and sufficient properties of art*” - and the leadership theory is engaging. In our comparison between art and leadership, one of the truest similarities is perhaps this one: leadership - and the notion of *artistic leader* - could not be encircled in a still definition. However, we believe it is perhaps possible to identify substantial associations connecting leadership with philosophy, art and a philosophical approach of it.

Volume 1 - The emergence of the *artistic leader*

Chapter 1 - Ontological roots

In the ontological concerns of Heidegger, the *Dasein* appears to be the apprehension of one's own self, the self-awareness: the first and founding property of the *artistic leader*. In order to reflect upon the nature of herself, the individual cannot escape such concepts, such thoughts about the existence of the *Being-in-the-world*. Concepts found, as put by Joan Tuset, in the essence of art, as it consists of "learning to see, to be aware that we are here, that we are alive", fundamental notion of the artistic leader. Indeed, the quest for meaning at a deepest level of the human condition eventually structures the way an individual will interact with her general surroundings, and how the perception will assume the elements of the universe.

When Heidegger elevates human as the only creature able of self-reflection, we understand it as this being, particularly the one aiming at leading others, having the duty to do so; in fact, humans are the only entity able to "lead their lives" (Mulhall, 2005, 15)⁷⁶, as "each moment in a human life constitutes a kind of branch-point at which a person 'chooses' a kind of life, a possible way to be"⁷⁷. We believe that, if one does not attend to grasp the apparatus composing the very essence of the environment she evolves in, how could this individual pretend to lead others? In order to lead oneself, one has to know her intimate being, and the first step towards such knowledge starts with an ontological questioning - everlasting, admittedly - but in need to be there so that the individual has the opportunity to progress higher in the reasoning about the nature of her existence. As seen in the previous philosophical notions, "existence is "care": not simply to be, but to be an issue for oneself"⁷⁸, a care found as well in the thought of Foucault as described in the third volume of the *History of Sexuality*⁷⁹.

The reflection on death, specifically, and on the limited nature of the human condition through the temporality of the *Sorge*, has to be regarded in the consideration of the *artistic leader*. The projection in the future by the consideration

⁷⁶ Cited in Wheeler, Michael, "Martin Heidegger", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.)

⁷⁷ Wheeler, Michael, "Martin Heidegger", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.)

⁷⁸ See reference on Heidegger

⁷⁹ Foucault M., 1984, *Histoire de la sexualité*, Tome III, *Le Souci de soi*, Ed. Gallimard

of a range of possibilities to achieve constitutes the “fundamental ontology” of the leader. The idea of death, and its incorporation into the motivation of the leader, is an important aspect for the leadership of the individual producing it. In the exploration and realization of the possibilities offered by the environment to the leader, the choices are motivated by the recognition of a finite dimension of the being.

Sheehan’s (1975)⁸⁰ interpretation of the concept of *Dasein* is engaging for our consideration of the *artistic leader*, regarding human beings as intrinsically open and prone to a sense making capacity in order to “take-other-beings-as”, understood as the apprehension of the other. This interpretation of the *Dasein*, associated with the *disposedness*, *understanding* and *fascination with the world* found in the sixth chapter of the first division of *Being and Time*, lays some trails regarding the ontological inclination of the being, here the leader. Briefly, *disposedness* being associated with the “receptiveness of the *Dasein*”⁸¹ towards one’s environment, *understanding* as the projection of the *Dasein* onto the possibilities appearing to it, and the ambiguous *fascination* potentially leading to curiosity (*Being and Time*, 36, 159). This approach, the “care” attempting to grasp at an ontological level the interactions between the being and its environment, brings an enlightening perspective about the meaning of our condition. The *artistic leader* ontological structure stems from this reflection, which, if far from complete, potentially open tracks of thoughts revealing a deeper sense-making regarding the motors of the self.

⁸⁰ Sheehan, T., 1975, “Heidegger, Aristotle and Phenomenology”, *Philosophy Today*, XIX(Summer): 87–94.

⁸¹ Wheeler, Michael, "Martin Heidegger", *The Stanford Encyclopedia of Philosophy* (Winter 2016 Edition), Edward N. Zalta (ed.), Division 1, Care

Chapter 2 - A 'Royaume' of the purely human

Dear reader,

After an ontological reflection about life, its nature, its meaning, death, the condition of humanity, and the realization of a range of possibility between the time “x” of the present and “y” of the end, we believe necessary the introduction of a mean to fill this lapse of time that is our life. We are thus seeking help in order to grasp the way to give shape to the ductile material that is the self, and how to guide the carving of the identity of the *artistic leader*.

The figure of such a leader as we apprehend it finds the start of its creation process in the basic principle of the nietzschean *Übermensch*. We want to warn our reader: we absolutely do not consider the theory as a whole as defining principle of the *artistic leader*; the use of such an idea being simply an introduction, a theoretical start in the foundation of our ensemble of notions regarding leadership. We therefore reject the moral relativism proper to this nietzschean notion. We do not consider the nature this figure could potentially assume, only taking into account all the constructive critic from the past recognizing its negative aspect, in order to consider the pure of bias remainder of the concept; namely the ability to escape dogmatism and evolve free of prejudices. This figure, by its independence towards its environment, has the strength to forge freely the values and characteristics which will drive its identity. We cannot stress enough the delicate nature of this departure, as we include in the process of birth of such a leader only the positive fragment of the *Übermensch* theory, namely the freedom to create independently from the society this character evolve in, giving to the individual the power over him-herself in a universal approach.

Therefore, what really keeps our attention in this Nietzschean figure is his capacity to lead himself through the *will to power*. In this context, we believe our suggestion of the *artistic leader* may appear similar to this notion; to put it bluntly, the ability to act, behave and create in a fully personal way, without any influence from other outsider rules and norms; thus constituting an authentic creation of true values and morals. In accordance with Nietzsche, the suppression of the established conceptions may have a great impact on the creative-artistic process. The German philosopher is highly interested in the dynamic of the creative process rather than the finished and static work of art. Indeed, it is not about the endeavor

of the artist over the creation (lead others) but his endeavor over himself (lead oneself) when creating.

We have seen in the philosophical notions (strand 2) how Nietzsche differentiates two aesthetical notions in art: The Apollonian and the Dionysian. Our position is postulated towards an *artistic leader* that would embody both a Dionysian perspective and a reduction of the Apollonian, in such a way that the form cannot hide the life. We understand this as a spectrum, on which the artistic leader would evolve, sometimes tilting on the Dionysian part of this spectrum, while keeping a balance between the two aspects of these nietzschean notions. Life must be, in fact, fully recognizable in the *artistic leader*. In our opinion, the excess of form is what relegates any art to the kingdom of lie. Indeed, superimpose the form over vital impulses is a way to relegate human characteristics such as passion, creativity, distinction, imagination and authenticity which we consider essential in the suggestion of an *artistic leader*.

In order to understand the evolving process that we suggest in leaders, the figure of the *Übermensch* comes up as a simple metaphor that tries to emphasize the most human and vivid aspect of the *artistic leader*. This individual must overcome himself, have energy to transform, to use his inner capacities to create. The leader has to go through a process of transformation during his lifetime in order to become an *artistic leader*. At the beginning, he is **the Camel**, influenced by the beliefs and morality of a normed society. His leadership is placed in a framework, his creativity and imagination is reduced by norms and reflects the values of a certain society. However, the leader is an artist, a dynamic being, he overcomes the traditional values that influence himself and his artwork and, by embodying the figure of **a Lion**, he uses his influence, field of action and indeed, his artwork to derogate the fixed premises. The Spanish painter Francisco de Goya truly represents this status as Lion in the nietzschean allegory. At the end of the eighteenth century and within the context of a Spanish society highly influenced by the Christian Catholic church, Goya decided to work on a provocative paint, the well-known 'Maja Desnuda' (figure 1). He had to face an inquisitive process for such as risqué painting in those times. He became the first artist on representing on canvas the pubic hair in a naked woman. Through these type of details, he intended to present a revolutionary view of the reality, considering eroticism as a

natural aspect. Indeed, a Dionysian element censured in public by a fully Apollonian culture.



Figure 6. *Maja Desnuda*, Francisco De Goya, 1795-1800

The Lion must then turn into **the Kid**, the one who better represents the *Übermensch*, a leader who establishes his own values and moral through the *will to power* whereby he will be able to enhance his most inner faculties and begin, in this way, a personal path for becoming an *artistic leader*.

We consider necessary to clarify the meaning of *will to power* in the context of leadership. We believe that, following the interpretation of Deleuze and getting aside of some distorted interpretations⁸², this expression does not refer to any desire of power or will to dominate beings and things. Deleuze⁸³ explains that what “the will wants is not an object, an objective or an end. Ends and objects, even motives are still symptoms” (Bolaños, 2014, p.21)⁸⁴. Thus, what the *will to power* contains is an impulse leading to achieving the own elevation, overcoming and self-assertion, the highest form of all that exists. Therefore, there is no trait of

⁸² Elisabeth Nietzsche, sister of Friedrich Nietzsche, Distorted part of his philosophy, especially in the editing and diffusion of a large group of his posthumous fragments such as ‘*The will to power*’.

⁸³ A great part of Deleuze’s work is focused on Nietzsche’s philosophy as we can see in his books ‘Nietzsche and Philosophy’ (1962) and ‘Nietzsche’ (1965).

⁸⁴ Bolaños, P. (2014). ‘*On affirmation and becoming: A Deleuzian introduction to Nietzsche’s ethics and Ontology*’. Cambridge Scholars: Newcastle upon Tyne.

dominion, but it responds to a descriptive force that is not subjected to any other external force, god or superior value. The will to power drives, in this sense, the individual towards a creation of new values that grow and raise from the innermost of the human being in order to achieve a superior way of life. We understand the ‘*will to power*’, as an expansive force that emphasizes an upward life and the defeat of nihilism, the decadent life that leads to a mediocre leadership. Thus, any driving force is a *will to power* that, as force that reaches a self-assertion, works along with, what we call, an ‘***intimate understanding***’.

Chapter 3 - Erecting the *artistic leader* from *intimate understanding*

The emergence of the artistic leader is first anchored in the individuality of this very figure, with a clear purpose of developing a self-understanding which would be the basis for the growth of his artistic idiosyncrasy later impacting the outer world. The exchange with the professor of philosophy Alain Patrick Olivier brought to light the view according to which “practicing art aims at the knowledge of oneself for others individuals, for the societies, and thus aims at the transformation of the connection to society and life”, extending the thought of an individual self-awareness and self-reflection as first stone towards the expression impacting the environment. The thought of philosophers such as Kierkegaard or Foucault guided us in our task of emphasizing the self-development from an individual perspective, projecting this perspective onto the outer world.

Within our endeavor of the artistic leader aiming at self-understanding, Foucault enlightened us through his idea of ***epimeleia heautou*** for a profound self-knowledge, and the consequent improvement of the relationship with oneself. Acknowledging the previous notions of independency and intellectual freedom, the artistic leader begins to build himself from the concept of *epimeleia heautou*, which can be considered in several ways, mentioned below. All of which may seem, *a priori*, focused on the figure of the leader as a self-reflecting individual. Indeed, the *epimeleia heautou* arises for a precise and exhaustive attention on oneself, a learning towards self-leadership. However, the *epimeleia heautou* developed by the *artistic leader* has effects in the way that he exerts his leadership and therefore, on the people to whom this leadership influences. Let us consider first, *epimeleia heautou* as ‘taking care of oneself’. This is a general attitude, a way of considering things, of being in the world, of doing actions and having relations with others. In

short, it is an attitude towards oneself, others and the world. A second aspect the *epimeleia heautou* involves the way of paying attention to what is thought by the individual, extending the gaze to what the leader hears, says and writes. As a third feature, the *epimeleia heautou* designates a series of actions that the leader exercises on himself, actions that modify, purify and transform him. We are talking about a series of exercises that the *artistic leader* must develop for a long time such as meditation or examination techniques and the verification of thoughts when those are represented in the mind as a mental image. The meditation and reflection are crucial in the way the *artistic leader* will behave because all the ideas heard, read, spoken and written are the speeches that will guide his actions.

What really draws our attention here is the use that Foucault gives to the '*epimeleia heautou*', obtained from Plato's 'First Alcibiades'⁸⁵. He uses the idea for expressing how the concern of oneself is a right and a duty for leaders since they have to lead either organizations or the society in general, through, at first, themselves. In the dialogue, Socrates challenges Alcibiades by telling him that, being destined for the leadership of the *polis*, he must take care of himself to be able to lead others properly when the time of leading comes. We can see that, although the object of *epimeleia heautou* is oneself, his ultimately end is the *polis*, in our case understood as the organization. It is very interesting to see how this 'self-concern', this process of leading oneself has its purpose in the community, in leading others.

The artistic leader takes care of himself and, by doing so, becomes a different person with regard to the majority, the *hoi polloi*⁸⁶, absorbed by everyday life among which, undoubtedly, lie many leaders. In fact, today's society is loaded with leaders busy with their tasks, social events, sporadic breaks that do not let them take care of themselves. The vast majority of leaders spend their lives in daily tasks that do not help them in their personal growth, blocking a process without which the qualitative leadership cannot be. We say 'personal growth' and not 'organizational growth' which is what most leaders are concerned with, in facing challenges to increase the organizational value, the number of followers or their own prestige. Nevertheless, without a prior and conscious '*epimeleia heautou*', these tasks might not be satisfactory or lasting.

⁸⁵ Dialogue ascribed to Plato where Alcibiades, a Greek strategist, hold a conversation with Socrates.

⁸⁶ Greek expression used by Foucault that means 'the many', the 'majority'. Do not misunderstand the term by giving the contemporary and negative connotation for referring to the 'working class' in a derogatory sense

We can therefore conclude that, in the *artistic leader* figure, prevails the ‘*epimeleia heautou*’ in order to achieve the self-knowledge. This care of one’s subjectivity is leading us to other outstanding philosophers who emphasized the importance of the subject as an existing individual.

Kierkegaard indeed taught us, in his critique of the objective thinking, that the understanding of reality through closed concepts leads to a conceptualization being in fact the removal of parts of the reality. This leads us to wonder if it would be reasonable to conceptualize, in this way, what is related to existence and thus, to exclude part of it? In this context, we suggest an *artistic leader* born from subjectivity, in other words, what is relative to the subject, to the existing one. Hence, subjectivity is closely linked to existence. At this point, we present the **artistic leader as a subjective thinker**.

In one of our dialogues, Joan Tuset suggested to us that art helps to link our inner world with the outside world. Therefore, the *artistic leader*, in his condition of subjective thinker, is an individual who includes the existence, the world, in his philosophical reflection in order to discover his own existence. To put it bluntly, subjectivity in the *artistic leader* has a specific task: self-understanding in existence. Once the *artistic leader* succeeds in this endeavor, aspects such as authenticity, passion and ethics may arise.

The subjective thinker has no other way of communicating other than through his life, what makes subjectivity a way of life. Since Kierkegaard taught us that subjectivity is an appropriate truth, a truth for oneself and one’s reality, would not be subjectivity a fundamental condition for considering the artistic leader as authentic?

The subjective thinker involves passion as well. This is indeed, one of the points where the *artistic leader* generates passion, by being focused on his own existence. Subjective thinking has always its attention engaged in existence, because it is attentive to the relationship that this knowledge holds with its own existence. We should highlight that this interest does not suppose the deformation of the object, it simply points to the difference between the coldness of objective knowledge and the characteristic passion of subjective knowledge. A question might immediately come up: Why does subjective knowledge carry passion? We

answer back: Is it possible to remain indifferent to the questions that affect our personal existence?

The *artistic leader*, embodying the figure of the subjective thinker can develop ethics and collective values. In our opinion, by relying on Kierkegaard's 'stages of life' (strand 2), a leader who remains in the aesthetic stage cannot develop a set of values to ultimately share within the organization. An 'aesthete' is focused on the outside world for experimenting those emotions that turn into fleeting pleasure. However, if the leader evolves towards the 'ethical level', he would be able to take his place in society through acts of conscious choice. Unlike aestheticians who focus on external factors in the organization, the ethic leader turn his attention to himself and his close environment. This leader considers himself as a goal and uses his self-knowledge to control and develop his talents, traits and passions. The ethical leader expresses the 'universal' in his life and is in a constant and personal struggle, in a continuous reflection with categories such as "good and evil" and "duty." To put it bluntly, how can an aesthetic leader, focused on profits and increasing his own power or the organization's reputation act in a truly ethical way? Should not he first promote to the kierkegaardian ethical stage to self-develop and come up with a set of ethics which may be accepted by him-herself and offered to the followers?

We reflected in this chapter on the essentiality to connect the outer world with the inner self, subjective individual. We talked about subjectivity, the importance to take care of oneself, however, what is subjectivity, what is the self? How does the subjective one, the *artistic leader*, operates?

Chapter 4 - Mechanisms of the mind, the functioning of the *artistic leader*

The Kantian system is positively interesting for the construction of the *artistic leader*, bringing highlights regarding the deep functioning of the mind. Such insights can indeed allow one to better apprehend mechanisms which constitute the subjectivity of our cognitive and sensitive systems. Such a knowledge, applied to leadership, could, at a metaphysical level, enable one to interfere in the processes concluding with the intelligent interaction of the individual with the environment.

The cognitive power

This is the most rational part of the mind of the leader, decisional aspect where the faculty to judge is the outcome. Moved by the faculties of understanding, reason, the faculty to judge is influenced by the receptivity of the leader to the external elements, to which a spontaneous answer is created. We saw that if rational, the functioning of the cognitive power is not only supported by handling strict concepts, but also by the more intuitional approach of imagination and sensitivity. The opposition made here by Kant between concept and intuition, revealed through the coexistence of understanding and sensibility, indicates us the far-reaching role played by an approach axed on the ability to perceive the external environment. The *artistic leader* would therefore rely on those features affecting her decisional capacity, comforting the emphasis on the *pathos* of the leader in order to handle the organization, for, we believe, the association between the ability of the artistic leader to sense the outer world is to be associated in the context of our research with the sense capacity of the individual, not only with the aptitude to receive rational information.

The feeling of pleasure and displeasure

This element of the mind, strongly associated with the receptivity of the leader to the environment, is to be understood further than the mere idea of pain and pleasure. This is the link between the body and the mind, thus the bond between the exterior and the entrenchment of the intellect. Understood further as the bridge between the sensible and the intellectual, this center of feeling would be the most subjective element of the system. Considered by Kant as not able to “produce any concept of objects”, this is the sensible receptor of the artistic leader,

the “subject's receptivity to a [certain] state”, critical in its nature for it is the provider of sensual information used to interpret the exterior. The significance of this faculty in the context of the artistic leader is considerable, for we think this entry to the mind is the founding character, in a Kantian view, of the artistic aspect of the leader.

This is found as well in the dialogue with Frans Jacobi, where he states social sensitivity⁸⁷ as the main artistic characteristic leaders should develop, fighting the “pragmatism” of some current leaders. Jacobi goes further, linking the lack of strong leadership with this sensitivity missing, a sensitivity who could increase the quality of the lecture of the collective.

In the same vein, Lars Svendsen stated in a broader meaning the “sheer sensitivity” as the pinpoint of the recognition of an artistic element; a sensitivity thus essential in the apprehension of the *artistic leader*. According to him, such a sensitivity could be found in Mark Rothko's painting, a powerful medium of the senses. We find here the continuation of the application of the mechanism of the Kantian system, translated in artistic terms to illustrate the nature of the artistic leader. Furthermore, Lars Svendsen illustrated this concept by associating sensitivity with emotionality. Developing on this notions, he pictured this concepts, not as opposed, but as part of a spectrum, saying that there is “no pure sensitivity, and there are emotional aspects in all thinking. All thinking takes place within a mood. Even to the most apparently strictly cerebral activity”. The artistic leader would then have the ability to move along this spectrum, and not stay put to an end or the other.

We can extend that thought with this reflection, linked with the emotional part of the spectrum: Alain Patrick Olivier coined art as the “knowledge of the affect”, the affect understood as the impact of the outside environment on the emotional self. An artistic leader, grasping the “knowledge of the affect”, could therefore gain a deeper understanding of oneself through art. Indeed, the apprehension and the assimilation of such an emotional impact, allows a certain mastery of the profound emotional mechanisms, crucial process in the context of the care of oneself.

⁸⁷ Social sensitivity: the acute perception of the emotional state of others

The power of desire

At last, the power of desire is a relevant attribute in terms of leadership, worth researching on. Nevertheless, we do not deem it to be a specific aspect of an *artistic leader*, we therefore will not develop it further here.

The mechanisms of powers of the mind as depicted by Kant through the disposition of the cognitive faculties - understanding, sensibility, reason, self-consciousness, imagination and desire - are an essential dimension for the leader. The sensibility of the artistic leader, linked with the understanding of the environment, its concepts and logical aspects, is coming here to complete an otherwise mechanical mind; to elevate the leadership. Intuitions and mental imagery are indeed powerful allies for the leader, and the base on which he or she will climb in order to attain the status of artistic leader. Certainly, stating intuitions as an important leadership faculty does not appear revolutionary. Nevertheless, the Kantian demonstration of the fundamental layout composed of sense-perceptions, intuitions, rational cognition, reason and self-consciousness draws the contours of a complete leader, fully able to emit valuable decisional judgments.

Moreover, the Kantian system reveals a certain justification of the concept of *artistic leader*, by demonstrating the decisive role played in the decisional faculty by attributes associated with the figure of the artist. Intuition, sensibility, and self-consciousness are all critical feature of the artist, and are shown here to be of importance in the apparatus of the mind. The faculty of judgment, as depicted by Kant, does not only rely on concepts belonging to the *logos*, as reason, but also on the *pathos* of the leader.

The will to distinct the intellectual sciences from the fine-arts in Kant's reflection is instructional. This recalls our will to differentiate, in a Kantian language, concepts and rational approach of leadership from the more sentimental, emotional and aesthetic approach we favor. Moreover, the distinction made by the philosopher separating mechanical arts and aesthetics arts is essential in our reflection on the figure of the *artistic leader*. In the latter dissociation, if we do not deny the importance of the "agreement arts", having for ideal the pleasure from sensations, we consider the fine arts as understood by Kant as being of the highest significance in terms of concomitance of leadership and art. Indeed, they are the "culture of the faculties of the soul in anticipation of the communication in

societies”. The fact that he acknowledges three kinds of fine art, the art of speech, visual arts and the art of the play of sensations concords to the association of the figure of the artistic leader and the instruments from the fine art as support in his role. If we “assess the value of the fine arts by the culture they provide for the mind, taking as our standard the expansion of those powers that have to come together in the power of judgment in order for cognition to arise” (§ 53), the role of fine art in the deepening of the mind as depicted above in the Kantian system is essential. The perception of fine arts by Kant as non-intellectual knowledge edifies on the potential of the artistic leader, as it presents a divergent way to leadership, not only based on a technical knowledge, but also relying on the emotional, sensual and aesthetics spheres from which emanates the non-intellectual approach to leadership. Furthermore, the construction of a vision as necessary condition to leadership is enabled by the creative power of imagination ensuing from the fine arts as represented by Kant.



Figure 7 - Mark Rothko 1968, *Red*

Chapter 5 - The beautiful leader

The approach to the beautiful and art in general chosen by Kant is therefore in accordance with our views. Opposed to the synthetic Cartesian perspective, Kant does not believe in a modelling way of thinking having the ambition to enact rules over the apprehension of such a notion. Echoing our refusal of close concept exposed in the preface, Kant rejects the judgment of taste as ruled by ideals, but rather refines his view to the impression radiating from the work of art. The philosopher, favoring an anthropological and psychological conception of the beautiful, spurs us to engage ourselves further on this social track to the blend of leadership, philosophy and art.

The first moment of the beautiful according to Kant (explained in the second part of this paper), reveals the interest found for the construction of the artistic leader in the link between the beautiful - the taste - and the ethic of the judge of taste. The mere fact stating the lack of self-interest necessary in the judgment of the beautiful, characterizing the disinterested satisfaction, allows to think an organization where the leadership does not foster progress through reward - we are thinking the interest in this first moment as material. The emphasis put by Kant on the feeling and the sensation brought by the contemplated object is in line with the opposition submitted in our work between the logical and the emotional, with a prevalence in terms of leadership of the second. The absence of self-interest, but rather the motivation for higher goals, is a condition *sine qua none* of the artistic leadership. We want to remark here the strong interpretative nature of such a statement: amongst the different readings of the first moment, of different outcomes, we chose the one associating the beautiful and disinterest with an ethic result. Another interpretation could see the lack of interest as an absence of ethics concerns, as for the detachment of the taste with the final purpose of the object. This interpretation would be illustrated by this metaphor: if a common individual would be to contemplate a palace, he could very well be offended by the opulence of such a building, or prefer the nearby bakery, and divert his judgment from the quality of the palace. On the other hand, if this individual would consider this construction devoid of interest or social view, he would without doubt appreciate its aesthetic value (Lacoste, 2010, p. 26). Hence the judgment of taste is in this case attached to the lack of personal interest.

The second moment of the beautiful, by its universal character, is crucial in the association of the Kantian aesthetics and leadership. Placing ourselves here in the perspective of the followers, who are looking at the leadership from an aesthetics scope and are the judges of taste, we could define the beautiful nature of the artistic leader by his/her universal acceptance at an organizational level. The disinterested satisfaction brought by the leader throughout the organization would indeed induce this consequence, as the subject of discord, reward, would be eliminated from the system. The founding of the philosopher, being separated from dogmatism and empiricism is highly engaging for the organization, as if the judgment of taste is subjective, it is nevertheless universal, and does not fall under the pleasurable.

From this point, we introduce the “beauty as symbol of morality” (Kant, 1790, Critique of judgment, § 59), and will develop an idea only introduced in the philosophical notions presented in the second part of this work. Kant, indeed, maintains that “the beautiful is the symbol of the morally good” (§ 59 Ak. 353). The essence of this reflection, of this correlation, is found in the principle of universality dear to Kant. The philosopher explains that it is only because we “refer the beautiful to the morally good” (§ 59 Ak. 353) that the appreciation of this beautiful has a claim for the universal validity, namely “everyone’s assent” (§ 59 Ak. 353). The judgment of the beautiful induces going further than sense receptivity, as the individual judgment is to be found universally in everyone else, “while the mind is also conscious of being ennobled”, appears the assessment of other people values, given they have the same operating of judgment. Kant states that this is the *intelligible* in the appreciation of taste that links the cognitive powers to the nature of such a judgment. In four points, he clarifies the links and the differences between the morally good and the beautiful:

- (1) We like the beautiful directly, by intuition, and not concept;
- (2) We like the beautiful without interest. The morally good is associated with interest, only an interest produced during the judgment and not preceding it;
- (3) ‘Freedom of imagination’ (and thus the ‘power of sensibility’) is ‘harmonized’ with the ‘lawfulness of the understanding’ in the judgment of the beautiful;
- (4) The “subjective principle for judging the beautiful” is universal, ‘valid for everyone’ without concept; as is the moral principle

Kant follows the analogy by pointing out the common association, even unconscious, of beauty and morally good in everyday contemplation, by attributing moral characteristics to object considered beautiful, for example ‘magnificent’, ‘majestic’, ‘innocent’⁸⁸ or ‘tender’. According to him, “taste enables us to make the transition from sensible charm to habitual moral interest without making too violent a leap” (§ 59, Ak. 355). The imagination accepts harmony with the cognitive power of understanding, while saving its freedom.

This demonstration has been supported during our dialogue with Lars Svendsen; while he acknowledged that art could not be reduced to moral values, thus that an artistic leader could, in terms of pure aesthetic values be a somewhat of an issue, he admitted the possible introduction of a moral compass to the figure of the artistic leader through a Kantian reasoning. This moral leader would then “use his imagination; he would use his expressive capabilities to move the people to share his vision of the good”.

There appears once again the separation from a nietzschean approach. We stated in the beginning of the first volume the suggestion of the use of the concept of ‘Übermensch’ while rejecting parts of it. We explain now further our reasoning. The nietzschean figure builds its own values and perspectives on a subjective mode, taking reference only in himself. Those developments do not therefore assume a universal character, as they could be considered as good within the frame of reference of the ‘Übermensch’, but not within the frame of reference of other individuals. If the idea within the *Übermensch* of leading oneself is interesting, as Lars Svendsen put it, “one might ask, if you are proper ‘Übermensch’, the sort of values you embrace would only be valid for you”, thus “why should an other *Übermensch* accept these values?”.

By introducing the Kantian constructivist approach to this issue, we consider a figure who would create something, and “put it in such a way, that it is in fact acceptable, reasonable, for all relevant other. Then you will have brought something new, original, into the world. But you will have done so in a way that still maintains validity.”. The figure of the artistic leader has thus a “claim for universal validity”. Svendsen pointed out the link of such a reasoning with the § 40 of the *Critique*, where Kant develops three maxims supporting this thinking process, designated *sensus communis*. The first one being: “thinking for oneself”,

⁸⁸ Cf paintings of the Douanier Rousseau

the second: think from the standpoint of everyone else” and the third “think always consistently” (§ 40, Ak. 160). For the philosopher, it is “perfectly compatible with creativity”. Kant understands the first maxim as *understanding*, the second as *judgment* and the third as *reason*. After exposing these maxims, it is made clear that the taste belong to the *sensus communis* (§ 40, Ak. 162), even that the “aesthetic power” has a stronger claim for ‘shared sense’ than the intellectual one. Furthermore, Kant defines the taste in this part as “the ability to judge something that makes our feeling in a given representation *universally communicable* without mediation by a concept” (§ 40, Ak. 162). We see here how much the taste would be an essential element of the *artistic leader*.

Besides, in this logic, “the judgment of the beautiful”, the taste, would be present in the followership, spectator of the “art” displayed by the artistic leader. The ability of this followership to judge the leader’s work through the lens of the beautiful could bring an interesting concept, and shed light on a new leadership. Not focused entirely on the rational and empirical part of the leader’s function, the followership could appreciate the qualitative approach of the leader. We are here talking about a transcendental leadership, meant not anymore to fulfill the performance needs of the organization, but its need of an enlightened leadership able to cope with the ethical, psychological and social expectations of the followership. By its universal dimension, the building of a beautiful leader would not be rooted in a specific cultural background, but in the human attraction to the sense of philosophical and intellectual legitimacy such a leadership could provide.

The ancient Greek conception of the beautiful (*kaloskagathos*), and mainly represented in Plato’s ideal of this term, would be of a great utility at the time of bracing the Kantian conception of the beautiful as a symbol of morality. Plato conceived the beautiful as something attached to the sensible. Indeed, a social satisfaction, something that could be perceived as socially moral. Beauty would be then, wherever the moral rests.

In the context of this thesis, an open reflection, we ask ourselves about whether the perception of good as moral value presupposes moral experience; whether it only becomes perceptible if people become within themselves (the already viewed *epimeleia heautou*), towards the irreducible data of moral experience. For example, the same act may imply in one case or another, different

and even opposing moral specifications; because the moral conceptualization could be very different from one another. We would like to take a case in point: giving money to someone could be considered as an act of almsgiving or compassion, ultimately as a good act. But it can also be considered as an act of corruption or of buying a moral conscience. The same action may have two opposing specifications: how could we, at an organizational level, clarify the idea of the morally good at a universal level?

The analogies of emancipation

In the analogy of the Kantian beautiful and the organizational system, the triple emancipation emerging from the *Critique* could be interpreted as follows:

The first emancipation, the one of the connoisseur, becomes the emancipation of the follower. This one is not guided by any model in the contemplation of the beautiful organization: he or she, by free will and innate taste, has the capacity to autonomously estimate the leader and the organization, without an intellectual path marked out by the lights of the leader.

The second emancipation, is of the creator, taking her distance from the status of artisan (understood here for the sake of the analogy as the manager), and becoming an independent soul, solitary in her choices and original - we mean here not influenced by societal norms from where ensues conformism. On the contrary to the artisan/manager, the artistic leader does not sell an unchanging finished product. The technical realm is not a concern anymore for the artistic leader, opposed to the manager for whom technicality defines the status. The leader has a clear field to explore new horizons.

Lastly, the third emancipation of the work of art, here the organization, kept at distance from need and desire. The organization, thanks to the combined action of the artistic leader and the connoisseur-follower, leads to a greater perspective and opens possibilities until then unseen.

Chapter 6 - The explorer

In the continuation of the idea contained in the second emancipation, our exchanges with artists made us realize the importance for the figure of the artistic leader of a set of characteristics belonging in our view to the same group, namely audacity, ambition and curiosity.

On audacity, the philosophy professor Alain Patrick Olivier envisaged it as essential for creativity, stating that “knowledge and audacity are, in my view, two qualities that are as decisive for the creative process”. An artistic audacity applauded by Van Gogh, even then in difficult times, taking as examples Millet, Delacroix or Balzac in his letter to his brother and encouraging the idea of “starting something on a small scale, persevering come what may, producing a great deal with a little capital, having character rather than money, more audacity than credit”⁸⁹. This belief is thus understandably remarkably relevant in terms of an *artistic leadership*, accentuated here even on entrepreneurship and creativity. To believe in oneself, to confront one’s ideas to a somewhat reticent world, highly suggests an emancipation from the norms and an attention to the creative agitation of the inner self. When ask on beauty, Frans Jacobi contemplated the idea of ambition, to reach for one’s wishes, even considering that “you risk failing, but a big failure is better than a small success”. An idea found in the same letter of Vincent Van Gogh to Theo, where the painter notes, “the greatest and most energetic people of the century have always worked against the grain, and with them working was always through personal initiative”. A personal initiative, we believe powered by a certain curiosity. Indeed, when evoking the main artistic characteristic a leader should have, Sabine Popp emitted the notion of curiosity. She thinks of curiosity as a “very important driving force”, having “so much energy coming out of meeting things I did not know before”. We believe curiosity is a vigorous momentum, pushing the artistic leader through every possible realizations of the self, realizations blooming in the environment of the organization as a banner nodding to the significance of exploration.

⁸⁹ Vincent van Gogh to Theo van Gogh, Friday, 29 January 1886, Br. 1990: 565 | CL: 454, Antwerp

Chapter 7 - The imagination, “queen of faculties”

Imagination then appears as the apparatus meant to draw the map. Baudelaire and Delacroix are talking to us about imagination, depicting it as the root of creativity, the ultimate mean of expression. Based on this consideration, it is natural to place this characteristic as the foundation of the leader as we apprehend it. Imagination, “queen of faculties”, becomes a factor of importance, for the leader without imagination is but dry and sterile. This notion has been encountered several times in our dialogue with artists, one of them, Jane Sverdrupsen, stating: “a leader with an artistic mind would be someone who stimulates his/her imagination”. An idea supported by the painter Joan Tuset, when he expressed to us that “a leader without imagination is not a true leader”, justifying this by the critical importance these characteristics have in the construction of our vision of the artistic leader, a vision constituting the frame of reference of the leader in his/her decisions. The similarity between the artistic leader and the artist is thus exacerbated in this sense that the artist, as the leader, “imagines, establishes a project, a sketch of what he is developing and will create” (Joan Tuset).

Moreover, we believe imagination is, in Delacroix’s thought, the factor not only of pure creativity, but also of understanding: this is the faculty by which the human mind is able to grasp, to put a meaning on the elements it witnesses, by the agility of a mind able to connect things. This ability, providing a deeper vision on exterior things, but also on the “soul” of the artist herself, is leading to a greater self-awareness. Indeed, the ability to use the imaginative power to explore one’s soul, to connect at an internal level elements unlinked by the non-imaginative mind. Imagination is not only understood here as the act of pure creation out of nothing, but as well as the power of connection of already existing elements, which in their association form new particles. Moreover, it is allowing the artistic leader to possess an acute vision of the environment, to reach a perception a more logical leader would not access, emphasizing the cognitive aspect of the self-awareness attribute of the *artistic leader*.

Chapter 8 - Of the leader-poet

Poetry, having its source in a particular state of mind and original perspective, is amongst the pillars of the leader as we represent it, introducing the idea of a leader-poet. This notion, distinguishing itself from a flat and mono-focused model of the leader, attempts, through a sensitive approach, to refine and deepen the figure of the artistic leader.

Poetry has a major role to play in the forging of the artistic leader. Indeed, in Kant's thought, it "expands the mind: for it sets the imagination free". The leader having a poetic vision of things could thus have thoughts reaching further and being richer than the ones of an individual having less elevated conceptions. We saw above the importance played by imagination in the apparatus of the leader, giving to him not only the ability to propel creativity, but also to make his/her mind more apt to combine elements and more agile. It is, as seen in the Critique, providing the leader with a "wealth of thought to which no linguistic expression is completely adequate": the profundity of the mind is enhanced by a poetic vision of the world as "poetry rises aesthetically to ideas". The poet, for Kant, is an independent, spontaneous mind, aware of what potential freedom of thinking is able to open and provide. These are essential attributes of the *artistic leader*, allowing this figure to reflect and express a particular view of his surroundings.

The genuine aspect of poetry, as depicted by Kant is to be considered as well. Opposing the oratory art having for purpose to persuade and thus deceive, poetry employs illusion only to portray a truth otherwise unreachable; in poetry, "everything proceeds with honesty and sincerity", the leader-poet does not entangle the organization by the means of a "sensible exhibition". The leader-poet, as a result, should not base herself on the model of the antique orator, as Cicero or Gorgias were perhaps less genuinely oriented towards the transmission of truth, subjective truth, than Goethe or Boileau.

This idea is to be found in Heidegger's reflection as well. The Heideggerian poet, through language, effectuates the "*unconcealedness*" of the truth. "*As poet composes a poem*" (Origins, p. 72), the leader-poet composes the organizational reality, the illusion and originality being only the vehicle of truth here; not the manipulation of facts to embellish the reality or ensnare the organization, but the vision of a truth more acute as it may be than the cold display of facts. Heidegger goes even deeper, and erects art as poetry (*dichtung*) in its essence, endorsing the

artistic leader as poet. Poetry, conceived by Heidegger not only as a form of art, but at a deeper level as language in its original state, conserving its primary function of fundamental sense and bereft of its degradation to the state of idle talk, is the way leading to an enlightened use of language as a source of meaning. The leader-poet, evolving in the sphere of the power of words, yielding syllables as the manager yields numbers, is able to breath life and substance to the discourse revealing to the organization a reality of the most genuine caliber.

It is thus natural that the concept of the artistic leader features characteristics from the poet. Where, for Aristotle, poetry is seen as the imitation of the human, and therefore the poet as a savant of the human “soul”, as opposed to the historian who only relates the fact and the “general”, we see once again the analogical opposition between the leader-poet and the manager. The poet, by the mastery of language, gains the status of the one who has the aptitude to depict the motions of the human heart, the one who understands these motions for he/she has the instruments to decipher them. The artistic leader, going further than the role of “historian” of the organization, fulfills the need to create a culture sustaining the unity of the organization, and do so by having the utmost apprehension of those. Moreover, the leader-poet has the ability to relate “what may happen”, in this that he/she has the vision provided by a poetic knowledge; for Aristotle, the poet should be the “maker of plots rather than of verses”, having such a detailed and acute knowledge of the human machinery. The leader-poet is thus well endowed to assume the role of spirited conductor of teams.

At the end of the *Origins*, Heidegger wonders whether art is “still an essential and necessary way in which that truth happens which is decisive for our historical existence” (p. 80). If we go against Hegel’s thought about this matter, if we dare hope for a positive answer to this question, the association of art and leadership makes more sense than ever: as we consider the leader impacting the organization, and at a larger scale the society, and if we accept the concept of an *artistic leader*, then the matter takes a crucial importance: it sets the becoming of society, where the ability of leaders is of the greatest importance, influencing the shape the matter of society will take. The leader-poet, the *artistic leader*, by the clear-sightedness acquired through the arts as defined by Heidegger, has then the ability to exercise a deep effect on the organization.

Volume 2 - The practices of the *artistic leader*

The first volume, rooted in the most inner and subjective perspective of the artistic leader, has been presented as the primary bedrock in this figure suggestion. After being erected through self-understanding and self-awareness, the artistic leader is a connoisseur of himself, which ultimately allows him to develop a set of practices that, we believe, would have a resonance in the organizational environment where he plays a key role. The practices of the artistic leader will thus be regarded in this volume. After exploring the “net of similitudes” and apparition of notions proper to our vision of leadership, we develop an overview on the manner such a leader would eventually have an impact on his surroundings.

Chapter 1 - Art as implement of truth

In our exchange with the philosophy professor Alain Patrick Olivier, the function of art has been formulated as “the production of truth according to a well-established philosophical tradition”. This is, we believe, a reference to Heidegger, who demonstrated art as the implement of truth. Not only the discovery of truth in the environment, but more importantly the discovery of truth in the being itself. Art is then seen as the conveyer of meaning emerging from the being, in the case of the artistic leader, to find truth and sense in his Dasein through an artistic approach. This insight from Heidegger’s work is essential in the construction of the leader as we conceive it. The source, in this thought, of authenticity, of truth, is lying in the handling of art as an element inseparable of the idea of authenticity. Here the privilege is given to fine arts as the superior form, which we could draw closer to the praxis of Aristotle. This latter, connected to the phronesis, the practical wisdom, gives to the leader an acute view of the environment, and a decisional ability apt to overcome an organizational turmoil. In the relatively complex approach of Heidegger to art, we can learn about the authentic and truthful aspect of art as understood in *Off the Beaten Track*, that we perceive as the instrument of an expression devoid of toxic prejudice for the integrity of the utterance of the leader.

This is illustrated by the views the philosopher has about the Van Gogh painting (figure 2). Art is here the way to express, in an acute way, a reality otherwise unseen by the public. A photography of those shoes would not have had

reveal as much about the object. A similar approach to leadership can be formulated. The leader, instead of perceiving the world a non-artist individual would, can imprint a more profound character to his/her practices. By his/her keen and personal perception taking its source in the artistic nature of the leader, this one, using the same machinery than the painter, could express to the organization a painting of the reality far more eloquent and revealing than a simple depiction of the fact. The leader becomes here the active participant of the reality of the organization.

In the role of the artist as seen by Maupassant, giving an “accurate picture of life” (1888, p. 13) and making the spectator “understand the occult and deeper meaning of events” (p.13), the leader can discover similarities between his function and the one of the artist. He too, has come through her particular experience to “regard the world, facts, men, and things” in a peculiar way. She too, is regarded as the prism placed between the world and the organization. The understanding of the environment is essential, as is the communication of this understanding to the organization. This notion is precious to the figure of the artistic leader, for she, after the forging of the idiosyncratic view of the surroundings of the organization, has to depict this vision to the followership, by the most correct way in order to express her apprehended truth. What is then the most faithful manner to communicate this truth, to relate every details, every points constituting the painting of the reality as seen by the leader? The expressionist and impressionist schools would not ultimately agree with this conception, as stated Maupassant, “The realist, if he is an artist, will endeavor not to show us a commonplace photograph of life, but to give us a presentment of it which shall be more complete, more striking, more cogent than reality itself. To tell everything is out of the question; it would require at least a volume for each day to enumerate the endless, insignificant incidents which crowd our existence. A choice must be made — and this is the first blow to the theory of “the whole truth.””⁹⁰. Here the leader, the realist leader, must choose the path to follow when constructing the truth of the organization, not overcharge the followership with all the data regarding the current situation, but select the most striking elements in order to built the sense on which to rely in a vision of the organizational future. We must acknowledge the intrinsic dangerous character of such a thought: to recognize the leader as the

⁹⁰ Maupassant, 1888, *The Novel*, preface of Pierre and Jean, Bibliothèque Electronique du Québec

maker of sense, the revealer of truth, is fatally to confer him the power to manipulate the reality for the followership in the organizational context, a fact implying the attention that must be given not to deform this reality, but to express it in chosen terms in order for the clarity of the expression to be greater. This is what we can grasp from the example of *The Derby* from Gericault (figure 3), when the painter chose to represent the occurrence by altering the exactness of the perception, in order to accentuate the feeling arising from the work of art. In the same fashion, the artistic leader could choose to depict his perception of reality in a manner such that the emphasis is placed on the main focus and deduction of the leader regarding the subjective truth. Hence, the *affect* stimulated as a result of this depiction is advocated as the most important fallout, over the simple recounting of facts.

In the dialogue with the philosopher Lars Svendsen, he suggested the *artistic leader* as “someone who mobilizes people by presenting them with something, a vision or values that they had not already grasp”. This echoes the reflection on the expression of the reality by the leader to the organization. The original perception of the world, depicted in such a way, would have a penetrating impact on the followership. Furthermore, the power of sense-making of such an approach is seen here, coming as reinforcement of the truthful essence of an artistic leadership. Hence, by “presenting a new ideal that, if done efficiently, he would be able to manage to bring people to share that vision”. The artistic leader is therefore by essence a communicator, the communicator of a vision of reality unexpected by the followership.

Chapter 2 - The artistic leader as communicator

1. The leader-poet

In her role of communicator of truth to the organization, we believe the leader-poet could make use of the poetic language, the original language having for purpose the ultimate transmission of meaning, to impact on the organizational culture. This use of the language as studied by Heidegger is the primary tool for the leader as communicator. As the philosopher considers Van Gogh as the “painter of painting”⁹¹ - Van Gogh being in the eyes of the philosopher the only one able to depict a convincing and revealing reality - he considers Hölderlin to be the “poet of poetry”⁹² for the poet is, according to him, able to *name-into-being*, the essence of poetry. In an attempt to strive for the same result, even if technically impossible, the leader-poet has the instrument necessary to reveal in a heideggerian manner the truth to the organization and the followers; the result being these latter able to grasp a reality unreachable otherwise.

The discussion with the poet Ana Pérez Cañamares allowed us to precise our thought, as she understood poetry as having “wonderful, genuinely human vehicle, which is language”, a language that can “reach the reader or listener in more direct ways than other artistic languages that use other means less accessible for everyone”. The prevalence of the poetic approach, supported by Heidegger, is putting poetry at the source of the artistic nature of the leader. According to the poet, the listener “dominates his expressiveness on a daily basis, albeit unconsciously”.

Poetry has then the role of reaching this expressiveness, this sensitivity in the follower in order to acknowledge him as a whole being, cognitive, certainly, but also a sensitive human, in need to be regarded as such. According to Popp, conversational artist, art is a “very important field to take emotions into account”. She indeed thinks that it is elemental to “take the person as a whole, the idea of being used is that only a restricted part of you is seen”. She underlines here the issue of the eventual organizational functionalization of the follower; regarded only as a function in the organization, a link in the chain with no other esteem than his trivial added value. The leader-poet, on the other hand, acknowledges the human

⁹¹ Thomson, Iain, "Heidegger's Aesthetics", *The Stanford Encyclopedia of Philosophy* (Fall 2015 Edition), Edward N. Zalta (ed.)

⁹² Heidegger, 1936, *Hölderlin and the Essence of Poetry*

part, the emotions and *expressiveness* of the individual. Quoting Joseph Beuys, “every human being is an artist, freedom being, called to participate in transforming and reshaping the conditions, thinking and structures that shapes and inform our lives”. The recognition of such a fact, is vital for the organizational thriving, a place where the ‘whole’ is considered as being a potential agent of change.

2. The symbolic of the artistic leader

We feel important to briefly detail here our understanding of the notion of symbolic here, supporting this apprehension on the reflection Kant leads on such a concept. For the philosopher, a symbolic presentation is a “kind of intuitive presentation [...] designations of concepts by accompanying sensible signs” (1790, § 59, Ak. 227). The intuition as understood by Kant (see philosophical notions, Kantian system) thus plays a major part in the notion of symbolic, as “their point is the subjective one of serving as a means for reproducing concepts in accordance with the imagination's law of association. They are either words, or visible (algebraic or even mimetic) signs, and they merely *express* concepts” (§ 59, Ak. 227). The use of a symbolic dimension is therefore heavily associated with an intuitive approach of reality.

In the continuity of this approach of the leader-poet, the leader, not anymore bound to the classic communication, has the possibility to explore a new language, more emotional; for more connected to the intimate parts of the self, and valuing the importance of the self-awareness engendered by this scheme of reflection. The painter Joan Tuset expressed this perfectly, when talking about connecting to a world allowing him to “express his ideas and thoughts”, art serving “to express and communicate our innermost feelings, emotions, thoughts and experiences”. In our exchange, the power of art to communicate complex ideas and feelings transpired, by the strong impulse it can provide to the human being, aiming to “create freely and transmit [...] something that can only be understood from the need to think and live as an artist”.

The artistic leader could thus have this characteristic ability of artists, to create and transmit ideas in a way impacting the followership a more traditional approach would not. In this perspective, as seen in the work of Delacroix, the artistic leader would be able to separate himself from the direct environment - as the artist

separates himself from the nature - to go further into the “human soul”, to go beyond the mere appearances; a notion is also encountered in the concept of “interior necessity” as described by Kandinsky, seen previously. Moreover, in the symbolic work of art as new way of communication, we grasp an other insight for the figure of the artistic leader, understood as transformational leader. This transformational leader, in order to lead the change in the organization, has to be able to communicate it to his team. This approach, starting in the deep part of the soul of the leader, to emerge through a symbolic language, would be thus characteristic of the artistic leader; a leader possessing the ability to master a language powerful enough to be the “bridge which sets up between the personages’ soul and the spectator” (Delacroix).

3. Artistic leader as suggestive individual

In the construction of the artistic leader, the ability of this one to suggest, from symbolism as understood by Kant, is essential and of the brightest interest; the leader, in the manner of the artist, draws from his or her imagination and sensual faculties a new perception of the reality, a new way to apprehend and feel the environment as well as the self. As the artist who, through aesthetics, reaches the “physiology” of the ultrasensible nerve, the leader has, in order to lead the team, to assimilate the physiology of the relationships inside the team. We saw the work of art as going beyond common language, and thus being in a way more powerful. The consideration of such a kind of language, with such a potential of expression and impression on the team, opens a field of possibility for the leader, who is inclined then to create this “*suggestive magic*”, picturing “*the external world*” (Baudelaire, 1969, *Romantic Art*, Philosophical Art chapter, p. 137) and the artist herself. Here link with the poet, and leader as poet, for the expression of this language can be done through poetry (not seen as literary genre, but in the heideggerian view exposed previously).

4. The subjective thinker, an indirect communicator

The way of communicating of the *artistic leader* is therefore influenced by his subjective nature. Since the truth of the objective thinker is different from the subjective truth, the mode of communicate them will be different as well. The objective thinker can directly communicate objective truth but, the subjective

thinker, who lives according to his truth and is developed by it, should communicate it indirectly through his own life. Otherwise, a direct communication of subjective truth would turn this into an objective one and therefore, would fall in the realm of sheer objectivity that the *artistic leader* avoids. At the time of communicating, he does it from himself and it is necessary that the one to whom he communicates also remains in himself. Therefore, the *artistic leader*, remaining in his subjective condition would not reveal directly his thought to others, but, through his indirect communication, facilitates others to know themselves.

While direct communication consists in the transmission of an orderly and systematic body of logically concatenated data, the indirect communication developed by the *artistic leader* does not adopt this form of theoretical transmission of information, but is configured as an existential communication that must achieve the follower self-consideration, and reach a subjective knowledge in relation to the content that is transmitted. As the communication of the *artistic leader* does not consist in repeating a series of formulas already coined, the internalization of the message by the receiver must be encouraged with the same way of communicating. Indirect communication is more like an artistic task than a technique: it is the art of communicating essential truths⁹³.

The indirect communication that we suggest in the *artistic leader* is mainly represented by his way of living, his independent behavior and reflections, which impact the witness of such a demeanor. Here, rather than attempting to communicate directly to the follower, the indirect communication would be pure of bias induced by a too direct expression, compromising the authentic aspect in the eventual modification of the content through a direct delivery. the labor of the *artistic leader* is to indicate an attitude that followers must take individually, through the reflection of their own existence.

⁹³ Those truths who emerge from the essential knowledge, what Kierkegaard describes as 'the knowledge that have an essential relationship with one's own existence'. (1974, p.177)

Chapter 3 - The leader as pathfinder of new connections

In the philosophical notions of this paper (see the strand on Delacroix and Baudelaire, page 20) we saw that the environment is seen by the artist as a ‘dictionary’, and that imagination consists of creating, finding analogies, new combinations between the elements provided by this dictionary; and to explore these “intimate and secret connections of things” (New notes on Edgar Poe, p. 630), it is the *constructive imagination* as depicted by Coleridge⁹⁴, the superior faculty to create. In the continuation of this thought, the *artistic leader* would have to take support on this reflection on imagination, to consult the ‘dictionary’ that is the environment, and to draw elements from it in order to make sense to the organization. As imagination consists of finding links where no one saw them before, the leader, in an effort to transform the organization, would have to associate elements in a new manner, to discover the “intimate and secret connections of things” in order to find solutions, fields unexploited, and new organizational practices. The assimilation of the environment, its understanding, is a necessary step to then melt them into a new vision. The creativity, we believe a trait of the transformational leader, is then attracted by the new connections, it is reaching the peak of a potential exploited to the deepest corners. This vision obtained by the thinking promoted by Baudelaire, once clear in the mind of the leader, can be expressed by the symbolic language of Kandinsky (i.e. philosophical notions).

These new connections that the *artistic leader* seeks for, can be illustrated by the pursuit of this figure for mixing different fields in order to acquire a better knowledge of what surrounds her. We believe this idea of the explorative nature of the artistic leader is supported by Jane Sverdrupsen when she suggested that “losing boundaries, crossing over fields, sampling knowledge in totally different areas, and be in close contact with them is the essence of art”. What Jane is trying to show us through this idea, is how this figure could get stimulated, and by so, by enacting this stimulation he/she could be able at the same time to stimulate the followers. In the same vision Baudelaire had of the environment as ‘dictionary’, the artistic leader is regarding the environment, the range of fields, as a perspective rich of the numerous disciplines he/she envisions and makes use of.

⁹⁴ Coleridge S. T., *Biographia Literaria*, 1817

As an aside thought, this previous notion could, we believe, bring a remedy to the thought of Baudelaire about the disturbing issue of a generic society, through the inherent original aspect taken by the connections made by this perception of the world. In the context of an industrial revolution extending its consequences to this day, Baudelaire saddened while witnessing the unoriginal and predictable character such a society assumes. Would not a society producing in chain the same product, the same professions, the same thoughts, jeopardize originality? The poet feared a society where the standardization of organization and processes, and by extension of thoughts found in human beings too much similar, would institute a realm where a will to differ would not find its place. The basic message, the fall of the originality and the premature end of expressionist excellence, is still ringing true today. One of the reasons leading us to write about this subject today is the lack, at organizational level, of what the poet was already regretting more than one hundred and seventy years ago. The absence of, originality, a technical realm thriving, and an emotional power dismissed from the practices of some organizations. We risk to fall in the famous *spleen* of the poet, holding preciously human values nothing but neglected from a society eager to go further without reflecting on the track to walk on. We believe that obsession towards technicality, management efficiency, and the neglect of qualitative leadership are often favored over emotional intelligence and ethics. The *artistic leader*, in hope for an organizational evolution, needs the instruments a subtler vision could provide.

Conclusion

The hope for a different leadership lent the pavement of the way we walked on during the previous pages. The idea of a leadership which would not only be revolving around the performance, the most rational reason to be of an organization, but on the ontological relevance of its existence. The figure of the artistic leader appears to us as a key, a key opening the door to a society leaning towards the depth and subtlety of the human, a society able to sustain and project humanity in a world where values are given to the most ennobling aspect of ourselves. The artistic leadership does not regard the trivial worries of the common days, but allows to aspire to a greater element towards progress. We feel the organizational truth of those contemporary time does not address the seriousness required by the question of the humanity as seen by the artistic and philosophical minds of the present and the past. We believed while starting this research in the richness such perceptions could bring to the modern organization, perhaps too centered around a mechanical aspect of men. Our belief did not fall since. As young spirits navigating into this world, we feel the era of technology has much to offer, we nevertheless do not forget about what makes human beings worth of any consideration, we do not forget this worth was not born in the recent times, for we believe it is to be seek in philosophical reflection and artistic expression, two branches of the intellect we deem crucial at every level, for everyone, anywhere. There lies our motivation to diffuse, even imperfectly, such paramount notions in the contemporary leader; for leaders will forge the future of society, and we reject the eventuality of a fate devoid of sensibility, emotionality, expressivity and vision.

*“Every human, has four endowments - self-awareness, conscience, independent will
and creative imagination. These give us the ultimate human freedom...
The power to choose, to respond, to change”⁹⁵*

⁹⁵ Covey, S. (1989). *The Seven Habits of Highly Effective People*, Ed. Free Press

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