

Journal of Illustration

© 2023 Intellect Ltd Article. English language. https://doi.org/10.1386/jill_00056_1

Received 22 December 2021; Accepted 2 December 2022

VINCENT LARKIN

Arts University of Bournemouth

Joseph Beuys and live scribing: A speculative timeline

Keywords

illustration
graphic recording
graphic facilitation
scientific management
anthroposophy
vaudeville
chalk talk

Abstract

This article utilizes similarities and overlaps between the work of Joseph Beuys and the increasingly prominent illustrative and performative practices of live scribing or graphic recording as a springboard into a further discourse regarding management theory and creative practice. The idea of the graphic recorder or graphic facilitator originated from interactions between management theory, architecture and the new-age counterculture of the 1970s. In recent times, embodied as the live scribe, such practice may now be considered within a seemingly incongruous overlap of management theory and contemporary illustration. Joseph Beuys in his own way was also a 'live scribe'. Designated under his all-encompassing concept of 'social sculpture', his was a performative art; constructed with the ambitious aim of healing social ills and reuniting elements of the primitive and modern. This article – delivered in part as an illustrated timeline – will act as a speculative survey of equivalences, links and historical foreshadows resonating between the work of Joseph Beuys and contemporary practices of live scribing or graphic recording.

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

Introduction

This article places links between the performative art of Joseph Beuys and the idea of the live scribe or graphic facilitator as the centrepiece for an illustrated timeline of connections between differing models of live audience-based image making. In a broader sense, this article wishes to consider overlaps and trace lineages between management science and creative practice.

Specifically, the prompt for this consideration would be the historical precursors to the practice of Joseph Beuys, traced within the timeline, from pedagogue Joseph Froebel through to the mysticism of Rudolph Steiner. From these points, parallel influences and connections are asserted towards Frederick Taylor's foundational *Principles of Scientific Management*, through to the pseudoscientific management literature of the 1980s and 1990s and then further towards the contemporary ramifications of live scribing.

In comparison to a conventional academic article, the format of a timeline is a relatively unguarded one. For the purposes of this article, this is intentional. The challenge of this article is to allow the space between design, text and illustration to utilize and engage with strategies from the discipline of illustration itself. Inevitably, this objective clashes with notions of what an academic text is, conventional academic argument as well as the style guidelines of this journal itself.

Within this endeavour, the timeline represents an action in the spirit of the subject matter that is being investigated; the timeline itself as analogy for the act of scribing. In placing illustration within the temporal cartography of a timeline (Rosenberg and Grafton 2012), this article invites the potential of images to communicate in association to each other as well as the text. In utilizing an illustrator's approach to image and text, what can result is an excess of meaning, rather than the precision of meaning as might be expected from conventional academic writing.

This being taken as the case, while it is possible to assert parallels between the temporal aspect of cartography and the live-action performance of the scribe or the chalkboard demonstrations of Beuys, this timeline does not aim to prove by argument. Utilizing sequential design, as well as the space between image and text, one event succeeds another as a performative set of texts with implied and directed temporal and spatial linkages. Within this chronology it is often left to the audience to decide on the relative fragility or precision of these linkages. In using such a methodology – employing illustration in partnership to text – this article willingly becomes a work that is seeking a thesis rather than proving one.

Joseph Beuys and graphic facilitation

Famously, artist and educator Joseph Beuys stated, '[t]o be a teacher is my greatest work of art. The rest is the waste product, a demonstration' (Sharp 1969: n.pag.) Specifically in these demonstrations, Beuys utilized chalkboards and imagery in the facilitation of his pedagogy – in the creation of 'social

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

sculpture'. To Beuys, the idea of social sculpture is the ability given by actual or symbolic objects to shape and mould humans into becoming more social and more sensitive to other people and their surrounding environments (Adams 1992). To this end the boards and drawings only exist as artefacts; they are not the sculptures. Nevertheless, the black-boards act as evidence of the journey of the process, textual and diagrammatic metaphor in the service of social sculpture.

UK-based graphic consultancy firm Scriberia define graphic facilitation as, 'the use of graphics to facilitate a conversation or process' (Scriberia 2021: n.pag.). With Scriberia's concept of 'the scribe', in some commonality to Beuys's practice of social sculpture, the artist is promoted as an individual with the power to 'offer fresh perspectives and pick new pathways through problems', ultimately 'changing the way groups think' (Scriberia 2021: n.pag.). However, within the key action of 'facilitation', equivalency towards Beuys's social sculpture hits a departure point. This social sculpture exists in the service of the capitalistic managerial. Goals such as efficiency, profitability and organizational communication are embedded comfortably within the group think ethos of Scriberia's graphic facilitation. With this facilitation, the waste product – the demonstrative artefact – so performatively discarded by Beuys, becomes a totem-like product.

In promotional material, Scriberia present a finished product – a mural commissioned by the *Financial Times* – as a 'beautiful way for colleagues from all over the FT to learn more about us and the impact the B2B team are making here at the FT' (Scriberia 2020: n.pag.). Within this promotional material, the consultation process is not referred to; it is the post-consultation mural that is the focus of this commission. The mural exists as a rational artefact that will enable 'greater transparency and greater collaboration' (Scriberia 2020: n.pag.).

The rational and strategic power of images to effect group thought is central to much of what Scriberia are offering. Beuys is again in departure from this focus on the rational, through his romanticized othering of the shaman as pedagogue. 'In places like universities, where everyone talks too rationally, it is necessary for a kind of enchanter to appear' (Tisdall 1979a: 23). Beuys's mark-making, diagrams and texts produced in aid of this enchantment are intentionally abstruse, intended to sit metaphorically with the content he is discussing.

Unlike Beuys, for Scriberia the live power of drawing is presented as a clarifying spectacle central to the consultancy process that they are offering. Live scribing, sometimes described by Scriberia as 'content capture', is a live drawing performed at a meeting or conference to capture the essence of what is discussed. Post-discussion, Scriberia want 'every client to maximise the value and versatility of their investment in scribing' (News.scriberia 2020: n.pag.). To do this, they encourage clients to invest in further post-event visuals 'to remind your attendees – on or offline – of the highlights and insights' (News.scriberia 2020: n.pag.). The content can be developed into anything from a mural to a series of illustrated or animated social media posts, or even full-length animation, depending on the budget and requirements of the client (News.scriberia 2020).

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

Timeline

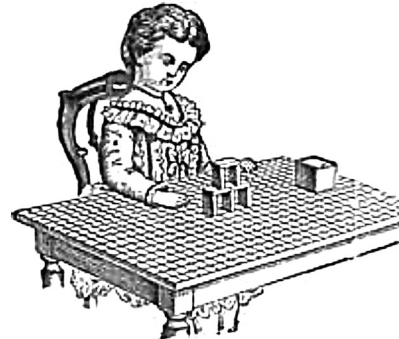
Next, I will trace the origins of what Scriberia call graphic recording or live scribing, together with practice-based precursors of Beuys's demonstrative pedagogy. The origins of this pedagogy reside in modernism and the avant-garde of the early twentieth century. Scriberia's evolved concept of the live scribe is the successor to the graphic recorder or graphic facilitator, originating from overlaps between proto-management theory, architecture and the new-age counterculture of the 1970s. What is in between and what foreshadows such practice is the concern of this timeline. The timeline will also act as a chronological springboard to explore wider associations between creative practice and management theory, with a final tangential supplement regarding creative banking and illustration.

The purpose of this timeline – a speculative device linking seemingly incongruent areas of concern towards practices associated with illustration – forms part of a continuing project of repositioning or appropriating elements from the wider cultural landscape to expand and interrogate the concept of illustration. Through previously published output this project has imagined internet memes, architecture and the documentary films of Adam Curtis under the auspices of illustration.

1830

1835

1840



1830s: Froebel's gifts

Friedrich Froebel was an early nineteenth-century pedagogue, who invented the concept of the kindergarten and placed play at the centre of his philosophy of learning. Originally produced in the 1830s, Froebel's gifts are visual, tactile, structural tools: a mass-produced expression of the child-centred pedagogy that Froebel was pioneering. Reflecting on these tools, Froebel stated:

Form, and whatever may depend on form, reveals in various ways inner spiritual energy. To recognise this inner energy is part of man's destiny; for thereby he learns to know himself, his relation to his surroundings, and, consequently absolute being. It is therefore, an essential part of human education to teach not only how to apprehend but also how to represent form.

(Fröbel and Hailmann 1896: 288)

Froebel's assertion of the spiritual potential of the application of form holds some precedent over much of the interactions between architecture, management of organizations and live performative mark-making that concerns this timeline. Often, what is invoked by what we might call live scribing is the spectacle made possible by the experience of form – the presence of the participants in the moment of the creation. This can happen regardless of the participants playing an active or passive role in the creation of form.

1845

1850

1855

TIMELINE KEY *

RED Loosely identified within the realm of reproduction

BLACK Loosely identified within the realm of performance

GREY Fundamental problematic

→ Post-relevant

← Pre-relevant

———— Colloquial time

- - - - - Speculative time

[- - -] Alchemy

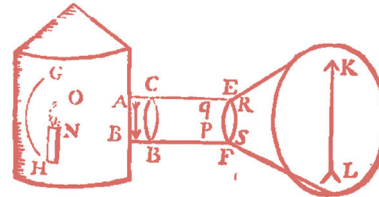
~~~~~ To be announced...

Items higher on the page To be announced...

Items Lower on the page To be announced...

\* Open to interpretation

← 1670: Walgensten's magic lantern



In the year 1670, Thomas Rasmussen Walgensten projected an image of Death at the court of King Frederick III of Denmark. This scared some courtiers, but the king dismissed their concern and requested to repeat the figure three times. The king died a few days later (Rossell 2008).

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

1860

1865

1870

**‘In even the most perfect reproduction, one thing is lacking: the here and now of the work of art – its unique existence in a particular place.’**

In his 1935 essay, the *Work of Art in the Age of Mechanical Reproduction*, Walter Benjamin uses the concept of ‘cult value’ to put forward the idea that art was originally seen as ‘magical’. Like Froebel’s proposed spiritual potential of form, Benjamin held that historically, works of art had an ‘aura’ – a magical or spiritual force arising from the works uniqueness. →

Benjamin put forward the idea that moving image as a medium of artistic production does not create cult value for the artwork itself, because ‘the audience’s identification with the actor is really an identification with the camera. Consequently, the audience takes the position of the camera; its approach is that of testing. This is not the approach to which cult values may be exposed’ (Benjamin and Arendt 1968: 228–29).

**‘The savage origins of child-centered pedagogy, 1871–1913’**

This paper published in 2015 argues that our contemporary child-centred education, of which Frederick → Froebel was an early proponent, emerged directly from the theory of ‘recapitulation’ – the idea that the development of the white child is an analogous process to the history of the entire human race. The paper puts forward the idea that this theory was pervasive in the fields of anthropology, sociology and psychology at the turn of the twentieth century and because of this, early progressive educators uncritically adopted the basic tenets of the theory (Fallace 2015).

The adoption of inherently ethnocentric and racist notions within established tenants of early twentieth-century thinking cannot escape this timeline. Examples of such underlying thought also exists on this timeline within early modernist critical thinking, as precursors to the performative drawing and pedagogy of Joseph Beuys. Further prominent examples of such notions are identifiable from the worlds of cartooning and illustration.

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

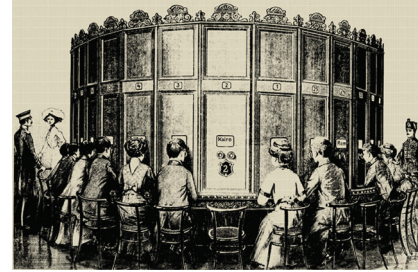
1875

There was no music in the Kaiserpanorama – in contrast to films, where music makes traveling so soporific. But there was a small, genuinely disturbing effect that seemed to me superior. This was the ringing of a little bell that sounded a few seconds before each picture moved off with a jolt, in order to make way first for an empty space and then for the next image. And every time it rang, the mountains with their humble foothills, the cities with their mirror-bright windows, the railroad stations with their clouds of dirty yellow smoke, the vineyards down to the smallest leaf, were suffused with the ache of departure. (Benjamin and Eiland 2006: 18)

Walter Benjamin from his memoir of his Berlin childhood.

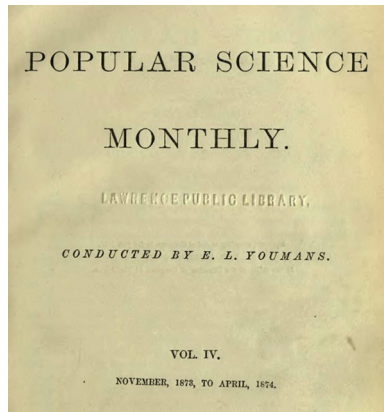
1880

### 1880: The Kaiserpanorama



A group stereoscope card viewing experience, a precursor to early cinema (Stafford et al. 2001).

1885



### 1874 'The future of alchemy'

The recognition of the law of evolution compels the acceptance of the inexorable conclusion that the competition of races must, in the course of infinite ages, inevitably lead to the absolute perfection of the enduring forms. Natural selection this hope has been called, because the hand of Nature bestows the warrant of nobility [...] [of] such noble mood, and of such conscious purpose, must be the future alchemist. His work – the reformation of the crude earth, and air, and waters, that surround us, in the image of his chemical ideals, the production of untold varieties of the philosopher's stone – is not to be accomplished in a lifetime, or a century, but demands the continued labor of infinite generations. (Froebel 1874: 607–08).

Frederick Froebel from his essay 'The future of alchemy'.

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31



1890

1895

1900



### 1893: Black-and-white photo of a coloured zoopraxiscope disc

A painted disc used to project animated animals using a hand cranked device (Muybridge et al. 2011). By 1895, the Lumière brothers had invented the world's first video projector; the zoopraxiscope had already become obsolete.

'There is no reason why the devil should have all of the best tunes, and it is equally hard to conceive why he should have all of the best pictures' (Beard 1896).

Frank Beard in the Introduction to his book *50 Great Cartoons*, a collection of his own topical illustrations.



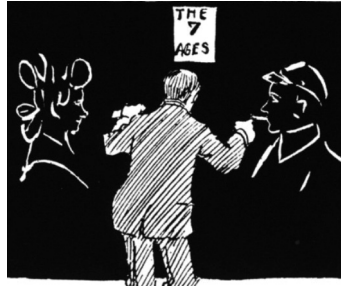
1899 illustration produced to accompany anti-immigration text in Frank Beard's *50 Great Cartoons*.

### 1896: Illustration by Frank Beard of Sunday school chalk talk

Illustrator Frank Beard first devised the use of chalkboards to tell stories to audiences of children and adults utilizing pictorial forms of moral and religious narrative. His primary motivation was spiritual enlightenment. 'Pictures can often tell stories quicker and better than words and I believe that cartoons can be used in the service of religion, righteousness, truth, and justice' (Carpenter 1895: n.pag.). The chalk talk, through its use within Methodist Sunday schools, can be seen as one part of the process that popularized the use of the chalkboard as a teaching tool in the early part of the twentieth century.

1905

A series of events starting in 1914, the First World War, economic recovery and collapse followed by the Second World War...



### 1907: Illustration of Winsor McCay's chalk talk

Before his pioneering work in early animation, American cartoonist Winsor McCay had a vaudeville act doing 'lightning sketches'. As depicted above by the staff artist for the Toledo *Blade* newspaper, McCay would create a spectacle of his drawing ability, in this instance taking baby portraits of a boy and girl and quickly ageing them through seven stages of life (Jürgens 2020).

In 1913, McCay performed → his lightning chalk talk in Montreal. Among those who shared the billings with McCay were Lew Hawkins ('The Chesterfield of minstrelsy'), the Six Musical Spillers ('Colored comedians and instrumentalists') and Asaki ('Japanese water juggler') (Heer 2011).

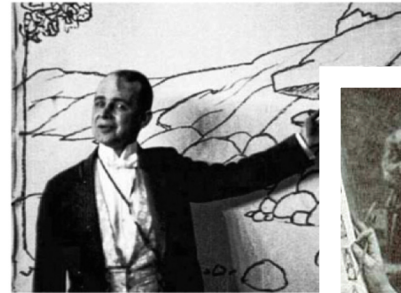
1910

1915

### 1918: Neysa McMein

During the First World War, Illustrator Neysa McMein travelled to France to entertain American soldiers.

### 1914: *Gertie the Dinosaur*



In 1914, McCay produced one of the first animated films, *Gertie the Dinosaur*. Following from this he revitalized his vaudeville act by mixing footage from the animated film with his live act and performative drawings.

Onstage, McCay would interact with the film as if he was Gertie's trainer. Later, after giving up his vaudeville act, McCay recorded a prologue to the film. In this introduction, he replicated the style of a lightning sketch artist, glancing at the camera as the film magically transforms a still drawing of his dinosaur, Gertie, to an animated creature (Jürgens 2020).



'I sing, dance, draw, run a movie, act a movie (skit) with the boys out of the audience, play the piano and mandolin, and will probably be doing a couple of handsprings before long'.

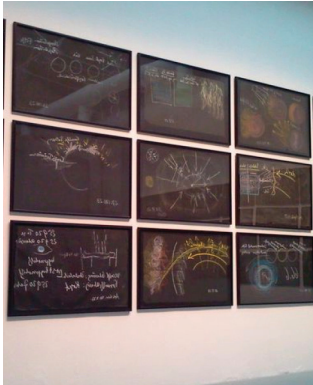
During these performances the troops would be shown Winsor McCay's animated film *Gertie the Dinosaur*. In her chalk talk performances, McMein would riff on the content of the film. She would also take requests from the troops, illustrating characters on vehicles and armaments (Reyburn 2018: n.pag.).

Delivered by Intellect to:  
Arts University Bournemouth (a1to306451)

IP: 195.194.50.3

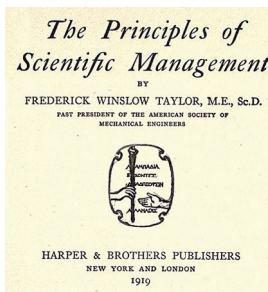
On: Fri, 03 Nov 2023 10:15:31

1920



In 1919 a colleague of Rudolf Steiner suggested that thick paper should be used to cover the black-boards he used during his lectures so that his drawings would be preserved for posterity.

In this way, over 1100 drawings Steiner made during his lectures were preserved. These works were not intended as artworks, but as illustrations and visual aids to the performance of his lectures (Steiner et al. 2003).



In his seminal 1919 publication on management theory, Frederick Taylor puts forward his principles of 'scientific management', applicable to all kinds of human activities, 'from our simplest individual acts to the work of our great corporations, which call for the most elaborate cooperation' (Taylor 2020).

1925

**Rudolf Steiner was an Austrian philosopher, author, social reformer, architect, esotericist and the founder of the Anthroposophical Society.** As a philosophy, anthroposophy puts forward the existence of an objective spiritual world, one that can be engaged with intellectually via human experience. Followers of anthroposophy are instructed to present their ideas in a manner verifiable by rational discourse. Underlying this is the notion that anthroposophists studying the spiritual world can achieve the same clarity as scientists investigating the physical world.

Today a number of banks, companies, charities and schools (Waldorf education: 'Steiner schools') are organized along anthroposophical principles (Bamford and Utne 2021). Harvard professor of business history, Geoffrey Jones, in his 2017 book *Profits and Sustainability. A History of Green Entrepreneurship*, spells out the considerable impact both Steiner, and later → anthroposophical entrepreneurs, had on the creation of the contemporary mode of ethical and ecologically minded businesses (Jones 2019).



**Examples of financial institutions organized along anthroposophical principles** are GLS bank from Bochum, Germany, founded in 1974, Triodos Bank, founded in the Netherlands in 1980, Cultura Sparebank, a 1982 Norwegian ethical banking initiative, La Nef in France and RSF Social Finance in San Francisco.

Organization management theorist Bernardus Lievegoed founded the N.PI. in 1954, influenced by the theories of Steiner. Now succeeded by the Association for Social Development with the stated goal of 'healing forces in people and organisations, so that both can develop further. striving towards a healthy interrelationship between the spiritual, human and material aspects of the social organism'. They achieve this through 'consultancy, training and research relating to all aspects of organisation development, group development, and individual development' (ASD 2020: n.pag.).

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

1935

← In 1921, Nazi leader Adolf Hitler, while attempting to indicate intimacy between his political enemies and Rudolf Steiner, referred to Steiner as the ‘follower of Three-folding the Social Organism and whatever all these Jewish methods of destroying the normal frame of mind of the people’ (Werner 2021: n.pag.).



**1960: Criticism of Frederick Taylor’s Scientific Management →**

The objective of this theory, improving efficiency and labour productivity through the lens of scientific method, is undermined by the seemingly pseudoscientific approach taken by Taylor. By the early 1960s, in writing concerning his ideas, Taylor’s methodology is considered arbitrary and non-scientific, his data inconsistent and flawed. The work is also criticized for condescending generalizations in regards to the individuals who make up a workforce (Aitken 2021).

1940

1945

← **1921: Criticism of Rudolf Steiner and anthroposophy**

A contemporary of Steiner, cultural theorist Siegfried Kracauer, published a broad critique of anthroposophy in his 1921 article ‘Anthroposophy and science’. In the article he puts forward the idea that the anthroposophical movement has ‘recently cast a spell on the academic youth, who have been easily seduced by propagandistic sermons’. In specific regard to the lectures of Steiner (these lectures that utilized the black-board drawings), Kracauer refers to Steiner as a ‘modern magician’ who, ‘through dangerous clouds of opium smoke’, ensnared the audience with rhetorical tricks and coloured lighting. Kracauer portrays Steiner as leading his audiences into a place of ‘daemonic barbarity’ and ‘unbridled wilderness of ornamentation’ (Petritakis 2021: n.pag.).

← **1923: Rudolf Steiner’s illustration detailing his theory on ‘Color and the races of humankind’ →**

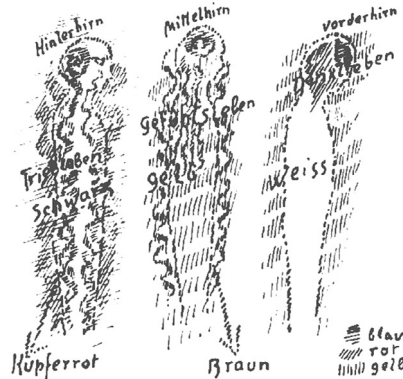


Illustration featured in ‘From the life of man and the earth’, republished as recently as 2006. Depicted here are Steiner’s proposed racial types from his lecture regarding ‘Color and the races of humankind’. The illustration aims to display the primary traits of each racial type according to Steiner’s theory: for ‘blacks’ an ‘instinctual life’, for ‘yellow’ people an ‘emotional life’ and for ‘whites’ a ‘thinking life’. Each has correspondingly also developed a particular part of the brain: for ‘blacks’ the ‘rear brain’, for ‘yellow’ people the ‘middle brain’ and for ‘whites’ the ‘fore-brain’ (Steiner 1993: 55–67).

1950

**In 1951 Joseph Beuys was accepted into Ewald Mataré's master class at the Düsseldorf Academy of Fine Arts.** During the Second World War, Mataré was one of many modernist German artists to be classified as a degenerate by the Nazi regime.

It was at that time, Beuys found himself conscripted into the Luftwaffe. In 1944, the aircraft he was flying was shot down over the Crimean Front. Beuys claims to have been rescued by a nomadic tribe of Tartars, who saved his life by greasing his injured and hyperthermic body with animal fat, before wrapping him entirely in felt (Tisdall 1979b: 16, 17).

However, most of this is probably untrue; Tatars had been cleared by the Soviets from the region where he crashed, Beuys was the navigator of the flight rather than the pilot, the flight was not shot down but most probably crashed in bad weather. His account of being conscripted also changed in later life; instead Beuys describes joining out of a 'feeling of belonging and solidarity with others my age' (Knöfel 2013: n.pag.).

Critics in his lifetime pointed to the fallacy of Beuys's storytelling in regards to his own biography as proof of a wider falsehood in his character and art (Buchloh 1980). In a 2013 biography, Hans Peter Riegel, a former associate of Beuys, alleges that Beuys surrounded himself with former and long-time Nazis, as his artistic patrons and his political allies. In the book Riegel makes connection between Beuys's occultism, a nostalgia for Nazism and an alleged obsession with Rudolf Steiner's racial theories regarding a supposed Germanic soul, the German spirit and a special mission for the German people. Riegel contends that Beuys allowed Steiner's world-view to infiltrate his symbolism, his art and permeate all of his work (Riegel and Beuys 2013).

Prior to this, in response to previous criticism, in 2001 art critic Peter Nisbet from his article 'Crash course: Remarks on a Beuys story', spells out a detailed lineage of Beuys's developing statements on the crash event. In doing this, Nisbet puts forward Beuys as deploying a type of autobiographical strategy as an artistic narrative event. In this way the lie is the art. Nevertheless, in Nisbet's writing there is emphasis on conscious strategizing which seems to sidestep a more straightforward characterization – that Beuys may have been making it up as he went along. On this point it is worth noting something observable from watching footage of Beuys from his live-action events or chalkboard lectures: Beuys was an improviser.

1955

1960



In 1961, Beuys is appointed professor of 'monumental sculpture' at the Kunstakademie Düsseldorf.

**'In places like universities, where everyone talks too rationally, it is necessary for a kind of enchanter to appear'** (Tisdall 1979b: 23).

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

1965



### 1966: Joseph Beuys 'Eurasia Siberian Symphony'

On October 31, 1966, Beuys tied a taxidermied hare to wooden sticks, using the dead animal as his companion in a performance, or 'action,' staged in Berlin. The objects leaning against the wall were the props for his action. Beuys was known for infusing organic materials and ordinary language with symbolic meaning. Felt and fat, for example, which are materials with insulating properties, signified 'spiritual warmth' for the artist.

Following up on Rudolf Steiner's philosophy, Joseph Beuys postulated that freedom has its origins in thinking, and the thinking itself is already an 'invisible sculptural process,' a spiritual formation and a sculpture of thoughts. (MoMA 2021: n.pag.)

1970

1975

### 1975: 'Everything I know' by Buckminster Fuller

During the last two weeks of January 1975, Buckminster Fuller gave an extraordinary series of lectures concerning his entire life's work. These thinking out loud lectures span 42 hours and examine in depth all of Fuller's major inventions and discoveries from the 1927 Dymaxion house, car and bathroom, through the Wichita House, geodesic domes, and tensegrity structures, as well as the contents of Synergetics. Autobiographical in parts, Fuller recounts his own personal history in the context of the history of science and industrialization (The Buckminster Fuller Institute 1997).



Architect and social theorist Buckminster Fuller, in commonality to the practices of Rudolf Steiner and Joseph Beuys, performed these 1975 lectures with the aid of props and drawings. **In order to utilize the relatively novel technology of the blue screen, participants of the lecture could view him both live in person or via a screen view of the performance. On the screen Fuller had superimposed himself on illustrations as well as at times doubling the live footage of himself for emphasis.**

In further commonality: both Steiner and Fuller were advocates for use of Froebel's gifts as a developmental toy for children. Also in a more fundamental sense, Steiner, Beuys and Fuller all accessed the spiritual as it relates to notions of nature and structure in their work.

This being the case, although Buckminster Fuller may have expressed an interest in the anthropology of his time, this was removed from the advocated racism of Steiner and the intrinsic notions of racial hierarchy that Beuys was accused of allowing into the background of his work.

**'Racism is the product of tribalism and ignorance and both are falling victim to communications and world-around literacy' (Zung 2001: 174).**

Fuller did at one point rather obtusely suggest that because 'Maori's had been among the first peoples to discover the principles of celestial navigation', adding that he himself must be descended from Maori people (Nast 1965: n.pag.).

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

1980

1985

1990

## ← 1976–81: David Sibbet and the ‘Group Graphics Keyboard’

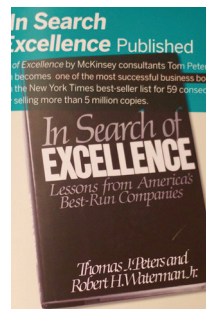
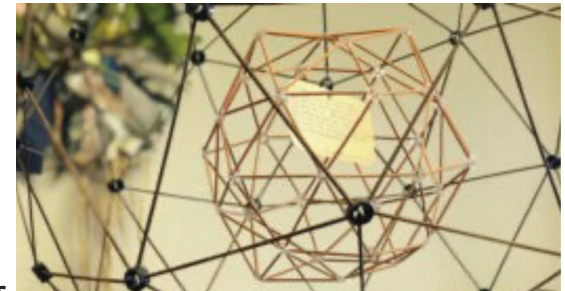
In 1976, architecture student David Sibbet attended a seminar facilitated by a Berkeley academic named Arthur Young. In this seminar, overlaps between mathematics, physics and philosophy were explored. This was done with hand drawn graphics, used to describe the integration between physics and metaphysics as well as a framework for visual thinking about evolution called ‘The Theory of Process’. Inspired by this, between 1976 and 1981, Sibbet developed a grammar for visual language called the Group Graphics Keyboard. It is with this visual language that Sibbet founded the first graphic facilitation firm in 1976. With this new firm, Grove Consultants International, the primary form of facilitation was group drawing rather than an artist or facilitator lead approach.

Sibbet was not the first or only person to attempt to formalize the use of graphic mark-making in the facilitation of ideas. Sibbet himself acknowledges that the original term ‘group graphics’ was already in wide use before he trademarked it. In his own essay about the history of graphic facilitation, he cites David Straus and Michael Doyle as pioneers of graphic facilitation as well as also crediting them with introducing him to group facilitation. In this paper, he goes on to explore variations of graphic facilitation, describing self-proclaimed ‘shamen’ Jim Channon’s ‘metaphorical’ large scale drawings as ‘magical and complex worlds with the potential to catalyze amazing insights during group process’ (Sibbet 2001: n.pag.).

As well as an early pioneer of graphic facilitation, Jim Channon is also known as the infamous author of the ‘First earth battalion manual’ (Channon 1979), a self-published new-age guide for the ‘psychic super-soldier’. This book and his life went on to form the basis for Jon Ronson’s 2004 book *The Men Who Stare at Goats* (Ronson 2011). This book was subsequently adapted into a 2009 film starring George Clooney.

For years I’ve had an open geodesic sphere hanging in my studio with two quotes hanging in the middle. One is by Buckminster Fuller, inventor of geodesics. To paraphrase, he says you can’t reform humans where they are (I think he said ‘man,’ dating him). The best you can do, he continues, is to go into the outlaw area and make it so attractive that people eventually copy you. (Sibbet 2018: n.pag.)

2018 blog post by David Sibbet ‘Visual consulting: Co-creating the future’.



## 1982: *In Search of Excellence* by Tom Peters

Management consultant and writer Tom Peters began writing *In Search of Excellence* (Peters and Waterman 1982) as an internal project at McKinsey, the consulting firm he worked at. Upon publication it was an immediate bestseller at a time when there was a widespread view that the organizational model of many American businesses was not fit for purpose, and Japan was now the centre of the management world. Today the book is widely acknowledged as the most influential management book in the last 40 years (Hoban 2012).

It is also widely acknowledged that the book is based on suspect or ‘faked’ data. Empirical studies have suggested that the evidence that the book is based on is not the product of rigorous investigation (Rosenzweig 2007). Further than this, in a 2001 article concerning the success of the book, Peters is attributed to have stated that all of the data backing the books arguments were ‘faked’. In the same article, addressing whether or not the books process was ‘fundamentally sound’, Peters stated:

**Absolutely! If you want to go find smart people who are doing cool stuff from which you can learn the most useful, cutting-edge principles, then do what we did with Search: Start by using common sense, by trusting your instincts, and by soliciting the views of ‘strange’ (that is, nonconventional) people. You can always worry about proving the facts later. (Peters 2001: n.pag.)**

1995

2000

2005

## 1990: PowerPoint, disruptive innovation and creative destruction

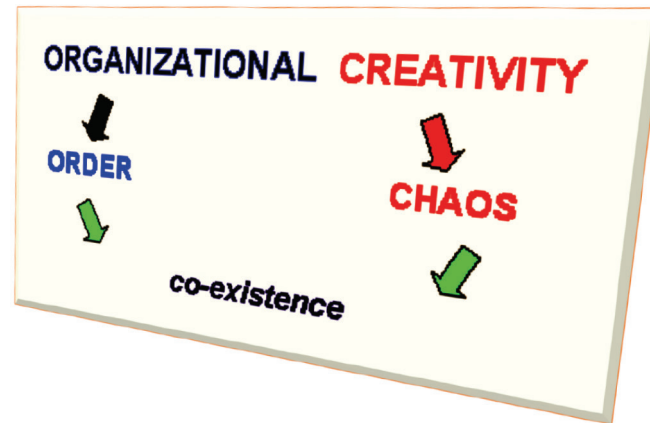
- In the mid-1990s, the rise to dominance of the graphic presentation software PowerPoint coincides with the introduction of the management and business concept of 'disruptive innovation'. Disruptive innovation is the idea of a product or service taking root at the bottom of a market and then relentlessly moving upmarket, eventually displacing and even rendering obsolete, established competitors (Christensen et al. 2015).
- To celebrate this cooccurrence, this timeline has created a PowerPoint graphic. This graphic represents both an implied lineage between graphic facilitation and MS PowerPoint, as well as a moment to reflect upon the rise of the disruptor as a concept in leadership, management and business theory.
- The term first came to prominence via academic and business consultant Clayton Christensen, however the graphic below is derived from the 2001 book *Creative Destruction: Why Companies that Are Built to Last Underperform the Market: And How to Successfully Transform Them* (Foster and Kaplan 2001).
- The original concept of 'creative destruction' was derived from the theories of socialist revolutionary Karl Marx (Marx 1969).

One interpretation of this timeline might be that dichotomies presented in graphic form, function to seek the attention of an audience while simultaneously trivializing the subject matter depicted.

In this spirit, the timeline will now posit that the sections above and below the line of time itself represent the same dichotomy of order and chaos/ organization and creativity, illustrated to the right side of this text.

Every image on this timeline has been placed higher or lower on the page according to how the event sits within the dichotomy. This positioning has been determined by following the same empirical principles outlined by Tom Peters in his 2001 Interview for *Fast Company* magazine (Peters 2001: n.pag.).

The graphic dichotomy now implied by this timeline can also be seen as an illustration of the potential fallacy of presenting ostensibly empirical information using the imprecision of illustrative elements.



A series of events starting in 1989 with the collapse of Soviet communism, the 1990s recessions in the western world, the 1997 Asian financial crisis and the 2007 global financial crisis. The significance of these events is yet to be determined, depending on what happens next, etc. ...

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31



2010

2015

2020

## 2010: Scriberia founded by Dan Porter and Chris Wilson



In 2013 an article on CNBC Business News cites Scriberia and other scribing firms as examples of the innovative new way of engaging participants in the meetings at leading companies such as 'Nokia, IBM, Deloitte and Vodafone'.

Gone is the language of graphic facilitation replaced by 'scribing'. The 'live scribe' is positioned as a disruptive innovator amongst the tired visual presentation practices of the past.

'We have to remember that PowerPoint was once a novel and exciting technique [...]. By changing techniques, it is possible to keep increasingly cynical and bored audiences engaged.' (Bishop 2013: n.pag.)

Back in the day, before 'Leadership' became a 'thing' in business, it was fuelled by these key books. They went beyond the normal best-seller status to cult status. Everyone bought them and read them. These seminal, and actually fraudulent, books were the foundation stones for an industry that led to the financial crisis in 2008, that nearly took the world's entire financial system down.

'The tragic end-point of this cult of Leadership is Trump with his *Art of the Deal*.' (Clark 2018: n.pag.)

– 2018 blog post by educational entrepreneur and academic Donald Clark, 'Why these best-selling books on "leadership" got it disastrously wrong'.



Replying to @DonaldClark @Caleb\_Adeyeni

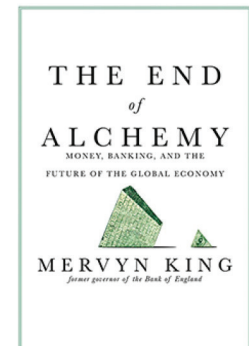
I seldom get self righteous, but to suggest that In Search of Excellence and Good to Great gave us the art of the deal and Trump is utterly ridiculous. The message of both books is 180 degrees from what you suggest.

11:58 AM - 27 Aug 2018

## 2016 *The End of Alchemy*

← After the 2008 global banking crisis, Mervyn King, the economist who served as the governor of the Bank of England, wrote an entire book positioning alchemy as metaphor for the creative actions of bankers and regulatory systems that led to the crisis.

'The pretence that the illiquid real assets of an economy – the factories, capital equipment, houses and offices – can suddenly be converted into money or liquidity is the essence of the alchemy of the present system.' (King 2016: 253)



Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

2025

2030

2040

## 2018: Editorial illustration by Ariel Davis '10 years after the financial crisis, is the housing market still at risk?' (Andrews 2018)

### ← 2009 to ?: Disruptor Awards



Disrupter-award winners receive a hammer with a scarlet head, inspired by psychologist Abraham Maslow, credited with observing that if all a person has a hammer, everything looks like a nail. One year, a recipient received simply a handle, as the hammer head fell off onstage, crashing down on the announcer's foot. (Cronin 2019)

### The physical 'graphic facilitation' of a visual metaphor.



Ariel Davis is an illustrator based in New York. As part of her practice, she creates editorial illustrations that are designed to sit alongside news media. In the design of such work, the objective is perhaps not to straightforwardly clarify such subject matter. In consideration of illustration, we are commonly directed towards the root of the term – illumination. In fact, often illustrations operate on enigma; they mystify to surprise.

Unlike David Sibbet's 'Group Graphics Keyboard' there is, of course, no single agreed methodology for understanding this image – this is precisely why it works. As well as the depiction of housing itself, this image operates on the level of nostalgia, melancholy and online as an animated gif; it operates as a spectacle. It can only operate successfully this way because of the ambiguity of visual form.

Following the alchemy metaphor directed at the creative banking of 2008, this illustration is also perhaps a transmutation: an image that transforms the mundane absurdity of the banking crisis. In the words of seminal illustrator of New York, Saul Steinberg, to express 'certain things' the illustrator might 'transform them' to 'clothe reality so that it will be forgiven' (Steinberg and Buzzi 2002: 45).

An alchemy of subject matter is potentially a dangerous process. In the image above, the transmutation is deployed benignly; we should be thankful for this. Creative practice – in visual culture as in banking – does not always operate in the best interests of its audience.

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

## References

- Adams, D. (1992), 'Joseph Beuys: Pioneer of a radical ecology', *Art Journal*, 51:2, pp. 26–34.
- Aitken, H. G. J. (2021), *Scientific Management in Action: Taylorism at Watertown Arsenal, 1908–1915*, Princeton, NJ: Princeton Legacy Library.
- Andrews, J. (2018), '10 years after the financial crisis, is the housing market still at risk?', *Curbed*, <https://archive.curbed.com/2018/8/29/17788844/financial-crisis-2008-cause-housing-mortgage-lending>. Accessed 26 October 2021.
- ASD (2020), 'About the ASD', Association for Social Development, <http://asd-international.org/>. Accessed 26 October 2021.
- Bamford, C. and Utne, E. (2021), 'Rudolf Steiner and the history of Waldorf education: Association of Waldorf Schools of North America', *Waldorfeducation.org*, <https://www.waldorfeducation.org/waldorf-education/rudolf-steiner-the-history-of-waldorf-education>. Accessed 26 October 2021.
- Beard, F. (1896), *Fifty Great Cartoons*, Chicago, IL: Ram's Horn Press.
- Benjamin, W. and Arendt, H. (1968), *Illuminations*, New York: Harcourt.
- Benjamin, W. and Eiland, H. (2006), *Berlin Childhood Around 1900*, Cambridge, MA: The Belknap Press of Harvard University Press.
- Bishop, K. (2013), 'Picture this: No more boring meeting minutes', *CNBC*, <https://www.cnbc.com/2013/12/13/scribing-meetings-no-more-boring-minutes.html>. Accessed 26 October 2021.
- Buchloh, B. (1980), 'Beuys: The twilight of the idol', *Artforum.com*, <https://www.artforum.com/print/198001/beuys-the-twilight-of-the-idol-35846>. Accessed 26 October 2021.
- The Buckminster Fuller Institute (1997), 'Everything I know', *BFI*, <https://www.bfi.org/aboutfuller/resources/everything-i-know>. Accessed 26 October 2021.
- Carpenter, F. (1895), 'Interview with Frank Beard 1895', *John-adcock.blogspot.com*, <http://john-adcock.blogspot.com/2009/03/interview-with-frank-beard-1895.html>. Accessed 26 October 2021.
- Channon, J. (1979), 'First earth battalion manual', *Internet Archive*, <https://archive.org/details/FirstEarthBattalionManual>. Accessed 26 October 2021.
- Christensen, C., Raynor, M. and McDonald, R. (2015), 'What is disruptive innovation?', *Harvard Business Review*, December, <https://hbr.org/2015/12/what-is-disruptive-innovation>. Accessed 26 October 2021.
- Clark, D. (2018), 'Why these best selling books on "leadership" got it disastrously wrong', *donaldclarkplanb.blogspot.com*, 25 August, <http://donaldclarkplanb.blogspot.com/2018/08/why-these-best-selling-books-on.html>. Accessed 26 October 2021.
- Cronin, B. (2019), '"Everybody likes a good crash": The awards ceremony where something always goes wrong', <https://www.wsj.com/articles/everybody-likes-a-good-crash-the-awards-ceremony-where-something-always-goes-wrong-11556896634>. Accessed 26 October 2021.
- Fallace, T. (2015), 'The savage origins of child-centered pedagogy, 1871–1913', *American Educational Research Journal*, 52, pp. 73–103.

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

- Foster, R. and Kaplan, S. (2001), *Creative Destruction*, New York: Currency.
- Fröbel, F. and Hailmann, W. (1896), *The Education of Man*, New York: D. Appleton and Co.
- Froebel, C. (1874), 'The future of alchemy', *Popular Science Monthly*, 4, pp. 602–08.
- Heer, J. (2011), 'Racism as a stylistic choice and other notes', *The Comics Journal*, 14 March, <https://www.tcj.com/racism-as-a-stylistic-choice-and-other-notes/>. Accessed 26 October 2021.
- Hoban, M. (2012), 'The most influential business book of the last 30 years?', *Fast Company*, <https://www.fastcompany.com/1813817/most-influential-business-book-last-30-years>. Accessed 26 October 2021.
- Jones, G. (2019), *Profits and Sustainability: A History of Green Entrepreneurship*, Oxford: Oxford University Press, pp. 31–35.
- Jürgens, A. (2020), *Circus, Science and Technology*, Cham: Palgrave Macmillan, pp. 150–51.
- King, M. (2016), *The End of Alchemy: Money, Banking and the Future of the Global Economy*, London: Little, Brown Book Group.
- Knöfel, U. (2013), 'New letter debunks myths about German artist Joseph Beuys', Spiegel.de, <https://www.spiegel.de/international/germany/new-letter-debunks-myths-about-german-artist-joseph-beuys-a-910642.html>. Accessed 26 October 2021.
- Larkin, V. (2019), 'Illustrative Poundbury: Reading illustration in the built environment', *Journal of Illustration*, 6:2, pp. 265–88, [https://www.doi.org/10.1386/jill\\_00014\\_1](https://www.doi.org/10.1386/jill_00014_1).
- Marx, K. (1969), *Theories of Surplus-Value*, London: Lawrence & Wishart, pp. 495–96.
- MoMA (2021), 'Joseph Beuys: Eurasia Siberian Symphony 1963: 1966', The Museum of Modern Art, <https://www.moma.org/collection/works/81154>. Accessed 26 October 2021.
- Muybridge, E., Brookman, P. and Braun, M. (2011), *Eadweard Muybridge*, London: Tate Publishing.
- Nast, C. (1965), 'Buckminster Fuller, intellectual outlaw', *The New Yorker*, 31 December, <https://www.newyorker.com/magazine/1966/01/08/in-the-outlaw-area>. Accessed 26 October 2021.
- News.scriberia.com (2020), 'Maximise the value of your scribing', [https://news.scriberia.com/max\\_value\\_scribing\\_after\\_event](https://news.scriberia.com/max_value_scribing_after_event). Accessed 26 October 2021.
- Peters, T. (2001), 'Tom Peters's true confessions', *Fast Company*, <https://www.fastcompany.com/44077/tom-peterss-true-confessions>. Accessed 26 October 2021.
- Peters, T. and Waterman, R. (1982), *In Search of Excellence*, London: Harper & Row.
- Petritakis, S. (2021), 'Rudolf Steiner's engagement with contemporary artists' groups: Art-theoretical discourse in the anthroposophical milieu in Germany in the early 20th century', <https://arthistography.files.wordpress.com/2018/11/petritakis.pdf>. Accessed 26 October 2021.
- Reyburn, P. (2018), 'Marjorie McMein changed her name, changed her life', The Historical Society of Quincy and Adams County, <https://www.hsqac.org/marjorie-mcmein-changed-her-name-changed-her-life>. Accessed 26 October 2021.

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

- Riegel, H. and Beuys, J. (2013), *Beuys: Die Biographie*, Berlin: Aufbau.
- Ronson, J. (2011), *The Men Who Stare at Goats*, London: Simon & Schuster.
- Rosenberg, D. and Grafton, A. (2012), *Cartographies of Time: A History of the Timeline*, New York: Princeton Architectural Press.
- Rosenzweig, P. (2007), *The Halo Effect and Eight Other Business Delusions that Deceive Managers*, New York: Free Press.
- Rossell, D. (2008), *Laterna magica (Magic Lantern)*, vol. 1, Stuttgart: Füsslin Verlag.
- Scharfstein, B. (2009), *Art Without Borders*, Chicago, IL: University of Chicago Press.
- Scriberia (2020), 'Financial Times case study', <https://www.scriberia.com/financialtimes>. Accessed 26 October 2021.
- Scriberia (2021), 'Scriberia', <https://www.scriberia.com>. Accessed 26 October 2021.
- Sharp, W. (1969), 'An interview with Joseph Beuys', Artforum.com, <https://www.artforum.com/print/196910/an-interview-with-joseph-beuys-36456>. Accessed 26 October 2021.
- Sibbet, D. (2001), 'A graphic facilitation retrospective', Davidsibbet.com, <https://davidsibbet.com/wp-content/uploads/2016/12/GF-RetrospectiveUpdated.pdf>. Accessed 26 October 2021.
- Sibbet, D. (2018), 'Visual consulting: Co-creating the future', Davidsibbet.com, <https://davidsibbet.com/tag/david-sibbet/>. Accessed 26 October 2021.
- Stafford, B., Terpak, F. and Poggi, I. (2001), *Devices of Wonder*, Los Angeles, CA: J. Paul Getty Museum.
- Steinberg, S. and Buzzi, A. (2002), *Reflections and Shadows*, New York: Random House.
- Steiner, R. (1993), *Vom Leben des Menschen und der Erde*, Dornach: Steiner.
- Steiner, R., Kugler, W. and Gut, T. (2003), 'Cosmic poetry: Rudolf Steiner's blackboard drawings', in *Rudolf Steiner: Blackboard Drawings 1919–1924*, Forest Row: Rudolf Steiner Press, pp. 6–18.
- Taylor, F. (2020), *The Principles of Scientific Management*, La Vergne, TN: Neeland Media LLC.
- Tisdall, C. (1979a), *Joseph Beuys*, London: Thames and Hudson.
- Tisdall, C. (1979b), *Joseph Beuys*, New York: Guggenheim Museum.
- Werner, U. (2021), 'Anthroposophy during Nazi times in Europe', Waldorfanswers.org, <https://waldorfanswers.org/AnthroposophyDuringNaziTimes.htm>. Accessed 26 October 2021.
- Zung, T. (2001), *Buckminster Fuller*, New York: St. Martin's Press.

### Suggested citation

Larkin, Vincent (2023), 'Joseph Beuys and live scribing: A speculative timeline', *Journal of Illustration*, online first, [https://doi.org/10.1386/jill\\_00056\\_1](https://doi.org/10.1386/jill_00056_1)

## Illustrations in Order of Appearance

- Illustration of girl with Froebel's building box from Maria Kraus-Boelte and John Kraus's *The Kindergarten Guide: An Illustrated Hand-Book* (1877) (public domain).
- Walgensten's magic lantern as illustrated in Claude Dechales's *Cursus Seu Mundus Mathematicus* (1674) (public domain).
- Title page from *Popular Science Monthly* Volume 4 containing Friedrich Fröbel's 'The future of alchemy' (1874) (public domain).
- Woodcut of Kaiserpanorama from August Fuhrmann's prospectus (1880) (public domain).
- Frank Beard's illustration accompanying the preface of *Chalk Lessons, or the Black-Board in the Sunday School: A Practical Guide for Superintendents and Teachers* (1896) (public domain).
- Black-and-white picture of a coloured zoopraxiscope disc, Eadweard Muybridge and Erwin F. Faber (1893) (public domain).
- Frank Beard's illustration produced to accompany anti-immigration text in *50 Great Cartoons* (1899) (public domain).
- A Winsor McCay chalk talk illustrated by the staff artist for the *Toledo Blade* (1907).
- Still from Winsor McCay's film *Gertie the Dinosaur* (1914) (public domain).
- Photograph of Neysa McMein in her studio (1918) (public domain).
- Photograph of Rudolf Steiner's black-boards as exhibited at the Central Pavilion of the Giardini at the *55th International Venice Art Biennale* (2013) (author's own photograph).
- Title page from *The Principles of Scientific Management* by Frederick Taylor (1919) (public domain).
- 'Seven Planetary Stages of Development' by Rudolph Steiner (CC BY 3.0).
- Icon from the title page of *The Principles of Scientific Management* by Frederick Taylor (1919) (public domain).
- 1923 Rudolf Steiner's illustration detailing his theory on 'Color and the races of humankind' (public domain).
- Joseph Beuys in the foyer of the art academy of Düsseldorf during a ring discussion with students on 6 May 1969. Photograph by Jörg Boström (CC BY-SA 3.0).
- 1966 Joseph Beuys 'Eurasia Siberian Symphony' photographed by Stephen Zucker in 2008 (CC BY-NC-SA 2.0).
- 1975 'Everything I know' by Buckminster Fuller, still by Sascha Pohflepp (CC BY 2.0).
- 1982 *In Search of Excellence* photograph by Kandukuru Nagarjun from The Firm, New York City. 2020 (CC BY 2.0).
- 2018 blog post – open geodesic sphere hanging in David Sibbet's studio (CC BY 3.0).
- 1990 PowerPoint, Disruptive Innovation and Creative Destruction (authors own PowerPoint).

Delivered by Intellect to:

Arts University Bournemouth (auto306451)

IP: 195.194.50.3

On: Fri, 03 Nov 2023 10:15:31

2010 Scriberia founded by Dan Porter and Chris Wilson. Illustrations from Scriberia's The Turing Way Community Project: shared under (CC BY 4.0) 2020.

2018 Twitter post by educational entrepreneur and academic Donald Clark (with the permission of the author).

Book cover for *The End of Alchemy* by Mervyn King. © Brilliance Publishing (CC BY-NC-ND 3.0).

Disruptor Awards hammer trophy (photograph by Craig Hatkoff, used with permission).

Editorial illustration by Ariel Davis '10 years after the financial crisis, is the housing market still at risk?' (2018) (used with permission).

### Contributor details

Vincent Larkin is an artist and illustrator. Vincent teaches across BA Illustration at the Arts University of Bournemouth with a focus on integrating theory and practice. In his own practice he works with the form of the book, printed media, web-based media, performance and sometimes song. As an academic, Vincent has had articles and papers published on subjects such as illustration in the built environment, graphic facilitation and live drawing as well as the slippery subject of memes.

Contact: Arts University Bournemouth, 7 Fern Barrow, Wallisdown, Poole BH12 5HH, UK.

E-mail: vlarkin@aub.ac.uk

 <https://orcid.org/0000-0002-0457-180X>

Vincent Larkin has asserted their right under the Copyright, Designs and Patents Act, 1988, to be identified as the author of this work in the format that was submitted to Intellect Ltd.

---