

This publication enables the aesthetic and therefore cultural processes of revaluation, innovation and evolution in the field of illustration to be presented on a visual level and placed in relation to one another, thus generating opportunities for comparison. The fact that this extensive, if admittedly incomplete collection—this *model book* of contemporary illustration—has now been compiled for the third time, allows it to provide a well-founded visual overview of and insight into the fascinating breadth of contemporary illustration and its development in recent years.

1 Scheller, Robert W.: *Exemplum. Model—Book Drawing and the Practice of Artistic Transmission in the Middle Ages* (ca. 900—ca. 1470). Amsterdam. 1995.

2 On the concept of the iconotext: Wagner, Peter: *Reading Iconotexts. From Swift to the French Revolution*, London 1995; Wagner, Peter: *Introduction: Ekphrasis, Iconotexts, and Intermediality—the State(s) of the Art(s)*. In: Wagner, Peter (ed.): *Icons—Text—Iconotext. Essays on Ekphrasis and Intermediality*. Berlin / New York. 1996, pp. 1–40.

3 Established as a method of cultural science by Aby Warburg, cf. Warnke, Martin; Brink, Claudia (ed.): *Der Bilderatlas Mnemosyne*. Berlin. 2000.

4 Bonsiepe, Gui: *Design: Von Material zu Digital und zurück*. In: Bonsiepe, Gui: *Interface. Design neu begreifen*. Mannheim. 1996.

5 Pratschke, Margarete et al.: *Digitale Form. Bildwelten des Wissens. Kunsthistorisches Jahrbuch für Bildkritik*. Vol. 3.2. Berlin. 2005, p. 8.

6 Cowan, Michael; Sicks, Kai Marcel: *Leibhaftige Moderne. Körper in Kunst und Massenmedien 1918 bis 1933*. Bielefeld. 2005, p. 365ff.

7 Groys, Boris: *Über das Neue. Versuch einer Kulturökonomie*. Frankfurt a. Main. 2004, p. 14.

8 cf. Robert Klanten, Hendrik Hellige, Sven Ehmann, Pedro Alonso (eds.): *The Upset. Young Contemporary Art*. Berlin. 2008.

## Content

Introduction	2
<i>Chapter</i> Basic & Naïve	6
<i>Chapter</i> Tactile Illustration	86
<i>Chapter</i> Fashion	112
<i>Chapter</i> Ink & Pencil	164
<i>Chapter</i> Deconstruction & Collage	218
<i>Chapter</i> Towards Painting	252
Index	314
Imprint	320