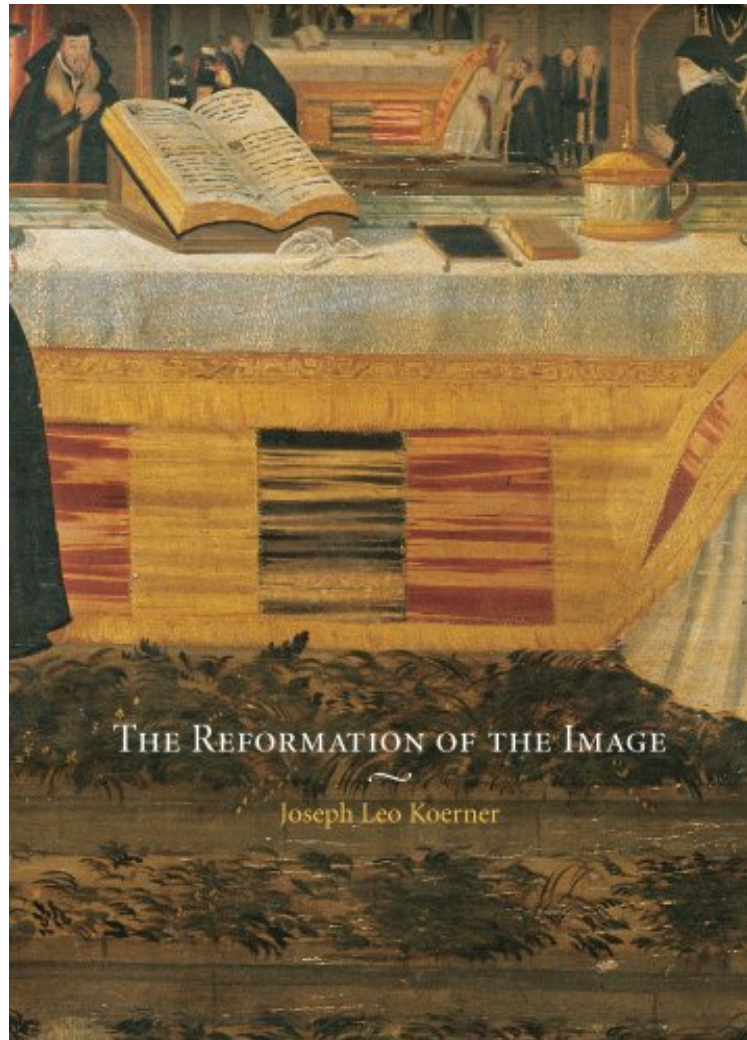


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## The Reformation of the Image

*Koerner Joseph Leo*

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**Koerner Joseph Leo : The Reformation of the Image** before purchasing it in order to gage whether or not it would be worth my time, and all praised The Reformation of the Image:

3 of 3 people found the following review helpful. A definitive essayBy Dr. Bernardo Pinto AlmeidaAs an Art Historian and critic, I think J.L Koerner's book is of un utmost importance, not only in the historical consideration of its subjects, where it became a reference, but also in other levels of theory, namely in what concerns the understanding of how protestantism influenced contemporary movements such as Minimalism and Conceptual Art.The Reformation of the image (as studied by Koerner's influential book) is, from my point of view, one of the central themes of western art since the XVIth century,, since this phenomenon managed to draw a definitive line that separates two opposed ways of understanding the image and therefore the practices and theories of art.0 of 0 people found the following review helpful. a super book andBy Paul F. Swartzwell protected, prompt response, a super book and value0 of 1

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In "The Reformation of the Image", Joseph Leo Koerner examines the images used in Protestant church services during the period of their definition by Martin Luther. Focusing on Lucas Cranach the Elder's famous altarpiece for the City Church in Wittenberg, and drawing on a mass of other Lutheran images some of which have never been published before he elucidates a founding moment in European history when words were made the model for all communication. In determining why images persisted despite their repudiation as empty idols, Koerner locates the conflict between verbal and visual communication in the emergence of a state-supported, state-supporting faith. Examining the images made for Luther's new religion of inward belief, he shows the process by which, through an interplay between pictures and words, subjects were trained to believe what someone else believed. This groundbreaking study of a decisive but little-known episode in the history of art explores how, by re-describing arguments made against them, visual images persis.