



Johannes Meinhardt

*Giulio Paolini. Senza titolo, 1961*

“In collezione” no. 3

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The third volume in the series “In collezione” examines one of the artist’s most famous works, *Untitled* (1961), which consists of a tin of paint placed on the lower edge of an empty stretcher and held down by a transparent plastic sheet.

By looking back at the art-historical debate that unfolded in around 1960 on painting and the concept of the painting as object, and via an accurate analysis of other works by the artist, Johannes Meinhardt succeeds in casting light on the originality of the assumptions developed by Paolini during the first five years of his activity. The essay is followed by an appendix that includes the exhibition history and bibliography of the work. Like all the volumes in the series, this book also contains a foldout conceived by the artist.

### **About the author**

Johannes Meinhardt (1955) studied philosophy, German studies and art history at the University of Tübingen, where he was awarded a doctorate in philosophy. He was a docent at the Staatliche Akademie der Bildenden Künste of Stuttgart (1989-1996, and since 2011), a visiting professor of the theory of art at the Akademie der Bildenden Künste in Munich (1992-93), docent (2000-03) and professor (2004-12) at the Hochschule für Gestaltung Schwäbisch Hall.

Since 1980 he has collaborated as an art critic and theoretician with the periodical *Kunstforum International* and other art publications. He is the author of *Ende der Malerei und Malerei nach dem Ende der Malerei* (Ostfildern: Cantz Verlag, 1997), and has published many essays on modern and contemporary art, the theory of the modern, and modern Japanese art.