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Sommario/riassunto	Christa Noel Robbins provides an extended study of authorship in mid-20th century abstract painting in the US. Taking a close look at this influential period of art history, Robbins describes how artists and critics used the medium of painting to advance their own claims about the role that they believed authorship should play in dictating the value, significance, and social impact of the art object. Robbins tracks the subject across two definitive periods: the 'New York School' as it was consolidated in the 1950s and 'Post Painterly Abstraction' in the 1960s. Through many deep dives into key artist archives, Robbins brings to the page the minds and voices of painters Arshile Gorky, Jack Tworkov, Helen Frankenthaler, Kenneth Noland, Sam Gilliam, and Agnes Martin along with those of critics such as Harold Rosenberg and Rosalind Krauss.