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Hudson offers a close examination of Night Sea and its position within Martin's long and prolific career, during which the artist destroyed many works as she sought forms of perfection within self-imposed restrictions of color and line. For Hudson, Night Sea stands as the last of Martin's process-based works before she turned from oil to acrylic and sought to express emotions of lightness and purity unburdened by evidence of human struggle.

Drawing from a range of archival records, Hudson attempts to draw together the facts surrounding the work, which were at times obfuscated by the artist's desire for privacy. Critical responses of the time give a sense of the impact of the work and that which followed it. Texts by peers including Lenore Tawney, Donald Judd, and Lucy Lippard are presented alongside interviews with a number of Martin's friends and keepers of estates, such as the publisher Ronald Feldman and Kathleen Mangan of the Lenore Tawney archive, which holds correspondence between Martin and Tawney