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Suzanne Hudson has taught college English for 15 years, including courses in theatre, playwriting, literature, and composition. She has written three college composition textbooks: WRITING ABOUT THEATRE AND DRAMA, THE ART OF WRITING ABOUT ART, and THINKING AND WRITING IN THE HUMANITIES.

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About Suzanne Hudson Suzanne Hudson has taught college English for 15 years, including courses in theatre, playwriting, literature, and composition. She has written three college composition textbooks: WRITING ABOUT THEATRE AND DRAMA, THE ART OF WRITING ABOUT ART, and THINKING AND WRITING IN THE HUMANITIES.

The Art of Writing About Art : Suzanne Hudson : 9781285442587

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INTRODUCTION : #1 By Suzanne Hudson Writing About Publish By James Michener, Amazoncom Writing About Theatre And Drama 9780534629137 suzanne hudson has taught college english for 15 years including courses in theatre playwriting literature and composition she has written three college composition textbooks writing about theatre and

THE ART OF WRITING ABOUT ART serves as a quick reference for writing various types of essays, research papers, exhibition reviews, and even examinations. The premise of the book is that students in all disciplines, not just English, should be required to write well and that their instructors should hold these writing assignments to high standards. THE ART OF WRITING ABOUT ART not only emphasizes skills in college-level composition, but also in verbalizing the experience of art -- the historical, social, economic, and political forces that shape art and artists; art theory; and the interplay between artist and viewer. Important Notice: Media content referenced within the product description or the product text may not be available in the ebook version.

Combining basic composition and critical inquiry into the discipline of theatre, WRITING ABOUT THEATRE AND DRAMA meets the fundamental needs of beginning theatre students to learn the unique and varied forms of theatre and drama in their role in our cultural heritage. Beginning with a discussion of the theatrical review, the text covers the forms of essays used in writing about theatre, research, matters of style, structure, and vocabulary.

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Painting is a continually expanding and evolving form of creative expression. The radical changes in the medium that took place in the 1960s and 70s - the period that saw the shift from a modernist to a postmodernist visual language - have led to painting's continued energy and diversity. Suzanne Hudson provides an intelligent and original survey of contemporary painting - a critical snapshot that brings together more than 200 artists from around the world who are defining the painterly ideas and aesthetics of our time. A contextual introduction maps out the history of painting in the modern and postmodern eras, followed by six chapters that explores the themes of appropriation, attitude, production and distribution, the body, painting about painting, and painters who introduce performance, installation and textiles into their work to critique painting itself. Compellingly argued and beautifully illustrated, Painting Now is an invaluable primer on the state of painting today.

This international survey of contemporary painting by a leading author features artwork from over 250 renowned artists whose ideas and aesthetics characterize the painting of our time. The twentieth century brought radical changes in art—including the shift from modernism to postmodernism—which were accompanied by fierce debates regarding the place of painting in contemporary culture. Contemporary Painting argues that the medium has not only persisted in the twenty-first century but expanded and evolved alongside changes in art, technology, politics, and other factors, developing a unique energy and diversity. Renowned critic and art historian Suzanne Hudson offers an intelligent and original survey of the subject, organized into seven thematic chapters, each of which explores an aspect of contemporary painting, from appropriation to the ways in which artists address and engage the body. Hudson ' s inclusive and compelling text is sensitive to issues such as queer narratives, race, activism, and climate and demonstrates the continued relevance of painting today. Bringing together more than

250 eminent artists from around the world, such as Cecily Brown, Julie Mehretu, Theaster Gates, Kara Walker, Kehinde Wiley, Takashi Murakami, and Zhang Xiaogang, this is an essential volume for art history enthusiasts, students, critics, and practitioners interested in discovering how painting is approached, reimagined, and challenged by today ' s artists.

THINKING AND WRITING IN THE HUMANITIES guides students through the process of planning, drafting, revising, and editing analytical and argument essays and research papers in the humanities. Writing in the humanities demands not only the basics of college-level composition but also instruction in the pursuit of critical inquiry. THINKING AND WRITING IN THE HUMANITIES provides a thorough, user-friendly handbook that challenges and stimulates students to attain high standards in their compositions in ways they find accessible and relevant. The text allows humanities instructors to present their students with challenging writing assignments and to expect focused, insightful papers in return without having to spend valuable class time teaching composition techniques.

A close examination of Agnes Martin's grid painting in luminous blue and gold. Agnes Martin's Night Sea (1963) is a large canvas of hand-drawn rectangular grids painted in luminous blue and gold. In this illustrated study, Suzanne Hudson presents the painting as the work of an artist who was also a thinker, poet, and writer for whom self-presentation was a necessary part of making her works public. With Night Sea, Hudson argues, Martin (1912 – 2004) created a shimmering realization of control and loss that stands alone within her suite of classic grid paintings as an exemplary and exceptional achievement. 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.

An engaging account of today ' s contemporary art world that features original articles by leading international art historians, critics, curators, and artists, introducing varied perspectives on the most important debates and discussions happening around the world. Features a collection of all-new essays, organized around fourteen specific themes, chosen to reflect the latest debates in contemporary art since 1989 Each topic is prefaced by an introduction on current discussions in the field and investigated by three essays, each shedding light on the subject in new and contrasting ways Topics include: globalization, formalism, technology, participation, agency, biennials, activism, fundamentalism, judgment, markets, art schools, and scholarship International in scope, bringing together over forty of the most important voices in the field, including Sof í a Hern á ndez Chong Cuy, David Joselit, Michelle Kuo, Raqs Media Collective, and Jan Verwoert A stimulating guide that will encourage polemical interventions and foster critical dialogue among both students and art aficionados

A witness to a murder is still haunted by a dark secret decades later and becomes involved in an unstoppable chain reaction leading, ultimately, back to the truth in this spellbinding story of prejudice and lies.

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