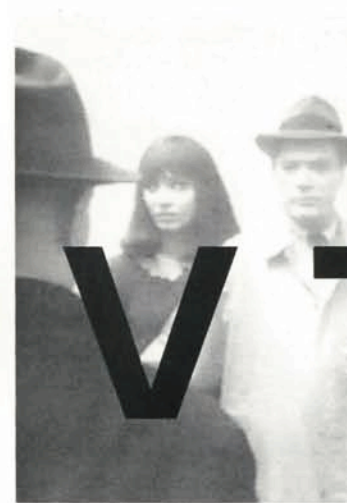
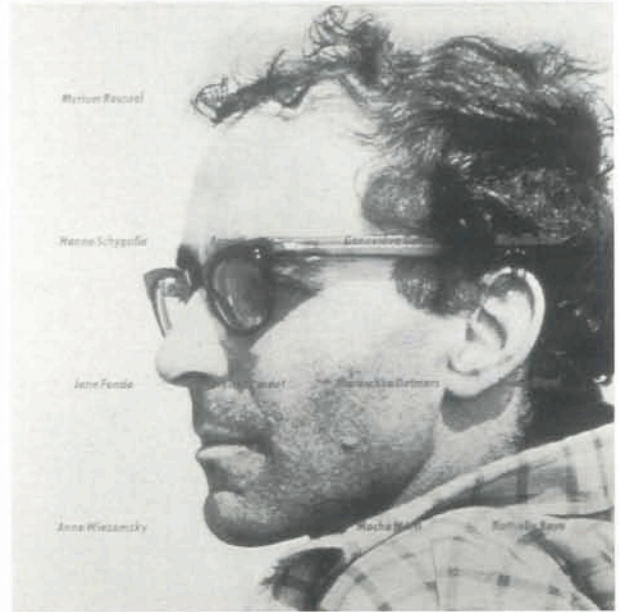


Rubenstein, Meyer Raphael, *Postcards from Alphaville: Jean-Luc Godard in Contemporary Art 1963-1992*, P.S. 1, New York: Institute for Contemporary Art, 1992

"I think that my originality is that I don't make any distinction between men and women. It's just like two kinds of animals. I put direction and my lines in a man's body and a man's mouth or in a woman's body and a woman's mouth without worrying that because she's a woman she can, or because he's a man he can't say it." —Jean-Luc Godard

Mary Weatherford,
Portrait of Jean-Luc Godard, enamel on canvas, 1988



Postcards from ALPHAVILLE

Association Française d'Action Artistique
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Mary Weatherford American, b.1963

In 1988 Mary Weatherford made two paintings about Godard's films. The first, an untitled work, consists of a photosilkscreen of Godard over which Weatherford has superimposed the names of actresses that appeared in his films. The second work consists of two panels, one showing sixteen targets, the other showing the names of sixteen actresses from Godard's films. The names of the actresses (they include Brigitte Bardot, Anna Karina, Anne Wiazemsky, Jean Seberg) are written in white so that they appear and disappear depending on the angle from which one views them. The whiteness also serves to suggest a movie screen. The targets' shapes, which appear in other of Weatherford's paintings, are a type of surrogate or stand-in for portraits. Weatherford's work seems to imply a perceived discrepancy between Godard's radical aesthetics and the conventional gender roles his films often appear to reinforce.

**Jean-Luc Godard in Contemporary Art
1963–1992**
Curated by Meyer Raphael Rubenstein

