

Reisman, Sara "Bebe le Strange," [New Museum Picks](http://newmuseum.org/more_curators_picks.php),
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Bebe le Strange

D'Amelio Terras

Through August 12,
2005

Part of the role of being a curator at the New Museum of Contemporary Art is to stay aware of what is happening in all areas of contemporary culture. In this section of the web site, the New Museum curatorial staff shares some of their favorite gallery exhibitions, films, book, plays and more! This section is frequently updated, so check back regularly.

When I heard your song I knew your name should be changed / Everybody ought to call you / bebe le strange / Under my skin you've got my mind rearranged / You're so insane / bebe's so strange / bebe le strange.

Titled after Heart's 1980 hit song, *Bebe le Strange* brings together a range of artworks that are at once retro, futuristic, and strange. *Bebe le Strange* draws links depictions of the body that are refreshingly self-possessed and unapologetic, implying the kind of confidence associated with less complicated times that, for many, is the past tense of bygone youth.

Matt Keegan and Corin Hewitt's photographic and sculptural projects are fine examples of portraits in negative space. Keegan's oversized monochromatic prints, leaning against the gallery wall, are presented in two parts: silhouettes in one stack, and what has been cut away from the silhouettes in another. The subject of the portrait appears to have been gouged out, or awkwardly removed. Hewitt's *Conception* is a small-scale sculpture of his parents' hairstyles (at the time when the artist was conceived) that frame the couple's disembodied figures, suggesting these left-behind hairstyles have taken on a life of their own in Hewitt's art. Zoe Crosher and Leslie Grant collaborated on selecting and reprinting images from a found photographic archive. One group of photographs on view, *Gypsy Cluster - D'Amelio Terras*, documents the same woman dressed in a gypsy costume on different backgrounds and occasions over what appears to be many years. These mysterious self-portraits of the woman in front of and possibly behind the camera lens are wondrously staged, doubling as found objects. A