

FEMINIST FEUD

14 FAVORITE ARTISTS

DEBUTANTE CITY

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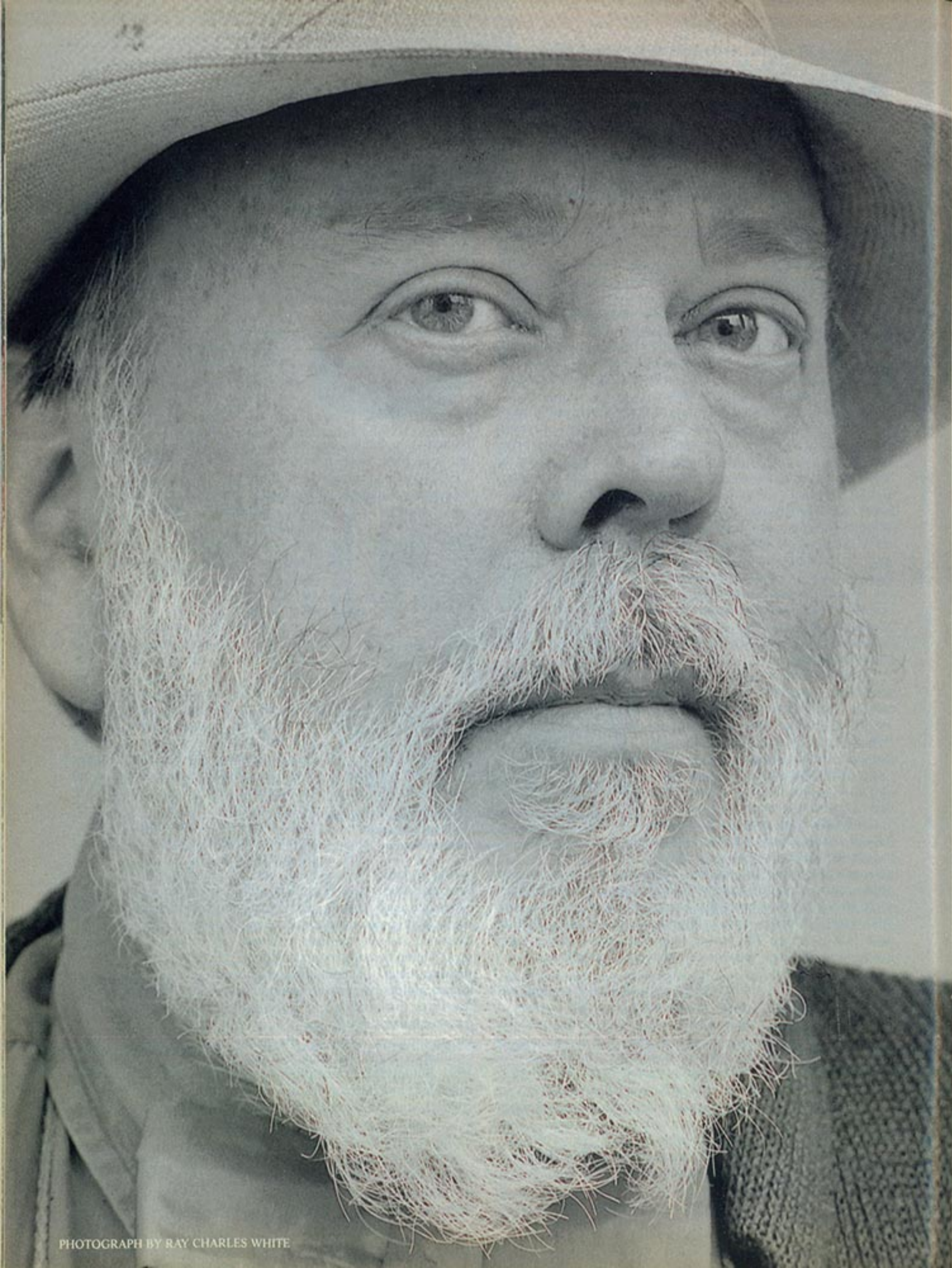
NEW YORK

**Uh-oh: Politics
and a scary germ
are mucking up
the city's
water system**

By Matt Bai

How Safe Is Our Water?





PHOTOGRAPH BY RAY CHARLES WHITE

Henry Geldzahler was for three decades a prescient champion of young artists, of Andy Warhol, David Hockney, Keith Haring, and many more. Meet fourteen of the unheralded artists Geldzahler was enthusing about when he died last August at 59



Opposite, portrait by the artist, a young man: Geldzahler in 1986, by Ray Charles White. Above, left to right: Andy Warhol (rear), Henry, David Hockney, and writer Jeff Goodman, shot in New York by Dennis Hopper in 1963.

Regarding Henry

By Julia Szabo

THE FIRST DIRECTOR OF THE VISUAL-ARTS PROGRAM of the National Endowment for the Arts; the first curator for the department of twentieth-century art at the Metropolitan Museum of Art; commissioner of cultural affairs in the Koch administration; guest curator at P.S. 1 and curator of the Dia Art Foundation's Bridgehampton gallery—Henry Geldzahler, who died last August, was no mere arts apparatchik. He was a pioneer, a true lover and collector of art and artists, an intrepid visitor of ateliers no matter how remote, a Maecenas with the Midas touch. A

Photograph: top right, Dennis Hopper



PHOTOGRAPH BY MAX AGUILERA-HELLWEG
FOR NEW YORK



A recent Iké Udé installation at Exit Art.

Iké Udé, "late twenties." Multi-media artist; publisher and editor of *aRUDE*, a forthcoming quarterly devoted to art and culture. (The first issue will hit newsstands at the end of February.) Specialty: "Uli" body painting on the likes of Marianne Faithfull and Deborah Harry. (Udé also bears a striking resemblance to Henry's beloved Basquiat, right down to the funky hairstyle.)

What Henry wrote: "I am touched and amazed at the ways in which he manages to blend invisibly the modernist tradition with his own Nigerian roots. There is never anything forced in the conjunction; air and light seem to be his media."

Note: While he appreciated Conceptualism, "what Henry liked was paint on canvas," says Raymond Foye. Geldzahler saw only a few early examples of Udé's conceptual work (a recent development in the artist's canon); he based his assessment on the paintings and constructions.

Where to see the work: "Narcissistic Disturbance," a conceptual installation/performance in collaboration with artist-photographer Lyle Ashton Harris, Otis College of Art and Design, Los Angeles, February 4 to April 1; benefit exhibition at White Columns, 154 Christopher Street, February 18 to March 3.