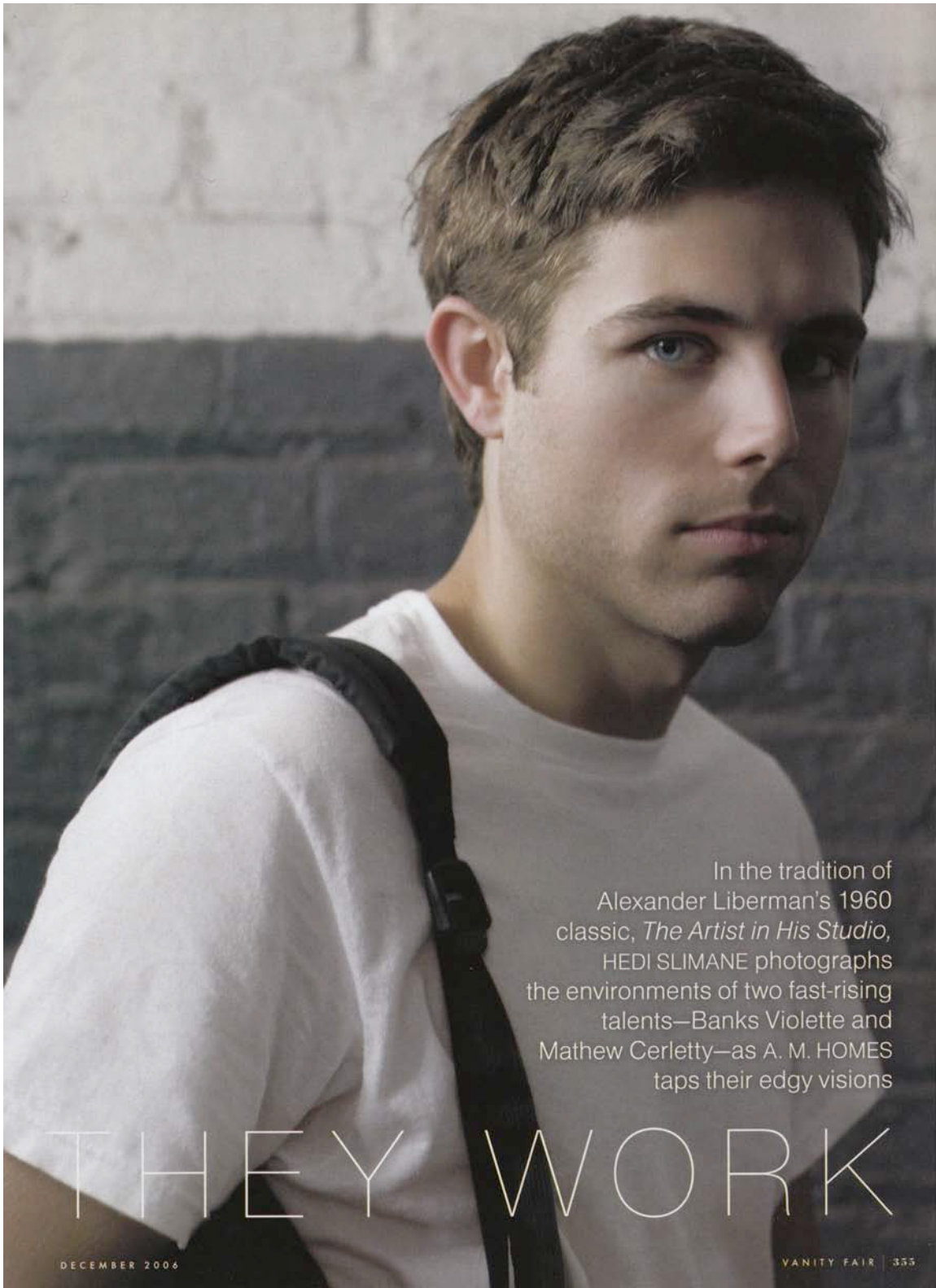


OFFICE BAROQUE

Slimane, Hedi & Homes, A.M., "Te Way Tey Work", Vanity Fair, November 2006

**VANITY FAIR**

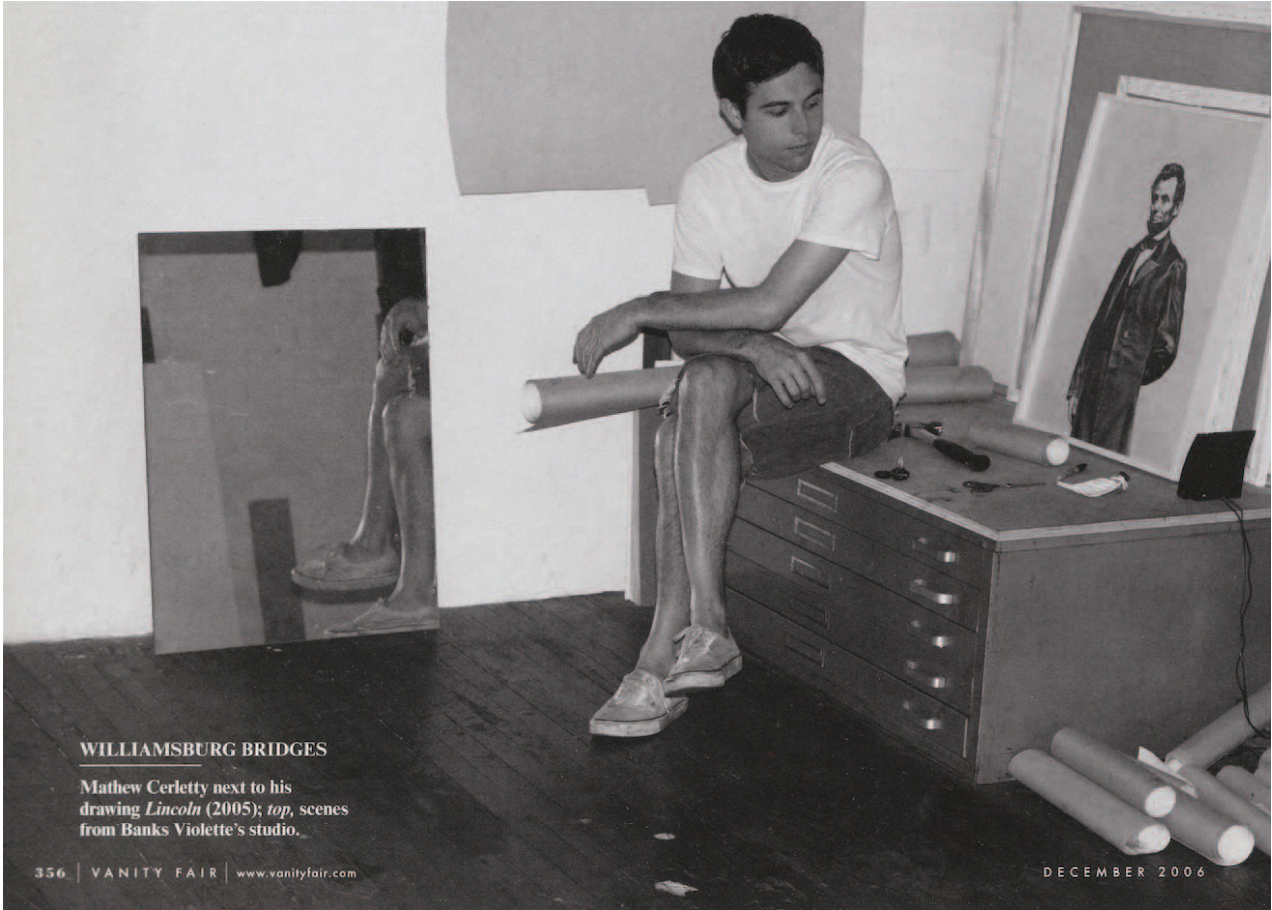


In the tradition of Alexander Liberman's 1960 classic, *The Artist in His Studio*, HEDI SLIMANE photographs the environments of two fast-rising talents—Banks Violette and Mathew Cerletty—as A. M. HOMES taps their edgy visions

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WILLIAMSBURG BRIDGES

Mathew Cerletty next to his drawing *Lincoln* (2005); top, scenes from Banks Violette's studio.

artists... Mathew Cerletty is known for crisp portraits,



epic in scale. There's nothing but rabid enthusiasm for everything he does: for every piece he makes, there are 20 people waiting." Still, the world of Banks Violette is definitely not a place where Little Red Riding Hood should go on her own.

Milwaukee-born, 26-year-old **Mathew Cerletty** is known for crisp portraits—wry and a little weird, peopled with privileged characters just pervy enough to make them interesting. His most recent works, an exquisite Bic-ballpoint rendering of Frank Lloyd Wright's Fallingwater and a delightfully minimal Diet Coke painting, mark a new direction—a shift in influences from fashion photography, David Bowie, and Kids in the Hall to Gober, Currin, Johns, and Guston. He is a rising star at New York's *über-cool* Rivington Arms gallery, owned by Melissa Bent and Mirabelle Marden. What compels Cerletty to paint? "I have eight-foot-tall cutouts of Melissa and Mirabelle... They tell me what to do. When I'm not making work, they get very irritable, they ignore me, but when I paint, they whisper sweet nothings." —A. M. HOMES