

image is a young man lying with his head in the lap of another.

Mr. Fratino's stylized figuration draws from Marsden Hartley, Dana Schutz and Elizabeth Murray. The head bathed in red in "Tristan Dancing, Venus" might belong to a Matisse faun. Mr. Fratino also splits the difference between two British painters of nude men, bringing together Lucian Freud's faceted flesh and David Hockney's languid homoeroticism.

ROBERTA SMITH

## 'THE OVERWORKED BODY'

Through Oct. 14 at Mathew, 46 Canal Street, Manhattan; 929-229-9156, [mathew-nyc.com](http://mathew-nyc.com). Through Oct. 15 at MINI/Goethe-Institut Curatorial Residencies Ludlow 38, 38 Ludlow Street, Manhattan; [ludlow38.org](http://ludlow38.org).

The overlap between contemporary art and fashion has become more of a merger in recent decades, with artists creating garments and clothing lines and designers mounting runway shows in galleries. "The Overworked Body: An Anthology of 2000s Dress" at Mathew and the MINI/Goethe-Institut Curatorial Residencies Ludlow 38 represent the best of these marriages. Organized by Matthew Linde, the show includes over 50 designers from the 2000s and ranges from graduate student experiments to "fast fashion": early collaborations with multinational corporations (such

as Isaac Mizrahi for Target and Alexander McQueen and Viktor & Rolf for H&M).

Many of the garments have back stories, like a black sheath dress at Mathew by Narciso Rodriguez from a show scheduled for Sept. 11, 2001. It became a kind of lost collection, and here it is installed next to a dress with blow-torched sequins by the downtown designer Shelley Fox.

Some of the more outré objects include post-apocalyptic survival wear from the Japanese collective Final Home; knitted boots and gloves by BLESS; a Martin Margiela vest made with black ski gloves; and Bernhard Willhelm's look-books featuring the French porn star François Sagat.

Artists inclined to present performance art at their openings could take instruction from the designers here. Both galleries have videos of nontraditional runway shows. At Ludlow 38, visitors can watch Tom Ford's Gucci show with strippers lining the catwalk. At Mathew, there are examples of Carol Christian Poell's brilliantly imaginative shows: In one video models lie like corpses on stretchers in a morgue, and in another they float down a river in Milan with spectators standing on bridges, watching them pass below. Beautiful and perverse, the video is like a contemporary updating of John Everett Millais's 1850-51 painting of Shakespeare's Ophelia, a gesture that hovers perfectly between art and fashion, the subversive and sublime.

MARTHA SCHWENDENER

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JASON FARAGO

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