

Theta

Sean Tatol, [The Manhattan Art Review](#), April 11, 2021

Omari Douglin, Elizabeth Englander, Ian Markell - Deathbound and Sexed - [Theta](#) - ****

This feels a bit like an abstraction of a middle-American living room, what with Markell's empty TV stand, Englander's crucifixes on the wall, and Douglin's paintings to tie the room together. And it does tie together as a revolving system of various ontologies, bikini-erection-Christ, wood paneling and leather seats, a woman on a motorcycle, each signifying variously the networks of clothing/religion/sex, decor/technology/sex, and culture/attraction/sex. As to what these signifying chains signify is anyone's guess, but that's the nature of significance. In the end what really matters is that the pieces pair well. Douglin's paintings probably carry the show as a whole, but they do so in a way that doesn't overshadow the others so that the artists interact and reciprocate with each other to their mutual benefit.