



Blue McRight, "Siren," 2014, mixed media, 60 x 11 x 52", is currently on view at Samuel Freeman.

smaller pieces sitting on shelves in the next room, McRight has carefully wrapped the form in tape, and threaded the surfaces to help them keep their shape. An old propeller has been added to a couple of the smaller pieces, which overall seem more humorous and less threatening, due in part to their tabletop size; but each retains a lively character unto itself. Elsewhere, a wall of elegant drawings of nautical objects on white panel — including a propeller, an anchor, a ship — nicely rounds out this excellent exhibition (Samuel Freeman, Culver City).

Scarlet Cheng

Sadie Benning is primarily known for her videos, but she is certainly earning



Sadie Benning, "Red Maze," 2014, Medite, aqua resin and casein, 75 x 51", is currently on view at Susanne Vielmetter. Photo: Robert Wedemeyer.

a name for herself as a painter as well. Her new exhibition is entitled "Fuzzy Math," referencing the mid-20th century mathematical theory accounting for uncertainty or incompleteness in algebraic functions. Benning's work embodies this "fuzziness" through taking common mathematical symbols — the grid, dashes, charts, lines — and rendering them in an imperfect, irregular fashion. Her paintings aren't exactly paintings as we think of them; she takes a composition board, which is not flat but slightly puffy and raised, and cuts pieces out, then places them back inside like a jigsaw puzzle. The result is a compelling juxtaposition between the symbols depicted, which ordinarily suggest precision, and the handmade, whimsical quality of the material wielded by Benning's artmaking process. What is also appealing about these works is how Benning pays subtle homage to the great abstract artists of the 20th century. "Target" resembles one of Josef Albers's "Homage to the Square" pieces; while "Blue and White Zig Zag" looks like the top left corner of one of Frank Stella's black paintings. Benning thus salutes her forebearers but isn't afraid to take abstraction in a new direction (Susanne Vielmetter Los Angeles Projects, Culver City).

Kristen Osborne-Bartucca

William Binnie's bleached denim conflagrations carry a rather heavy novelty factor, but their inspired craftiness keeps them lively enough to earn the benefit of the doubt. In a show titled "Fame as Flag," Binnie takes as