



MEDIA CONTACT

Emma Jacobson-Sive, Director of Public Relations
626.568.3665 x12 / emma.jacobson@pmcaonline.org

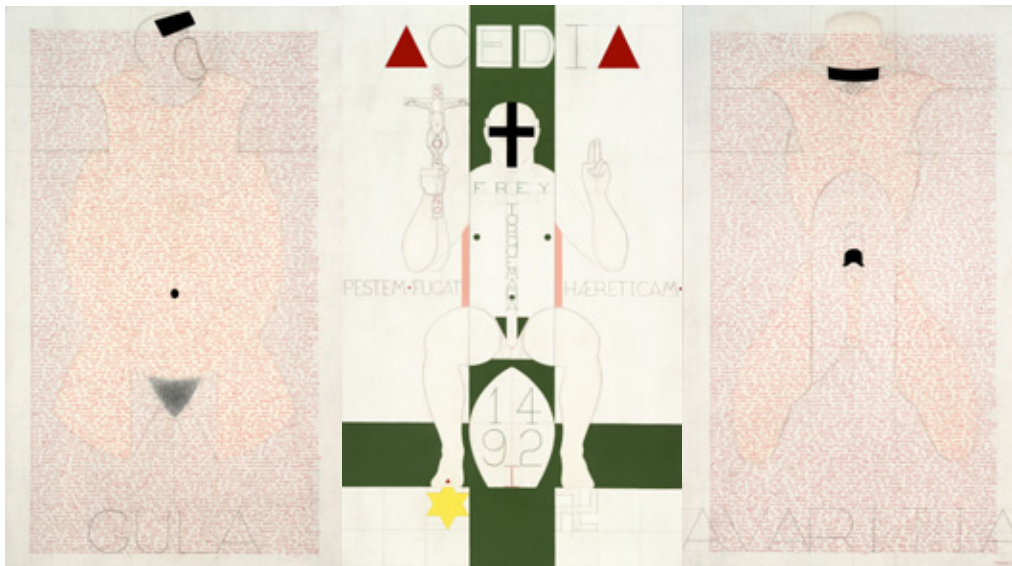
FOR IMMEDIATE RELEASE

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PRESS RELEASE

ROBERT CREMEAN: THE BEDS OF PROCRUSTES and THE SEVEN DEADLY SINS

November 15, 2015–April 3, 2016



Robert Cremean, *Torquemada: Gula (Gluttony), Acedia (Sloth), and Avaritia (Greed)* from *THE SEVEN DEADLY SINS*, 2005–2007. Wood panels, 80 x 144 inches overall. Crocker Art Museum, gift of the Artist.

Pasadena, CA — The Pasadena Museum of California Art (PMCA) is proud to present *ROBERT CREMEAN: THE BEDS OF PROCRUSTES and THE SEVEN DEADLY SINS*, an exhibition that highlights the artist's highly personal aesthetic language, and his use of figurative imagery to examine the enforcement of cultural conformity through myth and metaphor. In this exhibition, Cremean's ongoing artistic dialogue on the ordering of social control unfolds in large-scale sculptural installations, which embody the exacting craftsmanship that is the hallmark of the artist's oeuvre. In addition, the exhibition includes ephemera and preparatory studies, giving deeper insight into the artist's processes.

Known for communicating his own spiritual struggles and fundamental truths in a universal way, the artist uses the human form as the vehicle for his investigations into life and humanity, which address issues such as genocide, war, aging, identity, economic turmoil, life, and death with equal parts honesty, directness, and elegance. Cremean says, "The artist, as prototype for singularity versus the conforming group, confronts the beds of Procrustes as intrinsic within natural and social Isness," underscoring his belief that the universal ideas and metaphors examined in these series of works are particularly pertinent at this time when it is anathema for an artist to question the structures and strictures manufactured and enforced by powerful and fiercely self-serving "Culture-Makers."

In the *BEDS OF PROCRUSTES*, the artist reflects on the indelible figure of Procrustes, who according to Greek mythology was a robber-innkeeper on the sacred road between Athens and Eleusis. At his inn, he offered an iron bed to all passers-by, advertising it as the perfect fit for all who slept in it. However, Procrustes achieved this "perfect" fit by stretching or amputating his guests' legs until they precisely conformed to the bed. Comprising part of this installation are fragmented figural representations of the father, the mother, the young man, the young woman, the child, fear, and Procrustes (or Tradition). These seven figures represent the "seven beds" within the metaphorical *Inn of Procrustes*. Everyone is born into these beds and controlled by Procrustes, who is given great authority within the strictures of society, and thus the connection between Procrustes and nature, sexuality, and reproduction is considered within this installation.

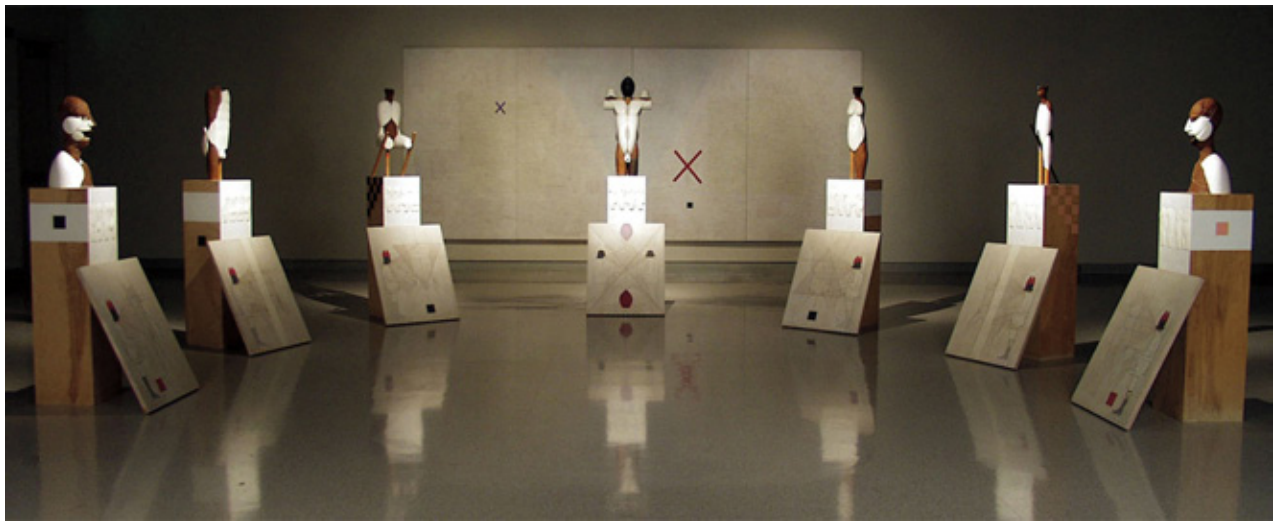
PASADENA MUSEUM OF CALIFORNIA ART

ROBERT CREMEAN: *THE BEDS OF PROCRUSTES* and *THE SEVEN DEADLY SINS*

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In the second series, *THE SEVEN DEADLY SINS*, Cremean uniquely interprets each sin through the human form, embodying the manifestation of the particular sin; for example, in the panel *Invidia (Envy)*, the human body is submerged in freezing water and the artist's writings on the panel conclude with "Submerged in suffocating envy, I am frozen in self-pity." The theme of the violent enforcement of cultural conformity in these series—cutting, trimming, and stretching to fit and the codification of human transgressions—is in constant conflict with the singular nature of the artist's desire for truth and escape from illusions.

This exhibition is organized by the Pasadena Museum of California Art, and is supported by the Pasadena Arts League, the PMCA Board of Directors, and the PMCA Ambassador Circle. The exhibition is accompanied by a brochure with an essay by curator Linda Cano.



Robert Cremean, *PROCRUSTES IN SITU*, 1992–97. Wood, acrylic, colored pencil, graphite, and gesso. Variable dimensions. Collection of Fresno Art Museum, Acquisition by Arrangement with the Fresno Art Museum's Robert Cremean Collection.

Museum Information

MISSION

The mission of the Pasadena Museum of California Art (PMCA) is to present the breadth of California art and design through exhibitions that explore the cultural dynamics and influences that are unique to California.

HOURS

Open Wednesday–Sunday, 12:00–5:00pm; third Thursday of each month, 5:00–8:00pm; closed Mondays, Tuesdays, July 4, Thanksgiving, Christmas, and New Year's Day.

ADMISSION

\$7 for adults, \$5 for seniors and students; free for PMCA members and children under 12; free the first Friday of each month (12:00–5:00pm); free the third Thursday of each month (5:00–8:00pm). Access for people with disabilities is provided.

PLAN YOUR VISIT

The museum is located at 490 East Union Street. From the 210 Freeway, take the Lake Avenue exit. Go south and take a right on Union Street. From the 110 Freeway/Downtown Los Angeles, follow the freeway until its end, then take Arroyo Parkway and turn right at Colorado, then left at Oakland to get to Union Street. Parking is available at the Museum.

DOCENT TOURS AND GROUP RATES

The museum offers docent tours on the second Saturday of each month (2:00pm; free with admission). Docent tours are also available Wednesday–Friday, 12:00–5:00pm, to private groups for a fee of \$75. A non-refundable deposit of \$40 is due two weeks prior to the scheduled date. Self-guided tours for K-12 students are offered for free. We regret that we are unable to accommodate docent tours for groups larger than 35 people. Before requesting a tour, please check the exhibition calendar to see which exhibitions will be available during your visit.

A discounted group rate of \$3 per person is available for groups of 20 or more (K-12 student groups are free). Please call to notify us at least one week in advance for these special admission rates. For any questions or to make reservations for a tour or group rate, call our Bookstore and Membership Associate, Susan Wang, at 626.568.3665 x14 or email swang@pmcaonline.org.

For more information, please call 626.568.3665 or visit pmcaonline.org.