

**News
from**

THE KITCHEN

Video Music Dance **Performance** Film Literature

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Contact Eric Latzky
or Scott Macaulay
212-255-5793

SELF - OBLITERATION OF HUMAN FORM By Stephen Holman's Theater Carnivale

Thursday, December 6, 8:30pm, \$10, Members \$5
Friday - Saturday, December 7 - 8, 8:30pm, \$12, Members \$7
Sunday, December 9, 8:30pm, \$10, Members \$5

The Kitchen will present the New York premiere of SELF OBLITERATION OF HUMAN FORM, a work of performance theater by Stephen Holman. The work showcases Holman's unique brand of psychological vaudeville and represents a return to New York for this L.A. based Englishman remembered here for his years of work in Lower East Side spaces such as 8 B.C. Joining Holman will be an all star, bi-coastal cast including Dancenoise (Lucy Sexton and Ann lobst), David West, Donita Sparks, and musicians Bond Bergland and Kris Force.

In "Self Obliteration of Human Form," Holman explores "the complex web of disguises and hypocrisies that we create in order to conceal the frightening condition of humanity from ourselves." Using surrealistic humor and manic melodramatics, Holman explores the metaphors found within food chains, eco-systems, and real life animal dramas to examine our own "unique" physical and psychological characteristics. On stage, this theory manifests itself in actors dressed as giant bugs, pigeons, rabbits, and squid, as giant laboratories, and as John the Baptist, Louis Pasteur, and crucified veal calves.

"I want the audience to be lost in a bizarre stage world created from scratch where the only connections to the real world are in metaphor."

Stephen Holman moved to New York from England in 1984 and quickly became a fixture on the Lower East Side club scene with his performance group Torture Chorus. He later moved to Los Angeles where he started the performance venue and group Theater Carnivale. He has worked with such West Coast artists as Johanna Went and the Kipper Kids. Holman has also worked in animation, having contributed work to "Pee Wee's Playhouse" as well as Saturday morning cartoon shows on NBC.

"Messy performance art that leaves stains on our collective unconscious. Mystifying, infuriating, brass, and gross."

— Los Angeles Times.

"Avant-garbage reeking with cheap jokes, sex, and violence."

— L.A. Reader.

"Performance at its finest with the guts to go beyond the boundaries..."

— L.A. Weekly.