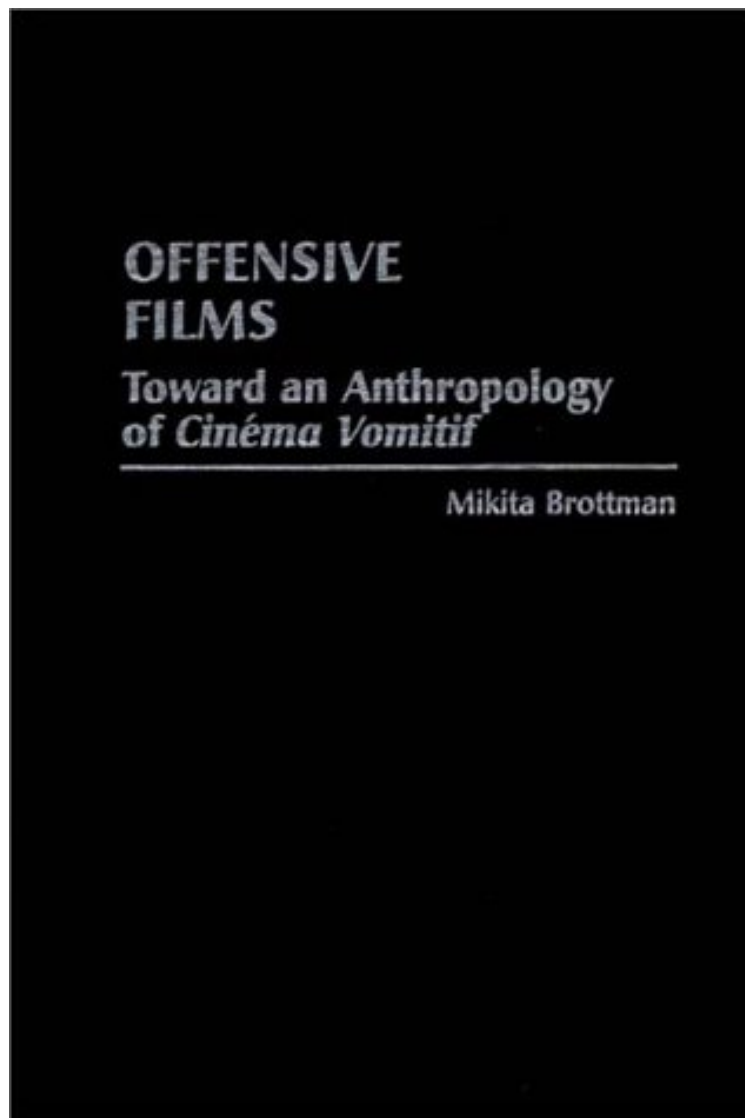


(Mobile book) Offensive Films: Toward an Anthropology of "Cinema Vomitif" (Contributions to the Study of Science Fiction and Fantasy)

## **Offensive Films: Toward an Anthropology of "Cinema Vomitif" (Contributions to the Study of Science Fiction and Fantasy)**

*Mikita Brottman*

*DOC | \*audiobook | ebooks | Download PDF | ePub*



 **Download**

 **Read Online**

#6580201 in Books Praeger 1997-07-30 Original language: English PDF # 1 9.75 x 6.50 x 1.00l, 1.18 #File Name: 031330033X224 pages | File size: 74.Mb

**Mikita Brottman : Offensive Films: Toward an Anthropology of "Cinema Vomitif" (Contributions to the Study of Science Fiction and Fantasy)** before purchasing it in order to gage whether or not it would be worth my time, and all praised Offensive Films: Toward an Anthropology of "Cinema Vomitif" (Contributions to the Study of Science Fiction and Fantasy):

0 of 0 people found the following review helpful. Five StarsBy claire donnerIndispensable analysis of a selection of difficult cinema, with an anthropological edge. I only wish it were longer.1 of 4 people found the following review helpful. Even those that aren't fans of the genre will love this bookBy marcOffensive films is the definitive source for info on the movies of Binema Vomitif. The only book of its kind on these kinds of flicks, it is original in the fact that it doesn't just give a run down of the films, but a complete history of its making, the makers, and its impact on the genre in general. For those who love these types of films for any reason. GREAT.

The films discussed in this book have been labeled cinema vomitif because they induce a visceral response in their audience. They are an underground hybrid of slasher movies, exploitation films, and shock-u-mentaries. Taking a serious look at a taboo subject, Brottman argues that these scandalous films are of far more substance than has been previously assumed. Their consistent appeal to our repressed appetites, libidinal instincts, and fascination with flesh and death has much to tell us about the human condition. Films analyzed include the voyeuristic Freaks (1932), the traumatic psychodrama The Tingler (1959), the succs de scandale The Texas Chain Saw Massacre (1976), the Italian shocker Cannibal Holocaust (1983), and two recent series of live death shock-u-mentaries, Death Scenes and Faces of Death (1989-1994). These movies, shunned from mainstream cinema because they are too offensive, obscene, marginal or bizarre, are considered here for the first time as an important part of the cinematic canon.

"Mikita Brottman's approach to the subject of 'fringe cinema' is invigorating and her observations original and revelatory. With Offensive Films, viewing these films has become a whole new symbolic function."-David Kerekes Editor, HeadpressAbout the AuthorMIKITA BROTTMAN is Lecturer in Communication Studies at the University of East London. She earned her Ph.D. at St Hugh's College, Oxford, and has published articles both in Britain and the U.S. on popular culture, psychoanalysis, underground horror and cult movies.