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Soggetti	Sex in motion pictures Religion in motion pictures Motion pictures - Moral and ethical aspects
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- Sex and religion: at ground zero of the culture wars -- Faith: transgressing gender and the possibility of God -- The faithful: freedom and fanaticism -- Sacred servants: desiring the forbidden -- Transgressing divinity: gospels of envy -- The believer in bondage.
Sommario/riassunto	From struggles over identity politics in the 1990s to current concerns about a clash of civilizations between Islam and Christianity, culture wars play a prominent role in the twenty-first century. Movies help to define and drive these conflicts by both reflecting and shaping cultural norms, as well as showing what violates those norms. In this pathfinding book, Daniel S. Cutrara employs queer theory, cultural studies, theological studies, and film studies to investigate how cinema represents and often denigrates religion and religious believers—an issue that has received little attention in film studies, despite the fact that faith in its varied manifestations is at the heart of so many cultural conflicts today. Wicked Cinema examines films from the United States, Europe, and the Middle East, including Crimes and Misdemeanors, The Circle, Breaking the Waves, Closed Doors, Agnes of God, Priest, The Last Temptation of Christ, and Dogma. Central to all of the films is their protagonists' struggles with sexual transgression and traditional belief systems within Christianity, Judaism, or Islam—a struggle, Cutrara argues, that positions believers as the Other and magnifies the

abuses of religion while ignoring its positive aspects. Uncovering a hazardous web of ideological assumptions informed by patriarchy, the spirit/flesh dichotomy, and heteronormativity, Cutrara demonstrates that ultimately these films emphasize the “Otherness” of the faithful through a variety of strategies commonly used to denigrate the queer, from erasing their existence, to using feminization to make them appear weak, to presenting them as dangerous fanatics.
