

C. 1. **Knees** that bowed when **naked** (9:04 shown once every 18:08 loop, shown every other loop)

Video Materials: Voice reading excerpt from *The Miracle of Forgiveness* by Spencer W. Kimball, Welsh Mountain Sheep **shearing** demonstration, motion **tracking**, text from Romans 14:11/The LDS temple ceremony, rope from handcuff demonstration

Description: The voice in the video reads an excerpt from *The Miracle of Forgiveness*. This book was given to LDS church members after they confessed sins to local clergy from the 1970s through the 2010s. Its circulation has decreased in recent years.

Using the LDS church garment symbols, originally appropriated from Freemasonry, this piece reflects on the function of language, touch, and image inside the sphere of religious control. This work thinks not only about the violence this generates but also the potential intimacy that can emerge when the body makes physical contact with the symbolic and linguistic. Touch reveals the ineluctable materiality in which the abstract content is rendered. I grew up hearing that we are “made in the image of God”. The hetero-patriarchal order of both love and control was established through being made to appear the same. Can love instead be predicated on difference and disobedience to this image? Where queerness seems to also be predicated on love of those rendered in the same image, consider instead language. Language renders other, touching the surface, not only to split, but also to confirm that separation is also the means by which we enter into a relationship with. Through submitting to real material urges and renegotiating the conditions of control and submission, BDSM offers the body a way to triangulate its position in relation not only to power, but also to the past and its potential futures and points of contact.