**Vera Tussing - Beyond Gaze Presentation Series**

**Touch as a medium:**

**-**In both *Un-staging Tactility* and *The Palm of Your Hand*, touch is central to the artistic experience. Could you share your understanding of touch as an artistic medium? How has your perception of it evolved throughout your career as a dancer, director, and creator?

**Philosophy of tactility:**

**-**What do you believe touch offers that other senses, like sight or sound, cannot? How does it shape the relationship between performer and audience in your work?

**Designing for tactility:**

**-**In your works, how do you choreograph interactions that invite the audience to engage with touch? Are there specific strategies or frameworks you employ to guide sensory engagement?

**Touch beyond the visible:**

-Adapting *The Palm of Your Hand #2* for visually impaired audiences requires communicating choreography beyond what is visible. What challenges and revelations have you encountered in translating movement into a touch-led, 'inclusive' -even though I find the term a bit off for multiple reasons- experience? Could you share insights from your process of producing works (what it means to translate works) for those with sensory impairments? What aspects of this process stuck out to you the most?

-How sight centered the work actually was?
People closing their eyes assuming they experience what people experience who don't work primarily via vision.

**Social behavior and physical connection:**

-In *The Palm of Your Hand #2*, what have you observed about how audiences respond socially to the invitation of touch? Are there recurring behaviors, hesitations, or breakthroughs?

**Tacit understanding in the performance:** How do you see the tacit understanding evolving into a communal perceptual orientation -as in, a sort of agreement between the performers and the participants- in the work? What mechanisms do you use to foster this mutual trust? How do you navigate participants' boundaries or potential discomfort with touch?

**Audience as participants:**

**-**In participatory works, the audience often shapes the outcome. I relate to this way of making/engaging-with the work. How do you prepare performers to adapt and respond in real time to the diverse ways participants engage with touch?

**What is your relation to personal space?**

**Personal perspectives on touch:**

**-**Touch carries personal meanings. How do you consider these variations when designing participatory experiences? Have you noticed cultural or individual differences in how touch is received in your performances?

**Touch and learning:**

**-**From your experiences, what role do you see touch playing in learning environments, particularly in fostering self-awareness (corporeal isn't excluded from the mind here), sense-making skills, explicit relational knowledge production and collaboration, and creativity?

Touch as a place of learning

**Touch-led dance, drama and beyond:**

-My work explores touch as an artistic and a pedagogical medium. My practice incorporates touch-led applied drama strategies as a way to deepen participatory sense-making and intercorporeality, which in turn dictates the shaping of the works. Do you see ways of extending your tactile choreographic work to the pedagogical methods?

**Ethics of touch:**

**-**How do you address ethical considerations around consent, boundaries, and accessibility in works that center on touch?

**Towards the closing:**
**Milestones and defining moments:**

**-**Was there a defining moment or interaction in your career that reshaped how you think about the role of touch in your art?

**The future:**

**-**How do you see touch evolving as a medium in performance art? Are there areas of tactile exploration you haven't yet pursued but are curious about?