

Dear Antonio,

We would like to propose facilitating an OPENLAB session considering the 'warm up' as a functional activity for a performer, but also a performance action in its own right.

The warm up can be discernable and familiar; it can draw on recognizable gestures with clear points of attention, comfort and strain. It may be an individual or a synchronous group activity. It can also be undertaken individually, driven by an internal and unpredictable negotiation. We would frame the session with a number of questions: what are we warming up for? How/when does a viewer feel physical empathy with a performer warming up, and when are these sensations inaccessible? What are the differences between the warm up as a private and individual act, a group activity for a cast, and a demonstration act for another to follow? And when does a warm up become a dance?

The session might involve: discussion, sharing of different warm up principles or activities, alongside an encouragement towards mimicry, transformation, exaggeration, description, translation and instruction. We think OL would be a good format for us to develop thinking from our past research into the presentation of internal sensation of performers and the language of instruction and suggestion. Additionally, we're interested in group dynamics of cohesion, collaboration and rebelliousness - although we have individual experience in teaching and research processes, we are curious about how we might approach facilitation as collaborators.

Tempura Batter is the collaborative practice of Rohanne Udall and Paul Hughes. Our work takes place across choreographic, performance and visual arts contexts. Drawing from a playful and critical approach to the stage, we consider meaning and meaninglessness through oblique gestures. Recent work for the stage include *Empty Gestures* (Rich Mix, Attenborough Arts Centre; 2016) and *Partner Dances For One* (Camden People's Theatre, Battersea Arts Centre, l'Klectik Art Lab; 2015-16); an exhibition of performance *Floorplan//Here Or Now* (Rich Mix; 2015); and collaborative writing projects *Imaginary Festivals Project* (Forest Fringe; 2014) and *Digital Writing Group* (International Conference on Artistic Research; 2016).

Rohanne and Paul met while at the University of Edinburgh, where he studied MA Philosophy and and she a Fine Art MA (Hons) with Edinburgh College of Art. Paul studies MA Dance Studies, University of Roehampton and has performed with collective Ponyboy Curtis. Rohanne recently undertook a residency at Hospitalfield, Arbroath, funded by the Hope Scott Trust and Glasgow City Council.

All the best,

Paul Hughes and Rohanne Udall

Tempura Batter

<https://temporubatoresearch.wordpress.com/>