

I was Naked, Smelling Of Rain

By Aidan Moesby

INFORMATION FOR COMMISSIONERS AND PROGRAMMERS



Life is complex.

And I don't just mean the way all those amino acids, vitamins, sunlight and stuff come together to create life, I mean 'life' is complex. Sometimes just getting out of bed is enough complexity for one day. But then there's all that life maintenance stuff too – the bills – cooking – washing dishes – all that kind of stuff.

Sometimes it's just all too complex – all too much.

About Aidan

Aidan Moesby is an artist, curator and writer who explores civic and personal wellbeing through a body of work that is at once playful, intimate, questioning and deeply human. His practice is a socially engaged one, rooted in research and response – in conversation of many kinds. He works extensively within arts and health and has a particular interest in the spaces where art, technology and wellbeing intersect. Aidan regularly curates and participates in events and discussions which centre these ideas.

Underpinning his work investigating the dual crises of Climate Change and Mental Health is an exploration into the relationships between the outer 'physical weather' we experience, and our 'internal psycho-emotional weather'. Aidan's creations are equally likely to be found beyond formal arts institutions as within them and his practice includes both Disability Arts and mainstream representation as artist and curator.

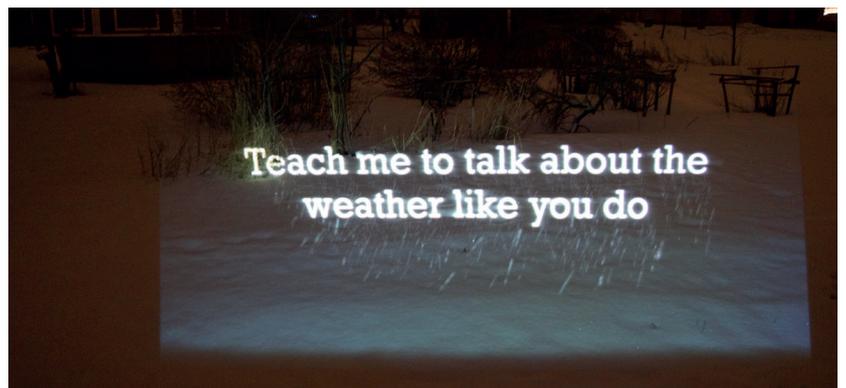
A resident at Pervasive Media Studio, Watershed, Bristol he

increasingly makes large scale, tourable works. This includes *Sagacity: The Periodic Table of Emotions*, an interactive digital installation and *Between Stillness and Storm*, an off-grid weather responsive installation which premiered at Bluedot Festival in 2017.

His latest work, *I was Naked, Smelling of Rain* is a performative lecture exploring absence, presence, loneliness and dis/connectedness through the lens of weather, climate change and wellbeing.

He has worked, exhibited and curated nationally and internationally working with partners such as Dundee Contemporary Arts, Newcastle University, NSUN, WIP:Stockholm, The Tetley, DASH, New Media Scotland, ANAT (AUS), Watershed, Pikene på Broen (NO), Jdraas Art(SE:SU) Arc Stockton and The Sick of the Fringe.

For more information on Aidan and his current portfolio please visit aidanmoesby.co.uk



About I was Naked, Smelling of Rain

A new storytelling piece for the stage and beyond....

I was Naked, Smelling of Rain is a new performance piece written and performed by Aidan Moesby for theatre and non-theatre spaces. Following R&D funded by Unlimited and further support from ACE, ARC Stockton, DAO and Pervasive Media Studio in collaboration with Daniel Bye, *I was Naked, Smelling of Rain* is on a journey of development into its life as a small-scale touring work for theatre and non-theatre spaces. It will be available from 2021.

This intimate, moving and connecting experience explores wellbeing through an artistic response to the physicality of weather, dis/connectedness and being 'alone' or 'lonely'. Rooted in auto-biography but manoeuvring elegantly beyond introspection- this is a heartfelt, life affirming storytelling experience that connects its narrator with its audience simply, truthfully, with great care, imagination and humour.

I was naked, smelling of rain explores the impact of the external physical and social weather on our internal psycho-emotional weather. We are at a critical point of the climate change and mental health crises. We are the most connected 'on demand' generation yet seem to have lost touch with who we are and where we fit in the world. We mediate our life through technology and screens. Are we ever truly where we are and present?

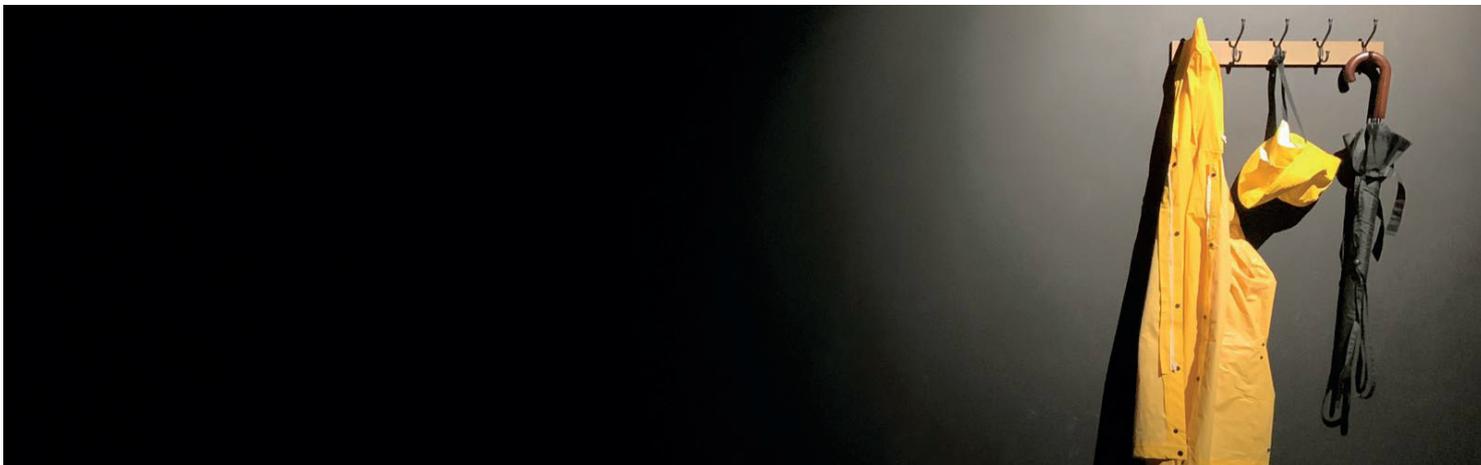
"I was expecting the performance might make me cry. And it did – Aidan's honesty and vulnerability is deeply moving. I didn't expect to laugh – but his dry, observational humour made me really crack up. I didn't expect such a simple stage setting and performance to be so cinematic, so transporting, so rich. I could listen to Aidan – and the rich score that wraps around him – again and again – and find new things to dive into and learn and dream about."

Clare Reddington CEO Watershed, Bristol.

"With this latest work, Aidan Moesby has proven himself to be a true multi-disciplinary artist, at home on stage as much as he is in the gallery. 'I was Naked, Smelling of Rain' has intriguing observations, sensitivity, humour, poignancy and at its heart, a raw honesty about the loneliness and complexities of modern life."

Trish Wheatley DAO

"This revelatory performance was both poignant and humorous - linking external and internal events, using the weather as a metaphor. It was thought provoking and I found myself returning to the themes it raised for several days. Aidan held the stage and audience - you could have heard a pin drop and then he would shift a gear and have everyone laughing.... Aidan is a gentle and comforting performer, but don't be fooled. He uses this warmth to share shatteringly cold stories, to talk about mental health, climate change and what it really means to be lonely. This is a show in which you will find your own moments of loneliness, as well as connecting with other people's loneliness – and be all the richer for it." **Annabel Turpin, Arc Theatre Stockton.**



Touring Info

I was Naked, Smelling of Rain is designed for small – mid-scale studio theatres (100-400 seats) and is performed in an end-on configuration. Detailed technical information is available on request and although the piece is flexible it is essential to have a well-focused space with a raked auditorium where we can.

Suggested minimum playing area is 5 x 5 metres. The 'set' is made up of an armchair, small table, plant etc. It's a modest domestic 'scene'.

Upstage left is a tethered weather balloon which is the canvas for some projection throughout the piece. There is a recorded sound score.

The company will tour with a technician who will operate the show & a full LX plan will be available in advance.

Get in: we require a minimum full day get in.

Get out: approx 1 ½ hours.

The above information can be read as a 'starter for ten'. We are looking to work in collaboration with a variety of different contexts to bring this work to a diverse audience across the country and beyond. It's important that this work connects beyond a niche 'art' audience and we are excited by the prospect of performing it in a variety of contexts. We say 'studio theatre' here to give a sense of the style of space as it needs to feel like an intimate and focused gathering, but this could be at home in a variety of non-traditional and civic spaces.

Access is integral to the work and we will also be looking to partner with presenting organisations to design and curate bespoke 'wrap around offers that are informal, responsive and that reflect and amplify the themes of the piece and the needs of its audience in any given place.

Credits

Written and performed by
Aidan Moesby
Original Direction and lighting design
by Daniel Bye
Set design by Daniel Bye and
Aidan Moesby
Music composed by Duncan Speakman
Development supported by Annabel
Turpin at Arc Theatre & Vic Tillotson at
Pervasive Media Studio
Funded and commissioned by ARC,
Unlimited and ACE

About MAYK (touring partner)

MAYK is one of the country's leading live performance producing organisations. Based in Bristol but working internationally, our mission is to make important, unexpected, revelatory work with rare and special artists that move audiences wherever they are. We create dynamic meeting points for participation in world-class live performance both in and out of traditional art spaces. Led by Kate Yedigaroff and Matthew Austin, MAYK was established in 2011 and continues to make a space for a holistic, long term approach to creating memorable experiences that are accessible to lots of people.

Recent projects include Still House's SESSION, co-produced with LIFT, Caroline Williams and Reem Karssli's Now Is The Time To Say Nothing and Verity Standen's Undersong –MAYK is an Arts Council England National Portfolio Organisation and a Bristol City Council Cultural Investment Partner.