

# Dublin Dance Festival

2023  
Edition  
16–28 May



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# Pan Pan The Sudden

World Premiere

Project Arts Centre, Space Upstairs  
Wed 24 & Thurs 25 May, 7:30pm



## 36 WAYS OF LOOKING AT THE SUDDEN

**sudden movement** / hanging hands, intrigue, trousers, point, painter, looking behind, Princess Leia, motion, Renaissance, triangle, pointed fingers, hide, crane, ear muffs, pulling, no legs, claw, wrapped fist, golf, pour the honey, elbow to wrist, please, oh my ankle, spider people, moose, which is which, ears, crying, coat hanger, what?, I surrender, T-bone, Arabic frog, inverted chair, jazz ass, ice cream.

**sudden realisation** / It occurs to us that we have spent enough time in studios that we now believe in telepathy. Once we start to break down the invisible lines between creative roles, new lines of connection open between creatives: tiny gestures are picked up between dancers and directors, designers and dramaturgs, stage managers and everyone else. As the dancer dances and looks directly into our eyes, we wonder: are they seeing into us, and is this what we want them to do, what we want to see them do? Or are they doing what we want to be able to do? We seem to feel them moving inside our minds, morphing the words. The sharpness of a living body against a field of colour: somehow it never gets old.

**sudden change** / Dramaturgy for dance is a different animal, it turns out. The conventions for text and theatre don't quite apply, but nor do they completely disappear: we still have lists, labels, phrases, ideas: the 'material.' We prefer 'scenario' over 'script' and 'sequence' over 'structure.' The apps don't change — group chat and group drives overflow as usual — but what is on them relates mainly to expressive gestures, experiments to be conducted live. The drive seems more a shadow of the thing, more of an echo than usual.

**oh long after ... sudden flash** / Patterns and codes must be established before they can be interrupted. Choreography seems to involve both literal and abstract parameters, and words can only help so much. Movement can only erupt properly after prior stillness, but then stillness is the move that comes after — even though we know this is the only possible logic, it keeps surprising us when it happens.

**sudden impact** / We get interested in the background state, the thing we think of as non-dance, and start to see it as dance. We read up on the amygdala, adrenaline, anxiety, and the autonomic nervous system. Our breathing and heart rate accelerate as the dancers sweat. We watch the audience and think about empathy and emotion regulation. Will champagne and sushi help them play their part?

**sudden insight** / Sometimes we come into a room where something is happening that we don't fully understand, but we make a snap decision to enjoy it.

**sudden death** / In certain athletic competitions, there is a form of victory where the first person to 'score' counts as having won the entire contest, no matter how hard each side played, regardless of what virtuosity was on display by the individual players. What makes this a bit like death is that whatever time we thought we had merely stops. It reframes everything around that one moment of achievement – the goal, the touch, the touchdown – but it poses an ethical challenge in which the end suddenly seems to justify the means.

Meditating on sudden death, we have some questions. When dancers dance, who is competing against whom? Are the dancers hoping to win against the audience, or is the audience trying to score a point against the dancers? Are critics sometimes trying to beat artists, while the artists are trying to defeat irrelevance? Are all artists just competing against themselves? Or are all the humans just trying to run up the score against machines and devices, all together in the one room?

**all of a sudden** / We realise that we have lost count. Or lost 'the count.' Or that we can let go of counting altogether.

**sudden pang of recognition** / That person walks into the room.

## ABOUT THE CREATOR

**Pan Pan** was founded in 1993 by Co-Artistic Directors Aedín Cosgrove and Gavin Quinn. The company has created 50 new theatre and performance pieces, touring its work to the most prestigious festivals and venues worldwide, including BAM, the Lincoln Centre, the Kennedy Center, the Barbican, Hau Berlin, NCPA Beijing, Sydney and Melbourne Festivals, and received multiple national and international awards, including the Herald Angel Award at the Edinburgh International Festival.

Since its inception, Pan Pan has consistently examined and challenged the nature of its work and has resisted settling into well-tried formulas. Developing new performance ideas is at the centre of the company's mission, which is born from a desire to be individual and provide innovation in the development of theatre art. All the works created are original, either through the writing (original plays) or through an idiosyncratic response to established writings. Pan Pan tries to approach theatre as an open form of expression and has developed an individual aesthetic that has grown from making performances in a host of different situations and conditions. The theatre that Pan Pan creates is of a contemporary attitude.

Pan Pan creates original performances that are accessible and engaging for diverse audiences. Using various artistic disciplines in unique combinations, we challenge the conventions of theatre. From initial concept to full production, we encourage collaboration, experimentation and originality in creative artists by providing the tools and opportunities to realise collaborators' artistic goals.

## CREDITS

<b>Created by</b>	Salma Ataya, Vitor Bassi, Aedín Cosgrove, Jimmy Eadie, Mollyanna Ennis, Grace Morgan, Katherine O'Malley, Gavin Quinn
<b>Dramaturg</b>	Nicholas Johnson
<b>Production Manager</b>	Grace Halton
<b>Stage Manager</b>	Clare Howe
<b>Assistant Stage Manager</b>	Sibéal Ní Mhaoileoin
<b>Sound Engineer</b>	Rachel Conlon
<b>Chief LX</b>	Pedro Pacheco
<b>LX Programmer</b>	Eoin McNinch
<b>Pan Pan Intern (UCG Placement)</b>	Shannon Ayako Martin

<b>Pan Pan</b>	
<b>Co-Artistic Directors</b>	Aedín Cosgrove & Gavin Quinn
<b>Executive Producer</b>	Tríona Ní Dhuibhir
<b>Producer</b>	Emma Coen
<b>Associate Artistic Director</b>	Grace Morgan
<b>Digital &amp; Social Media Manager</b>	Allie Whelan
<b>Bookkeeper</b>	Áine Sheehan

Pan Pan are supported by The Arts Council of Ireland & Dublin City Council

Total running time is 60 minutes (no interval).

## ABOUT THE PERFORMERS

**Salma Ataya** (dancer) is a performer and choreographer. Growing up in Ramallah, she was first introduced to dance through Dabkeh (Palestinian traditional dance) and afterwards discovered contemporary dance through workshops delivered by international guest artists organized by Saryyet Ramallah Ramallah and the Ramallah Contemporary Dance Festival. Salma took part in local and international performances from 2012 to 2016. She has worked with Les ballets C de la B, KVS, A.M. Qattan Foundation, performing and touring in Belgium. Soon after that she came to Ireland to study at the University of Limerick and in 2017 graduated with a MA in Contemporary Dance Performance. After that Salma worked with John Scott's Irish Modern Dance Theatre, Catherine Young Dance, Séverine Chavier, Théâtre Orléans, Paris, Justine Doswell, Mary Nunan, CoisCéim dance theatre, Rob Heaslip, Laura Murphy, Junk Ensemble and Pan Pan Theatre.

**Vitor Bassi** is a passionate multidisciplinary artist from Brazil with 23 years of experience in the arts, creating and performing in the disciplines of dance, theatre, musical theatre, film and television. In Brazil, he was based in the greatest metropolis São Paulo, the place where he had worked with important companies in the artistic scene. In Ireland, he has been strengthening his artistic roots by working with great names such as John Scott (Irish Modern Dance Theatre), Femme Bizarre with Jade O'Connor and Kate Finnegan, Spraoi Studios with Nicholas Kavanagh, Eric Fraad, Smashing Times, Jazmin Chiodi, CoisCéim with David Bolger and Fidget Feet with Chantal McCormick.

**Mollyanna Ennis** is an Irish-born versatile and passionate performer. A keen storyteller from a young age, she has trained across multiple mediums to build her artistry and skill. Molly grew up with a technical dancing background but in more recent years has introduced herself to many other styles, which has helped shape her into the dancer she is today. She has spent a year in full-time training in both Canadian Dance Company (Toronto, Canada, 2018/19) and Copenhagen Dance Space (Copenhagen, Denmark, 2021/22) where she has had the opportunity to train under world-known mentors and choreographers. Molly's credits include a number of Bjerkensjoe Breinholt & From stage and film productions, The Dance Awards Las Vegas, The Becoming Dancers From the Dance Festival and MESPIL IN THE DARK LIVE by Pan Pan.

**Katherine O'Malley** is currently dance artist in residence at VISUAL Carlow, supported by Arts Council of Ireland, VISUAL Carlow and Carlow County Council, and mentored by Finola Cronin and neuroscientist Dr. John Kealy. She has worked in dance, theatre and opera in Ireland since 1999. With Pan Pan, she performed in Mac-Beth 7 and was the movement director for ELIZA's Adventures in the Uncanny Valley and The First Bad Man.

## THANKS & ACKNOWLEDGEMENTS

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**DDF** would like to thank our funders, sponsors, partners, DDF Friends and Volunteers who are listed on our [website](#).

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