



iiris puustinen choreographer

I create unique and multi-dimensional performances that are tied on time. As a choreographer I work with questions and interests that occupy my mind and feed my imagination. Through movement I research social phenomena and norms, identity, inner and outer gaze, popular culture and alternative embodiments.

My choreographies tie together complex choreographed movement material and improvisation, intense soundscapes and stillness, sensitivity and somatic work using tools of contemporary dance and performance making. I have an extensive movement language which makes my choreographies recognizable. Drawing on contemporary dance techniques it also reveals the influences of passionately practising various dance styles, such as western commercial dance and jazz dance, over the years.





Still we play it

solo
2025
premiered at Césure, Paris (FR)

Still we play it 2025 solo performance

Still we play it portrays a person in the process of emotional repair after the loss of a significant relationship, revealing a moment of vulnerability and disorder.

The performer finds solace in everyday objects, the surrounding sound and repetition. In this performance inner and outer instability, sculpture like compositions, urge to move, desire to turn inwards, urge to disappear and desire to be seen walks hand in hand.

The performance is created using elements and tools of contemporary dance and performance art.

Choreography, concept, performance

Iiris Puustinen

Sound design Eliel Tammiharju

Songs Naomi Sharon

Residency Cultural Center Sähinä

Duration 25 minutes

Premiered as part of Avis de Tempête Raccords festival performing arts programme at Césure in Paris, France, in April 2025



"This is a performance created from my personal experiences buried beneath inner fragility, instability & fear. In front of the audience Still we play it shares the artistic practise connected to my personal emotional repair, adjusted into a performative format. I wanted to portray vulnerability that society in general does not want to recognise & explore the experience of shame related to it. I was curious to research both inner & outer gaze in relation to these topics."



"This performances thematic playground is rather heavy. In contrast I wanted to bring in references to popular culture and heartbreak clichés, like using Naomi Sharon's songs as part of the soundscape and cutting my hair on stage using Fiskars tailor's scissors, that belongs to my mother."







3,2,1 (The Walk)

group performance
2023
premiered at Amos Rex museum (FI)

3,2,1 (The Walk) 2023 group performance

The performance was born out of an interest in exploring the mutual possibilities of dance, fashion and clothing design.

The work is influenced by characteristics of fashion shows, bringing them into the museum environment. The costumes designed by Angel Emmanuel for the piece are made from recycled materials. Their textiles, weight, thickness and size add their own dimension to the dancers' movement and inspired the process of creating the choreography. A new kind of rhythm is created in the space when the restrained atmosphere of the museum meets accelerating energy that draws from fashion shows.

Choreography & concept Iiris Puustinen

Performance Alen Nsambu, Elli Virtanen,
Iiris Puustinen

Sound design Eliel Tammiharju

Costume design Angel Emmanuel

Song Kasper G & Funnland

Duration 25 minutes

Residencies Tero Saarinen Company, Villa Arttu,
Cultural Center Sähinä (Nuori Taide)

Mentoring Tero Saarinen & David Scarantino

Funded by Föreningen Konstsamfundet & Amos Rex



Premiered as part of Generation 2023 exhibition at Amos Rex art museum in Helsinki, Finland in May 2023



iria Puustinen



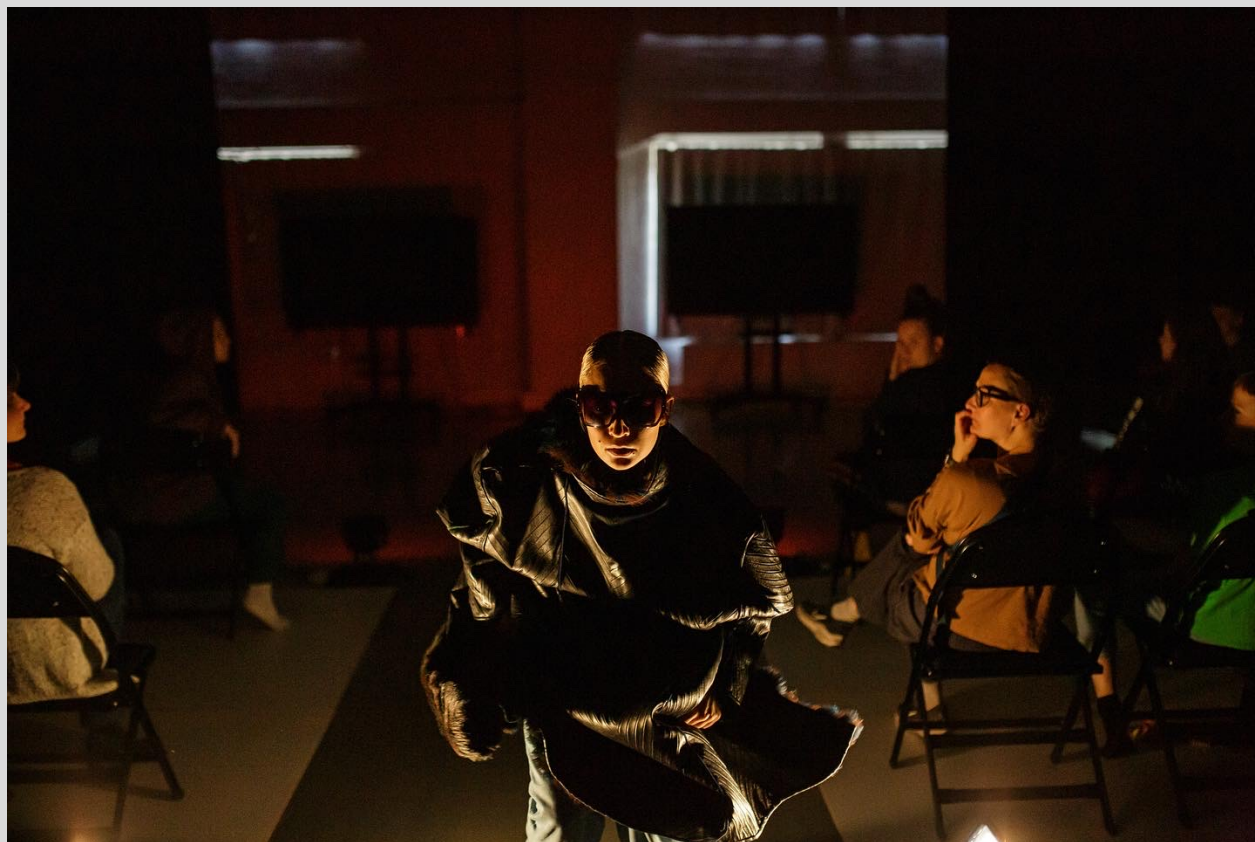


ILONA

solo performance
2023
premiered at Theatre Academy (FI)

ILONA 2023 solo performance

ILONA is a character exploring its identity through internet-realities. Starting its life from Instagram, the performance expands to real-life & explores the differences between internet and live performance. The solo work is divided into two. First part, a visual diary following the character development & movement research can be found on Instagram @ilonawho. It contains 14 Instagram length videos that were created using the dance-a-day method. In the second part audience is witnessing the character outside internet, live on stage. The live performances choreography is crafted using movement material of the Instagram videos. The audience is invited to explore the differences between witnessing dance in a social media platform and in present moment.



Choreography, concept, performance Iiris
Puustinen

Artistic supervising Tiia Kasurinen &
Sanna Myllylahti

Production Theatre Academy

Duration 25 minutes

ILONA was part of Iiris' artistic thesis from the
University of The Arts Helsinki





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Copenhagen & Helsinki

