

PERFORMANCE WORK
PORTFOLIO
CORINNE MUSTONEN

dance artist & performer

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Upper picture by August Joensalo from the performance *Rakkaus ja Järjestys* by Pipsa Enqvist (2023).

Lower picture by Jussi Ulkuniemi from the performance *From a Great Height* by Suvi Kemppainen & working group (2025)

Selected performances

- 2025 From a Great Height – Suvi Kemppainen, working group (performer)
- 2025 Veni – Corinne Mustonen & Vili Aarre (choreographer, producer, performer)
- 2025 Grande Finale – Viljami Nissi (performer)
- 2025 Sky today, Beethoven in my bed - Corinne Mustonen (writer, performer)
- 2024 Puija – Suvi Kemppainen (performer, inside eye)
- 2024 Flora Fauna Bingo – Jantunen, Mustonen, Murrettumeri (performer, choreographer)
- 2023 Copy Pasta Cut - Kujansuu, Mustonen, Suonperä, Pääkkö, Raudas (performer, producer)
- 2023 Das Musikalische Opfer – Liisa Pentti + CO (performer)
- 2023 Ex Machina – Eetu Vekki & Co. (performer)
- 2022 Fraudulent Light – Liisa Pentti+Co & Sirius Teatern (performer)
- 2022 Rakkaus ja Järjestys – Pipsa Enqvist (performer)
- 2022 ISH – Mustonen, Pääkkö, Herelius (performer, producer, choreographer)
- 2022 Between Two, Between All of Us – Judith Sanchez Ruiz (performer)
- 2021 Look What you made me do – Greta Kristin Omarsdottir (performer)
- 2019 Figure a Sea – Deborah Hay (performer)
- 2019 On the Cusp – Ian Kaler, Imogen Heath and Planningtorock (performer)

FROM A GREAT HEIGHT SUVI KEMPPAINEN, WORKING GROUP



From a Great Height invites you into an eerie, submerged world of hidden depths and psychopoetic corporealities. *From a Great Height* by Suvi Kemppainen and their working group is a performance about the poetics of subsidence and the materialization of disappearance. Through eternal orbiting¹, hollow and full bone drop, spiraling melodies, and fragments of language the piece opens an otherworldly horizon just before a page is turned. In the piece a post-apocalyptic community attempts to materialize to a world both lost and imagined. The choreographic sonic ceremony for five dancers and a multichannel speaker system draws its audience into a submerged world of hidden depths and compelling forces. Anchored in psychopoetic corporeality and combining multidisciplinary crafts, *From a Great Height* invites the audience to descend into the subconscious.

The choreographic language of the piece moves along the thresholds of inner experience, the sociability of dance, and the affective registers of unison. In a time shaped by militarization, it feels urgent to ask militarized thinking weaves itself into the collective subconscious—and how it is embodied in the material reality of art. Shared rhythm and synchronized movement carry affective power—a power also harnessed by militarism: order, repetition, form. Unison resonates with familiarity and longing, but also with control and discipline. Choreography is not merely the organization of movement; it is a way of asking: What does community mean today—and to whom? *From a Great Height* is a profound reflection on our current moment, embracing the edge of the unknown. How do we descend together from a great height, in the midst of a fall that continues to accelerate? ¹Revolving motion, walking in a circle. Both cosmic and earthly.

Choreography, director, dramaturgy: Suvi Kemppainen

Performers: Vilma Mankonen, Marlon Moilanen, Corinne Mustonen, Kauri Sorvari, Eevi Tolvanen

Composer, sound designer: Walter Sallinen

Light and spatial designer: Mikko Kaukonen

Costume designer: Hanne Jurmu

Corporeal dialogue: Roosa Törmä

Concept: Suvi Kemppainen, Klaus Maunuksela, Walter Sallinen

Concept development: Suvi Kemppainen

Production: Zodiak - Center for New Dance, Ehkä Production; Suvi Kemppainen, Klaus Maunuksela, Walter Sallinen

Residencies: Tero Saarinen Company Sound Residency (Helsinki), Old Mine Residency (Outokumpu), Tanzfabrik (Berlin)

Supported by: Kone Foundation, Jenny and Antti Wihuri Foundation, Arts Promotion Center Finland, Svenska Kulturfonden, Finnish Cultural Foundation

PR Photos: Adele Hyry

Video teaser: Venla Helenius

VENI
CORINNE MUSTONEN & VILI AARRE



*It is the moment before the moment they always talk about
You drew the sun and the moon again, again and then*

*Here, every day
at the oddness of encounter*

*A gorge between worldly and otherworldly events.
It requires slowing down, obviously it does. Speed is not an issue.
In the midst of execution it's almost impossible to notice a divine intervention.*

Surely, nature is present.

The space is a gallery of 23m2. The floor is covered by a lawn. As scenography we have 11 lavender soaps. A sun and a moon lights up the room. As speakers we have eight pieces of wood – a Himmeli.. The performance is a monomaniac tribute to a grandmother who did not leave her home for four years, and then went to Lidl to buy lavender soap.

Corinne Mustonen and Vili Pääkkö have been working together since 2020. They collaborate with immense trust as default: trust in each other, trust in their audience, trust in the eternal mediums of dance and sound. They consider contemporary art fragile and urgent - something that must be nurtured with endless hope, dedication and resources.

Veni premiered at Galleria Loisti in May 2025.
Corporeal dramaturgy and composition, text, production, performance: Corinne Mustonen
Aural dramaturgy and composition, Himmeli, production, sound & music: Vili Pääkkö
Outside eye: Atte Kantonen, Karolina Ginman

Documentation by Mika Mattson: <https://www.youtube.com/watch?v=-NB8zzEYM1g>
Review: <https://arbetarbladet.fi/recension-veni-beror-djupt>

GRAN DE FINALE VILJAMI NISSI



Gran De Finale is a three-part performance series first performed as a part of Viljami Nissi's exhibition *Grande Finale* at Lou Galleria in March 2025.

It was created by Viljami Nissi in collaboration with performer Corinne Mustonen. They performed the series together.

Viljami Nissi's artistic practice and the worldview of this exhibition are driven by the concept of homosion. The term, combining homosexuality and erosion, was coined by Nissi himself. Where erosion wears down the Earth's crust, homosion infiltrates spaces, the body, and the mind.

Until 1981, homosexuality was still classified as a disorder in Finland. In ecological terms, homosexuality can still be seen as a kind of disturbance—a phenomenon that forces the environment to adapt to something new. In homophobic rhetoric, queerness is still presented as a contagious force that threatens normative society.

A niche—*nissi* in Finnish—denotes a hollowed-out space, a recess in the wall traditionally meant to hold something of value, such as statues or memorabilia. Nissi, the artist, carves out a space both physical and conceptual where meanings erode and reform. Here, sanctity is found in the everyday, in worn-down objects—used rather than untouched. The surfaces are porous, ready to absorb more. *Gran de Finale* could mark a climax—an ending or a final act. But of what? And when does it truly end?

SKY TODAY, BEETHOVEN IN MY BED CORINNE MUSTONEN

Sky today, Beethoven in my bed – is a text-based performance written and performed by Corinne Mustonen. It premiered at the Text Festival in House of Text in Helsinki in January 2025. It has also been performed at Galleria Longa and Katve Galleria.

6. The intervention

I need to talk about something. The time has arrived to talk about something very important, something that has been bothering me, for some time now. It has bothered me for eight years, to be exact. I haven't spoken about it, but since I'm asked to speak freely about my desires and fears; I think it's time to talk about this too. It has to do with a mysterious period of time, spring 2016. It has to do with the city of Helsinki. It has to do with domestication and with wildlife. It is indeed a wild story, about many lost lives. It started in March. I was walking in a parc, I had recently moved back to Helsinki, I had moved in with my mother because I was incapable to take care of myself. I mainly watched ice hockey on her flat tv. But this is not about me, it is about what happened around me, in the darkness, in the shadows of a welfare society. It happened out

7. Sorry. Could you just,

*If you could; just, send this message to my grandmother,
Hola Stina,
Estoy en la riviéra.*

*I repeat
Hola Stina,
Estoy en la riviéra.*

*That is, I am at the
riviéra,
in Spanish.*

Thank you.



PUIJA
SUVI KEMPPAINEN



Puija is the third part of **Suvi Kemppainen's** performance trilogy (*teething* 2021 and *no, but very close to the bone* 2022) on immaterial ownership and the value of embodied knowledge. These themes have affected Kemppainen towards a movement practice informed by the ownership of the body and its bones – and also the letting go of this ownership. In the performance psychopoetic corporeality is reframing normative ideas of a spectacle: from outside to inside, from an image to a corporeal experience – spectacle of the soul, spectacle of the inner experience.

Kemppainen's artistic practice, psychopoetic dance, refers to a precisely choreographed, associative travel in the sphere of performance, delving deep into the psyche. Kemppainen finds political value in the ephemeral nature of dance and wonders how to work with immaterial media, such as dance or performance, in the context of constant commodification. In *Puija* performance the working group is in touch with three immaterial others: imaginary friend, sickness, and choreographic rooms of the body.

Choreographer, director, and performer: Suvi Kemppainen

Dramaturg: Silja Tuovinen

Sound designer: Reetta Nummi

Lighting designer: Mateus Manninen

Space: Mateus Manninen, Reetta Nummi, Suvi Kemppainen

Costumes: Reetta Nummi, Suvi Kemppainen

Inside eye, and guest performer: Corinne Mustonen

Artistic dialogue: Kiana Rezvani

Ehkä-production's house dramaturg: Even Minn

Production: Ehkä-production and Suvi Kemppainen

Residencies: Ehkä-production/Contemporary Art Space Kutomo (Turku), Raahe Theatre (Raahe), and Tanzfabrik (Berlin)

Supporters: Finnish Cultural Foundation and Kone Foundation

Premiere: 5.10.2024 Contemporary Art Space Kutomo, Turku

Duration: approx. 60 min

Photos: Venla Helenius, Satu Kemppainen

FLORA & FAUNA BINGO

JANTUNEN, MUSTONEN, MURRETTUMERI



This performance is called Flora & Fauna Bingo. At a bingo the mood is great, and you might even win something if you stay curious. Flora follows fauna. Fauna follows Flora. Everything is possible. Welcome, to experience concrete new sincere dance and to play surrealist bingo. Expect at least one stone.

Performed at Lou Galleria in Helsinki in June 2024, and at SLURPS Joutsa in July 2024.

Working group

Dance and choreography: Corinne Mustonen and Laura Jantunen

Bingo cards are drawn by the working group.

Poster: Mikko Maijala

Sound: Murrettumeri (Henia Nikkilä)

Choreographic support: Sara Grotenfelt

Video documentation: Jacob Nordgren

<https://www.youtube.com/watch?v=xjvDcwL8lGY>

Flora & Fauna Bingo is supported by the city of Helsinki and The Finnish Cultural Foundation.

COPY PASTA CUT
KUJANSUU, MUSTONEN, SUONPERÄ, PÄÄKKÖ, RAUDAS



Copy Pasta Cut is a performance that draws its material from existing, stolen and imitated material. The performance attempts to understand the other by copying, cutting and pasting. The performance is a theatrical spamming channel, urgently and deceptively structuring the flood of an overwhelming chat. It dwells on what spam and spam messages have to say.

Working group

Performers: Corinne Mustonen & Miika Suonperä (artistic thesis)

Stage and costume design: Raisa Raudas

Sound design: Vili Pääkkö

Lighting design: Elli Kujansuu

Premiere: 27/10/2023

Näty Tampere & Vapaan Taiteen Tila

Trailer: <https://vimeo.com/877048525>

Photos: Karoliina Korvuo



DAS MUSIKALISCHE OPFER LIISA PENTTI +CO.



How do Bach and dance art meet in 2023? Together with dancers and an orchestra gathered by Markku Luolajan-Mikkola, choreographer Liisa Pentti seeks an answer to this question. Combining live music and dance, *Das Musikalische Opfer – A Choreography for Seven Dancers and Musicians* is an inverse continuation of Pentti's work with the music of minimalist masters, a reach into the musical past beyond the present.

Working group:

Concept and choreography: Liisa Pentti

Dancers: Meeri Lempiäinen, Ryan Mason, Corinne Mustonen, Pinja Poropudas, Satu Rekola, Kardo Shiwan, Katri Soini

Choreographic interlocutor: Pia Lindy

Choreographer's assistant: Pinja Poropudas

Music: Johann Sebastian Bach

BRQ Vantaa Ensemble: Sirkka-Liisa Kaakinen-Pilch, barock violin; Marten Root, traverso; Ilpo Laspas, harpsichord; Markku Luolajan-Mikkola, barock cello, viola da gamba

Light design: Heikki Paasonen

Costume design: Tua Helve

Communications: Essi Brunberg, Ellen Karlsson

Producer: Hanna Nyman

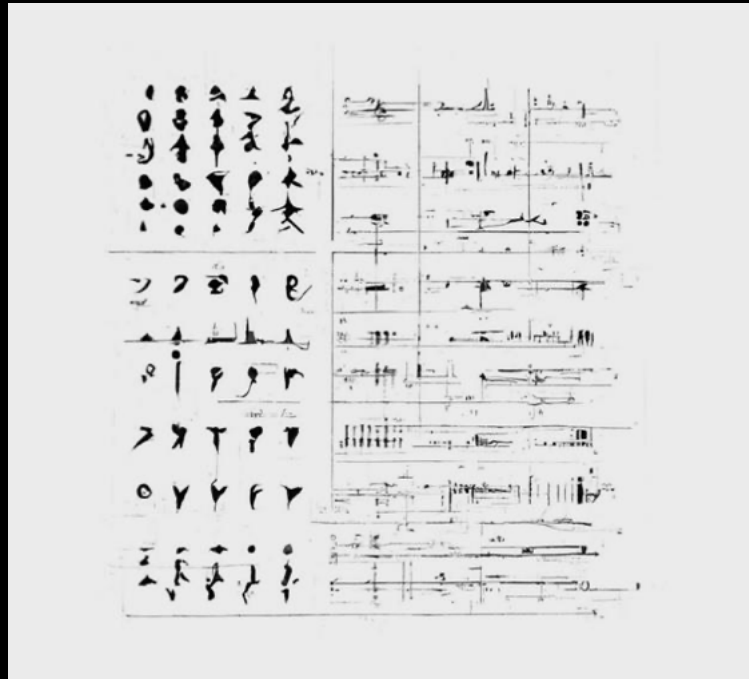
Production: Liisa Pentti +Co

Supported by: City of Helsinki, Arts Promotion Centre Finland, Kone Foundation, Svenska kulturfonden, Niilo Helanderin säätiö

Premiere: 21/09/2023 Dance House Helsinki, Finland

Photos: Uupi Tirronen

EX MACHINA EETU VEKKI & CO.



Ex Machina is a dialogue between human and algorithmic authorship and interpretation. The work presents the interpretative possibilities of speculative notations through movement and sound. In the work created for the Kuva/Tila exhibition space, the speculative notations created by artificial intelligence are shaped into an installation and performance through research, translation and imagination. The nature of synthetic and organic, mechanical and human is sought to be understood and structured in new ways.

Working group:

Concept, Choreography & Composition:

Eetu Vekki

Performer: Corinne Mustonen

Sound design: Murrettumeri

Costume Design: Raisa Raudas

Violin: Meriheini Luoto

Premiere: 10/02/2023 kuva/tila/tila



REF. 2020 & 2022
LIISA PENTTI + CO & NYKY ENSEMBLE



Ref2022, a live adaptation of Brian Eno's music comes to life as a coproduction of the Sibelius Academy's NYKY Ensemble and Liisa Pentti +Co.

The work, created together with six dancers, suggests a new kind of connection between contemporary dance and Eno's music where the meditative music creates singing and historicity of movement.

In every moment the dancers continually modify their movement paths with microscopic precision by observing the dialogue between movement and mind and constantly making choices about space and timing. The rich and unpredictable movement language acts at times as a counterpoint to the soundscape and sometimes independently, without a primary relationship to the music.

Performance concept: Liisa Pentti and Libero Mureddu

NYKY Ensemble: : Libero Mureddu, Esther Calderón Morales, Jaakko Kilpeläinen, Juhani Nuorvala, Alejandro Olarte, Josué Moreno, Marko Myöhänen, Clíodhna Scott, Ita Nagode, Ilta Attila, Tiia Toivanen, Sesili Saneblidze, Tamar Gvazava, Tomass Ančs, Anders Hellesund, Mariia Maselska, Iivari Aalto, Troels Lorenz, Esther Calderón Morales,
Choreography and dance direction: Liisa Pentti

Liisa Pentti + CO Dance: Meeri Lempiäinen, Ronja Syvälahti, Corinne Mustonen, Pinja Poropudas, Satu Rekola, Kardo Shiwan, Katri Soini.

Lighting design: Ina Niemel, Costume design: Tua Helve

Photos: Uupi Tirronen

Premiere: October 2020 at Liisa Pentti + CO studio. Re-premiere together with Nyky Ensemble in 17/11/2022 Musiikkitalo Helsinki, also performed at Flow Festival 2023

FRAUDULENT LIGHT AND THE EPIDEMY OF OBLIVION
LIISA PENTTI + CO. & SIRIUS TEATERN



The artistic starting points of the piece are Pina Bausch's classic choreographies *1980 - ein Stück von Pina Bausch* (1980) and *Walzer* (1982). From these foundations, *Fraudulent Light* emerges as a 'ghost theatre': it is loosely based on already existing forms and ideas of performing arts, on what has existed for a long time. Nine performers surrender to the fraudulent light and oblivion in a work that focuses on the ambiguity, ecstasy and love of being human.

Choreographer & Director: Liisa Pentti

Performers: Wilhelm Grotenfelt, Paul Holländer, Suvi Kemppainen, Meeri Lempiäinen, Marlon Moilanen, Corinne Mustonen, Paul Olin, Pinja Poropudas, Kardo Shiwan

Sound design: Jouni Tauriainen

Lighting design: Ina Niemelä

Spatial design: Fabian Nyberg

Costume design Siru Kosonen

Dramaturg Titta Halinen

Production: Liisa Pentti +Co, Sirius Teatern, Universum

Video excerpt: <https://vimeo.com/831165776>

Photos: Uupi Tirronen

Premiere: 04/11/2022 Universum, Helsinki

RAKKAUS JA JÄRJESTYS PIPSA ENQVIST



19 hours and 34 minutes. That is how long it takes to fall in love. 6792 minutes and 157 listening sessions of Fred Again's song Julia (Deep Diving). That is how long it takes before the memory of falling in love threatens to transform into a simple story. **Pipsa Enqvist's** 2022 play *Love and Order* (unofficial translation, orig. *Rakkaus ja järjestys*) is a playful and philosophical look into how memories are formed; how love is archived. It would be so lovely if we could store our most precious memories in floating castles, but sadly this is a wish rarely granted to us.

In the play, an unnamed character has fallen in love. In a memory archive, four archivists are tirelessly working on archiving this most cherished memory. Even though they share methods, they still disagree constantly on what is relevant to the process and how best to approach it. However, they agree that there are six categories which they should use when categorising memories: objects, time, sounds, space, speech and... the sixth is never revealed but for them it is clear. The four archivists are not completely alone in their preservation process as they are visited occasionally by the Messenger, who brings them assignments, notes and questions from the outside world and from the person whose memories they are storing.

Direction and screenplay: Pipsa Enqvist

Dramaturgy: Eeva-Maria Halonen

Scenography and costumes: Helka Saariniemi

Light design: Elli Kujansuu

Sound design: Riku Vuorensola, Vertti Korkki

Performers: Tuulia Eloranta, Corinne Mustonen, Sara-Maria Pirhonen, Denisa Snyder, Helka Saariniemi, Eeva-Maria Halonen

Outside-eye: Minna Lund, Jaakko Pallasvuo Consultation: Maija Linturi, Juho Kuusi

Photos: August Joensalo

Premiere: 14/09/2022 Teak, Helsinki

ISH
MUSTONEN, PÄÄKKÖ, HERELIUS



ISH is a dance performance, an installation, and a concert. a gathering of anthems and curious constallations. a hush and a puff and some pretty ballads. surely an attempt for the better but also not so pedagogic. it's a magnitude of thruths and heroes but honestly we're not so interested in neither of them. it all started from an ancient poetry collection, it ended up in sadboi tunes. and somewhere in between the exfoliated layers of skin and latex can be found a sensation of greatness and great defeat, a sim that can not pass the door and a swenglish sss that sizzles too deep. Come come come all. We'll sing and play and dance through fears, joyful tears and a few complicated years. for all of you you, from all of us.

Performance: Corinne Mustonen
Sculptures and scenography: Sofia Herelius
Sound: Vili Pääkkö
Concept & choreography: Mustonen, Herelius, Pääkkö
Photos: Sofia Herelius
Trailer: <https://vimeo.com/757570791>
Premiere: 08/06/2022 Culture center Luckan, Helsinki

The performance is inspired by the collection of poems Tillkortakommanden by Claes Andersson (Söderström 1981). The performance is supported by The Arts Promotion Centre Finland, Konstsamfundet and Helsingin Kaupunki. Thank you to Jouni Järvenpää and Routa Company and Luckan Helsingfors for residencies and support.

BETWEEN TWO, BETWEEN ALL OF US
JUDITH SANCHEZ RUIZ



Between all of it. Between two. Between all of us. Between you and I. Between earth and sky.
Between the shadow and the figure. Between your legs, your lips and. our hearts.

Choreography: Judith Sánchez Ruíz | JSR Company in collaboration with the dancers:
Alba Delgado, Pina Barbieri, Annika Havlicek, Corinne Mustonen, Dunya Narli, Eva
Campanero, Hannah Sampé, Francesco D'Amelio, Giulia Bonfiglio, Ignazio Bortot, Ilona
Salonen, Lola Vera, Mariana Oliveira, Matthias Annen, Pamela Banchetti, Raúl Lorenzo
Aguilar, Tomás Eduardo Andrade Aporto.

Music: a variation of music, plus an original sound design created by Clelia Patrono for the
last scene. ^[L]_[SEP]

Premiere: 17/02/2023 Tictac Art Centre, Bryssels Belgium
Documentation: <https://vimeo.com/2219243>

LOOK WHAT YOU MADE ME DO
GRÉTA KRÍSTIN ÓMARSÐÓTTIR



The performance examines power relations and hierarchy in some canonical master/slave examples from absurd theatre history and create their own contemporary versions of characters and situations.

The group devises a performance loosely inspired by situations and characters in absurd literature and create a power play of gender, sexuality, and class.

Director: Gréta Kristín Ómarsdóttir

Dramaturgy: Vera Boitcova

Costume Designer: Amanda Pulliainen

Lighting design: Outi Vedenpää

Sound Designer: Elle-Maari Kokkonen

Make-up artist: Aino Priha

On Stage: Linnea Sundblom, Corinne Mustonen & Tobias Klemets

Pictures by Sanni Siira.

Performed at Teak in Helsinki.

HBL Recension: Vacker dragshow med filosofiskt klangbotten

FIGURE A SEA
DEBORAH HAY



In *Figure a Sea* the dancer and the stage become a sea of endless possibilities. The choreography moves between being technically proficient and minimalist in its expression. It is intimately choreographed yet never the same. Hay challenges, without diminishing, the dancer's intelligence, beauty, humor, and alacrity. Ease, accuracy, visibility, ambiguity and uniformity are the work's key ingredients. Deborah Hay proposes the same set of "what if?" questions for the company dancers, as if stacking multiple meditations at once. They do not look at the world when they are dancing. They participate in it.

Performed in 2019 at Borås Stadsteater
as apprentice for Cullberg

Composer: Laurie Anderson
Set and Lighting Design: Minna Tiikkainen
Sound Design: Martin Ekman
Costume: Marita Tjärnström
Rehearsal Director: Lisa Drake
Photo: Urban Jören
<https://cullberg.com/en/performance/figure-a-sea/>

ON THE CUSP
IAN KALER, PLANNINGTOROCK
& IMOGEN HEATH



On The Cusp is a mix of live-practicing and synchronized movements, a spectrum of emotions and projections. The work presents a collection of portraits, of the individuals, as well as of the group. Together with the music of electronically synthesized brass sound composed by Planningtorock the performance is bold, dramatic, playful and deeply moving.

Performed in 2019 at Dansens Hus in Stockholm as apprentice for Cullberg

Choreographic framing and direction: Ian Kaler

Performers: Cullberg ensemble

Music composed and produced by: Planningtorock

Set design: Stephanie Rauch

Lighting design, cinematography and editing: Imogen Heath

Costume design and choreographic assistant: Stéphane Peeps

Photo: Eva Würdinger