



INTER – Held

THE INTER SERIES

Galleria Oiva, Ylivieska · 3–5 July 2026

A room for what remains hidden.

Voices, breath, saxophone, harmonium, floor, light.

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salattu, Finnish for the hidden, the concealed

JAAKKO AUTIO

A book carried from a sound and video installation: voices, a saxophone,
and a floor of moving light.

THE INTER SERIES

what exists between, before it settles into belief

SALATTU builds a listening room, not a room for explanation, but for remaining.

Sound does not perform here. It surrounds you. The people in the room, the space itself, become part of what is heard.

Its sonic point of departure is Siionin virsi 100, the Finnish pietist hymn Salattu voima, Hidden Power. The hymn never appears as such: its structure, breath, silence and inner pressure unfold instead as spatial sound.

In Finnish, salattu carries something no single English word contains: hidden, concealed, withheld, something that exists before language reaches it.

Salattu rakentaa kuunteluhuoneen, ei selityksen huonetta, vaan viipymisen. Ääni ei ole esitys, vaan ympäristö.

The hymn never appears whole inside the installation. Here, on the page, it can, kept in its own language, since salattu does not survive translation.

Salattu tie, vain yksinkertaisille
se aukeaa, ei itsetietoisille.
Rampakin sillä kulkee joutuissaan.
Hän juoksee tiellä kohden kotiansa
ja luulee eksyksissä ontuvansa.
Tie salattu.

Salattu taito. Järki ei nyt riitä.
Maailman viisaus ei tiedä siitä.
Ei paljas sanan tieto käsitä.
Sen hulluudeksi täällä moni sanoo,
se tietää kaiken, silti etsii, janoo
on salattu.

Salattu suoja, johon Herra peittää,
kun lapsensa hän ahdistuksiin heittää
ja vainon alle, vaaran pimentoon.
Kun sielu yksin jää ja pelkoon näännyy,
se hoiva, jossa tuska riemuun kääntyy,
on salattu.

A HISTORY OF A HYMN · *Virren historia*

Siionin virsi 100 was not written to be sung. It began as a text by Johann Eusebius Schmidt in 1714, meant for private reading, a quiet murmur, alone.

Pietism did not seek certainty. It sought an honest place to remain unfinished. The text was translated into Finnish in 1790, using language already archaic and difficult enough to protect the experience from being understood too quickly.

In körtti singing, the pause between verses is not emptiness but form. Wilhelmi Malmivaara renewed the hymn in 1893; his book, *Salattu Voima*, can still be found on the shelves of old körtti families. In this work, the hymn never appears whole. It opens instead as breath, as sound, as silence.

Körttilaulun perinteessä on sanonta: paras rukous on se kun mies äbkäisee pellolla. Kaikki on harjoittamista, kaikki on pyhää.



I THE ROOM
Huone

The room is full before anyone enters.

These walls keep sound the way the earth keeps a seed.

Huone on täynnä jo ennen kuin kukaan tulee.

Seinät pitävät äänen niin kuin maa pitää siemenen.



Chairs and light, before anyone sits down.

II

REST
Lepo

Here you are allowed to be tired.

Rest is not an ending, but the pause inside a breath.

The work begins from rest: not as a conclusion, but as permission to remain in a room without needing to defend one's place in it.

Tässä saa olla väsynyt.

Lepo ei ole loppu vaan hengityksen väli.

RUPTURE · Muutuma

A short vocal utterance opens the work: *on salattu*, it is hidden.

What follows is not devotional calm but a bodily rupture. Choir and saxophone enter together, breaking the expectation of melody before it can settle.

What remains hidden is not withheld from the world. It only resists being reached for too quickly.

Teos avautuu lyhyeen lausumaan: on salattu. Se mikä on salattu, ei ole pimitetty maailmalta. Se vain väistää liian nopeaa tarttumista.



III

THE TEAR

Repeämä

Something tears, and nothing is broken.

A note is left open, so that another can enter.

Jokin repeää, eikä mikään mene rikki.

Sävel jää auki, että toinen pääsee sisään.



IV

FOUR FORCES
Neljä voimaa

Four voices, one breath.

Choir, saxophone, a voice from Padinki, harmonium: they do not compete, they carry.

Neljä ääntä, yksi hengitys.



FOUR FORCES, IN FULL · Neljä voimaa

CHOIR

Raudaskylä Mixed Choir, founded 1917, rehearsing weekly for over a century, interrupted only by war. It sings mostly without words; only one phrase returns: on salattu.

VOICE

Esa Ruuttunen's voice, from nearby Nivala, carries the same ground as the choir and the harmonium. Recorded at the Alakangas cabin in Padinki.

SAXOPHONE

Anna Voutilainen-Veijonen's saxophone carries a bodily force: the memory of an empty church, resonance, solitude, freedom, listening.

HARMONIUM

The fourth force is a drone played on the old pedal harmonium of Jumo Chapel. It becomes ground: breathing, time-worn, enduring.

Kuoro perustettiin 1917 ja on harjoitellut viikoittain yli sata vuotta. Saksofoni, ääni ja harmoni liittyvät neljäntenä voimana, ei kilpaillen, vaan kantaen.

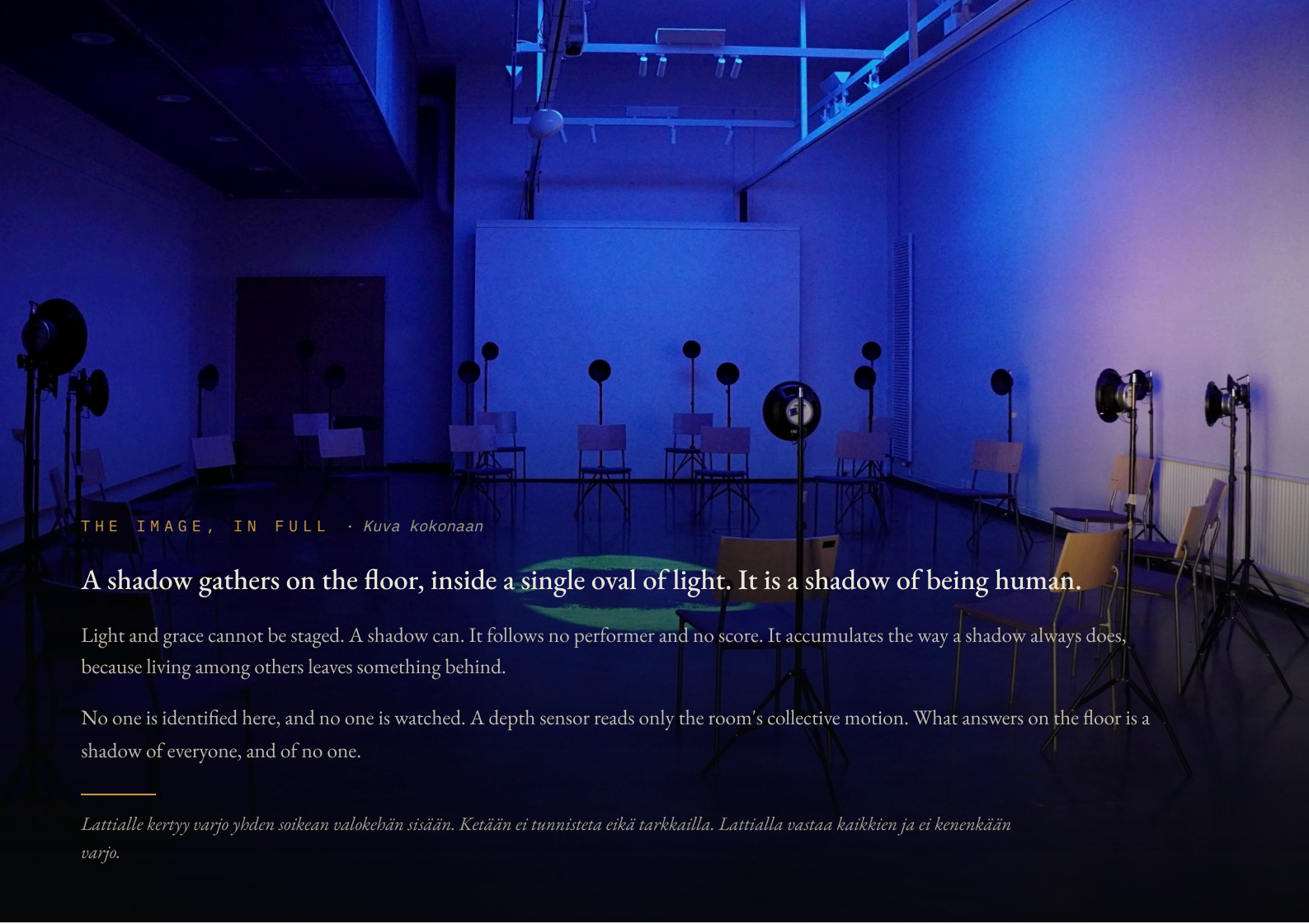




The floor keeps a shadow of being
human.

The image never stops; it only slows where you stand.

Lattia kantaa ihmisenä olon varjoa.



THE IMAGE, IN FULL · Kuva kokonaan

A shadow gathers on the floor, inside a single oval of light. It is a shadow of being human.

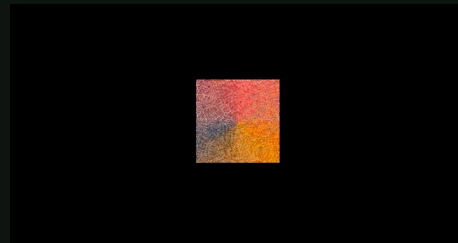
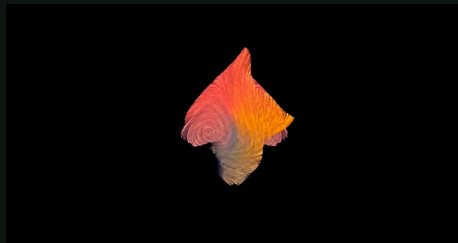
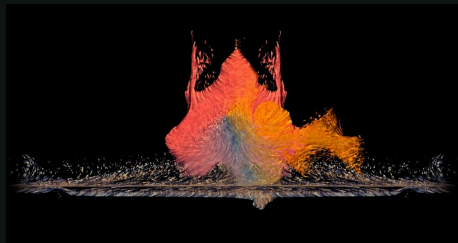
Light and grace cannot be staged. A shadow can. It follows no performer and no score. It accumulates the way a shadow always does, because living among others leaves something behind.

No one is identified here, and no one is watched. A depth sensor reads only the room's collective motion. What answers on the floor is a shadow of everyone, and of no one.

Lattialle kertyy varjo yhden soikean valokehän sisään. Ketään ei tunnisteta eikä tarkkailla. Lattialla vastaa kaikkien ja ei kenenkään varjo.

THE FIRST VERSION · *Ensimmäinen versio*

Before the shadow, the same system was tried as colour, then as light alone. Both were set aside. What stayed was an oval of light, and inside it, a shape no one drew.



DISCARDED, I-III



WHAT STAYED · SE MIKÄ JÄI



A FAVOURITE — Lempikuva

The shadow does not close. It stays open, many-shaped — closer to calligraphy than to a body, a nature we have not yet learned to look at.

Varjo ei sulkeudu. Se pysyy avoimena, monimuotoisena — lähempänä kalligrafiaa kuin vartaloa, luontona jota emme ole vielä oppineet katsomaan.



VI

THE HIDDEN
Kätketty

What is not shown does not disappear.

The hymn is here, even when it is never sung whole.

Se mitä ei näytetä, ei katoa.

Virsi on tässä, vaikka sitä ei lauleta kokonaan.

A GARMENT · Puku

From a speech given at Herättäjajuhlat, Ylivieska, 3 July 2026

In Zion Hymn 56, one of my favourites: clothe the stripped-bare one, and grant rest to the weary.

Here one stands stripped bare, spiritually or mentally worn out. This I recognise, perhaps not always gladly.

This morning I am wearing this körtti garment. There is a weight in it. It says: I know, I belong, and I am not always sure of that.

The garment is not a reward for the ready or the certain. It is a gift to the one stripped bare.

A QUESTION, KEPT · *Kysymys, joka jäi*

I encountered my own bewilderment within the körtti tradition at confirmation camp on Aholansaari: Ahis IV, summer 1996.

A camp pastor once asked me with unusual directness: Who are you?

I answered: I am Katja's and Satu's brother. He asked again: Hold on. Are you their brother? Or are they your sisters?

It did not force me to define myself anew. It only turned me a little towards myself. A permission simply to be. And Hymn 56 does not end in being stripped bare: now clothe me, and reach out your hand, lift me, carry me, give hope from heaven.

VII

THE ENCOUNTER

Kohtaaminen

You sit in the midst of the voices, and you are not alone.

The work continues in whoever stays to listen.

Sinä istut äänten keskellä, etkä ole yksin.

Teos jatkuu siinä, joka jää kuuntelemaan.



THE ENCOUNTER, IN FULL · Kohtaaminen kokonaan

Ylivieska is where I was born. In 2026, Herättäjäjuhlat brings thousands of people to the town. For a few days the city fills with greetings, recognition, and reunion.

SALATTU opens a quieter room inside that gathering: a place to rest, listen, and remain near the sacred without needing to explain one's relationship to it.

During the festival weekend, SALATTU was visited by 2,303 people: families, festival visitors, local people, singers, passers-by, and those who simply needed a quiet room.

Rest is not the final state of the work. It is the condition that allows deeper questions to move.



THE INTER SERIES · *INTER-sarja*

**Not defined by subject matter, but by a structural question:
what exists just before an experience quietly hardens into a
belief about what is real?**

The series takes its name from the Latin inter: between, among, during. It is an operational principle, not a metaphor.

SALATTU approaches this through interiority: concealment, collective voice, bodily knowledge, tradition, the enclosed room. INTER Jurmo approaches it through exteriority: landscape, exposure, the edge of the sea. The material conditions differ. The operation is the same.

*INTER-sarja kysyy, mitä on siinä välissä, juuri ennen kuin kokemus hiljaa jäbmettyy
uskomukseksi siitä, mikä on totta.*



ABOUT THE ARTIST · *Tekijästä*

Jaakko Autio is a sound artist, composer and director, born in Ylivieska and raised partly in Senegal. His practice brings voices, traditions and people into spatial installations, creating the conditions in which they can meet. He works as a convener, koollekutsuja.

EARLIER LISTENING ROOMS · *Aiemmat kuuntelun huoneet*

On the Border · *Narva, 2022* · Forty singers, both sides of the border.

OWLA · *Oulu, 2023* · Fifty-six voices from North Ostrobothnia.

Harmony in Displacement · *Joutsa, 2023* · Ukrainian and Finnish voices, one old folk song.

WORKING GROUP · *Työryhmä*

Raudaskylä Mixed Choir · founded 1917

Choir director and rehearsal preparation · Olena Mikhailova

Composition and choral direction during recording · Anna Voutilainen-Veijonen, in collaboration with Jaakko Autio

Saxophone · Anna Voutilainen-Veijonen

Vocal solo · Esa Ruuttunen

Pedal harmonium · recorded in Jurmo Chapel

Sound and video installation · Jaakko Autio

jaakkoautio.com

SUPPORTED BY · *Tuki*



Supported by the Arts Promotion Centre Finland (Taite).

*Before you, O God, I stand here naked, so poor and so wretched, seeking your peace. Now
clothe me, and reach out your hand, lift me, carry me, give hope from heaven.*

May I be here?

May I belong without being measured?

What in me is still hidden, even from myself?

Saanko olla tässä? Saanko kuulua tulematta mitatuksi? Mikä minussa on yhä salattu, itseltänikin?

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PHOTOGRAPHS · VALOKUVAT

Jaakko Autio, except the Herättäjäjublat crowd (Eveliina Pylväs) and the upward-looking portrait (Tapani Uusikylä).

FIRST EDITION · PAINOS 2026

on salattu.