



PEÄSKYLINTU, PÄIVÄLINTU

*Swallow-bird,
Diurnal Bird*

Inkeri Kurkilahti

INKERI KURKILAHTI

Multidisciplinary ritual artist based in Turku, Finland.

- Composer & musician
- Performance artist
- Butoh Pracitioner



Photography by Anne Kalliola



Butoh performance "Kekritär"
Photography by Hanna Oksanen



Photography by ASJ



Venusmusic by Mareike Dobwell
(Aboagora symposium, 2025)

Photography by Pekko Vasantola



Suvet ulvoot suon perällä by Käärmikkä (2021)

Photography by Leo Kääriäinen

MUSIC

Basic education in classical flute, played in various ensembles: progressive rock, world music, contemporary folk

Traditional wind instruments

Vocalist

Self-taught pianist & kantele player

Composer: Some early classical music pieces, folk music mainly for ensemble Käärmikkä, theater music & sound design, singer-songwriter

OTHER ARTFORMS

- Butoh practitioner
- Live Art / Performance art
- Ritual art



Rivers Chasing Us by Gaëtan Rusquet
(The New Performance Biennial Turku, 2025)
Photography by Jussi Viffrkkumaa



Kekritär Butoh Performance (Turku botanicall garden, 2025)
Photography by Hanna Oksanen



The Ancestral tree (KOKKO, 2025)
photography by Meri Karhu

RITUAL ART

- 1.The artist uses the methods of ritual* in creation of the work, its exhibiting *presentation to the audience* and its future movement in time and space.
- 2.The particular work is only the outer expression of a concept, and the ritual of its creation, presentation and future movement in time and space is its actual substance. But everything in this process is connected and one part of the whole cannot exist without the other.
- 3.Therefore – a piece of art must be not only the particular work, but also the process of its creation, presentation and future movement in time and space.
- 4.The actions of the artist – during the described process – should have symbolic meaning.
- 5.The final result – ritually created piece of art *seen as described above combination*, should aim at achieving a specific and clear public significant purpose.



The Onion Eater (SATO, 2025)

Photography by Meri Karhu

RITUAL ART

“Ritual art” is a movement in art created in the second decade of the 21st century which is best known for putting the rituals at the base of the artwork. The main center of Ritual art is The Old School art residency –...

 The Old School Residency / Sep 4, 2022

ARTISTIC PRACTICE

visions & intuition

archival research

bridging performance art & music

intentionality

participatory works & facilitating
groups, esp. voice work

ritual practice & future heritage



Biohiilinoitus // Biochar Witchcraft (Parantava puutarha, 2025)

Photography by Leo Kääriäinen



Tulevat elävät meissä (Olohuone 306, 2024)

PEÄSKYLINTU, PÄIVÄLINTU

- Karelian origin myths & world creation runosongs as a form of protection

→ a study suggests that knowing one's people's creation myths protects from suicide & mental illness

- Archival research
- Runosinging
- A choir piece

RUNOSINGING - RUNOLAULU



Horn players from Kaukola at the People's Enlightenment Society's song festival, Helsinki, 1900; four women in traditional dress.

These women are my ancestors, and the two on the left are from my direct line (Pessi).

- Ancestral technology of Finnic peoples
- A living tradition, actively revived
- Kalevala-meter poetry, a rhythmic trochaic tetrameter

→ DUM-da DUM-da DUM-da DUM-da

→ each line has four trochees

(strong syllable followed by a weak one)

→ VA-ka VAN-ha VÄI-nä-MÖI-ni

→ variation occurs, 7-10 syllables per line


- Solo or call-and-response
- Narrow range melodies, often pentachordal
- Traditionally unaccompanied, though sometimes paired with kantele or jouhikke

EXAMPLES OF TRADITIONAL RUNOSONG



Luojan virsi

Laulaja Anni Tenisova, Vuokkiniemi (synt. Kontokki, Vuokinsalmi). Äänitys Jouko Hautala ja Lauri Simonsuuri 1952, Helsinki. SKSÄ L 427a,b + 428a....

 Karjalan Sivistysseura



[Watch video on YouTube](#)

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Heitä miulle mustat mullat

“Come fire, fire turned wild
the blaze is raging
take the branches, carry the sticks
cast me the black soil in return

Greetings, land and soil,
greetings, healthy feet upon this ground”

Words collected from Larin Paraske,
a legendary runosinger and a canonized saint

Kantele, tin-whistle and runosinging.



Peäskylintu, päivälintu

Pääskylintu, päivälintu
yölintu lepakkolintu
ets om moata moataksiese
pehko'o pessiiksiise
soant ei moata moataksiese
pehkuo ei pessiiksiise
Lens o laivan kannem peälle
lens on mustalle merelle
valo vaskisen pesoisen
muni kultaisen munaisen

...

The swallow, the bird of day,
the bird of night, the bat-bird,
seeking land to lay down,
a bush where she might build her nest;
but she found no land to lay down,
no grove for resting,
no bush for nesting.

She flew out over the black sea,
landed on a ship's deck,
from brass she cast her nest,
and laid a golden egg.

...

I found one half of the yolk,
I sent it to the heavens as a star;
I found one half of the white,
I sent it to shine as the moon.

Some
questions
I am
working
with

How does this piece want to be born?

How does the piece “speak to me”, what are the mechanisms, and how do I recognize them?

How to work with ancestral heritage and archival material with respect and care? How do I recognize ethical choices?

How much to follow the traditional meter and style, how much to follow other leads?

How to meet the tension between finnic folk art and western music aesthetics? (Microtonality, singing styles, ways of performing etc.)

What does it mean to compose a contemporary ritual art musical composition?

Kiitos!
Passibo!
Thank
you!

