

Duo show Rare And Familiar (working title) at Bladr in autumn 2025.

Standard is used both as a noun—a measure, norm, or model in comparative evaluations—and as an adjective, describing what is accepted as normal or average. This definition serves as the starting point for the exhibition at Bladr.

The exhibition takes interest in the standards that shape our visual and material environments. These include measurements, proportions, formats, and color systems that often go unnoticed but influence how things are made and perceived.

Drawing from our collective background in artist-run publishing through Rooftop Press, we engage with the many standards embedded in that practice—paper sizes defined by ISO norms, the CMYK and risograph color systems, grids, formats, and constraints that guide design and production. These technical structures, often invisible or taken for granted, have become familiar to us.

In this exhibition, each artist approaches standards from their own perspective, reinterpreting them within their individual artistic languages. By engaging with the underlying codes of our everyday surroundings, we aim to reflect on how standards limit and enable our artistic practices. This open-ended starting point allows us to move within our own practices rather than constructing a conceptual framework around standards themselves.

Our intention is to present new paintings and photographic works. These will be contextualised and supported by a curated selection of publications, drawn from Bladr's archives and complemented by visitors from our own collections

Tuukka Kaila & Timo Vaittinen

Tuukka Kaila (b. 1975) is a Helsinki-based artist operating in the expanded fields of photography, research, writing and publishing. His work proposes questions in relation to knowing and representation, often materialising as spatial arrangements of images, objects and text. Throughout his career Tuukka has been involved in many artist-run initiatives and spaces with the aim of ensuring access to means of production and retaining a voice in how artistic labour is structured and supported in Finland. Tuukka holds an MFA from Aalto University, Helsinki, (2009) and a BFA from Surrey Institute of Art & Design, Farnham, UK (1999).

Timo Vaittinen (b. 1976) is a Helsinki based visual artist working across different materials and mediums including painting, sculpture, sound, fabric, video, artists' books and publishing. Experimentation, material possibilities, reflecting notions on our present time, and balancing between the poetic and conceptual are at the core of his practice. His art is tinged with a mystery that is firmly anchored in psychedelia and in underground cultures, ranging from a documentary level rooted in reality to dissolution into an imaginative, fictional narrative. Co-working and being a productive and supportive member of peer-based communities is also a significant part of his artistic practice through involvement in artist-run initiatives like Rooftop Press (2017–), and SIC (2012–) an exhibition space in Helsinki. He holds an MFA from the Academy of Fine Arts, Helsinki (2007).

Founded in 2016 by Timo and Tuukka, the publishing initiative Rooftop Press focuses on artworks intended for publication form and investigating the role of publishing in contemporary art. To date the imprint's catalogue consists of 30 artists' publications ranging from longrunning artistic research projects and ambitious artists' books to zines, community events and obscure roomsheet leaflets.

- 01–04 Cantrip, 2024  
a duo show of Kaila & Vaittinen at Alta Art Space, Malmö
- 05–06 work in progress, sketches and notes 2025  
c-types on aluminium composite, wood, resin  
61.6 x 76.4 cm each
- 07 Grams, Kosminen, Helsinki 2022
- 08 Field Transmissions, 2023—ongoing  
live sound from natural radiowaves
- 09 Superchair, 2021—ongoing  
reference library housed in multipurpose furniture
- 10 Drug Influenced High Emotional Culture, 2021  
Various dimensions (3 parts)  
Korg Volca Sampler, Biodata sonificator, Trap Sample Pack, Eneby Speaker, clay, plants
- 11 Mangui, 2023  
129 x 179 cm, silk screen on paper
- 12 Sonic Jazz, 2022  
180 x 280 cm Cotton and polyester fabrics, machine embroidery
- 13 Aeolian Hi-Powa, 2022  
400 x 450 x 60 cm Recycled wood and plastic, fishing line
- 14 Index, 2023  
11,5 x 18 cm  
risography on found book page
- 15 If you show me what you know, can I tell you what I see? 2021  
various dimensions  
offset on paper, field recordings, powdercoated steel, sofa
- 16 Untitled, 2023  
320 x 450 cm Cotton and polyester, machine embroidery
- 17 A•B, 2022  
129 x 179 cm  
c-type on aluminium composite, wood, resin
- 18 Ω, 2021  
61 x 91,5 cm  
Acrylic on board
- 19–21 recent Rooftop Press publications
- 22 Rooftop at events and other publishing activities

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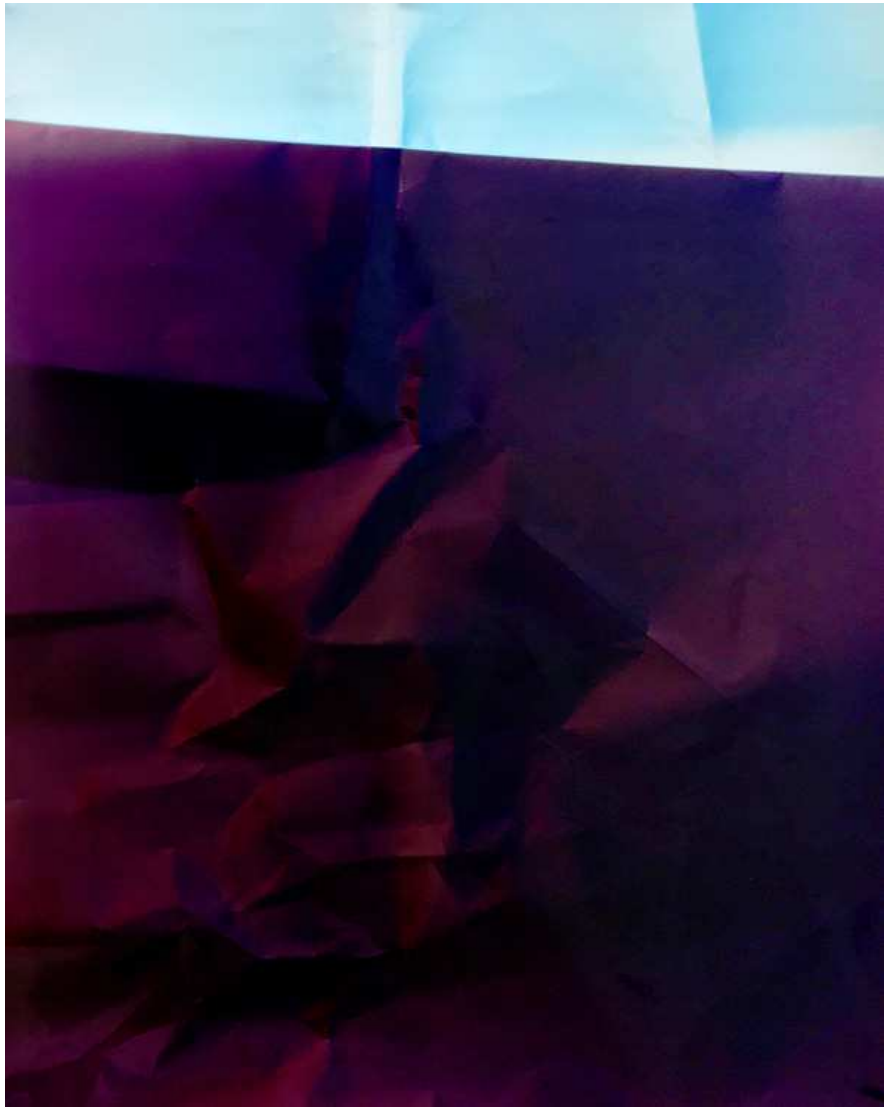
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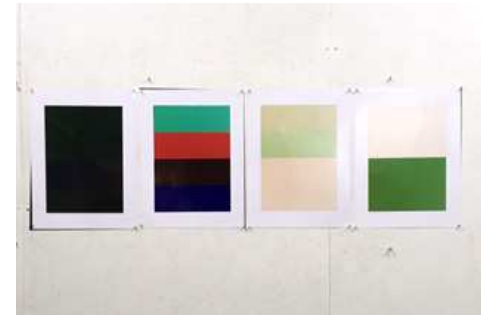
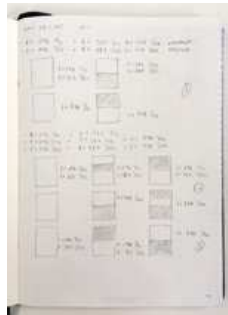
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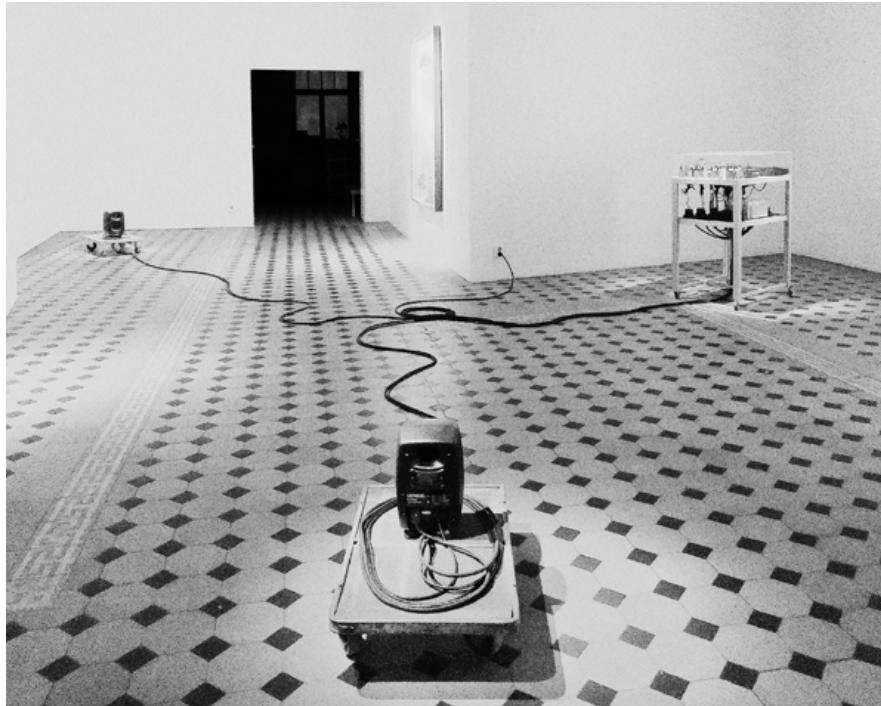




07—08



09—10









## INDEX

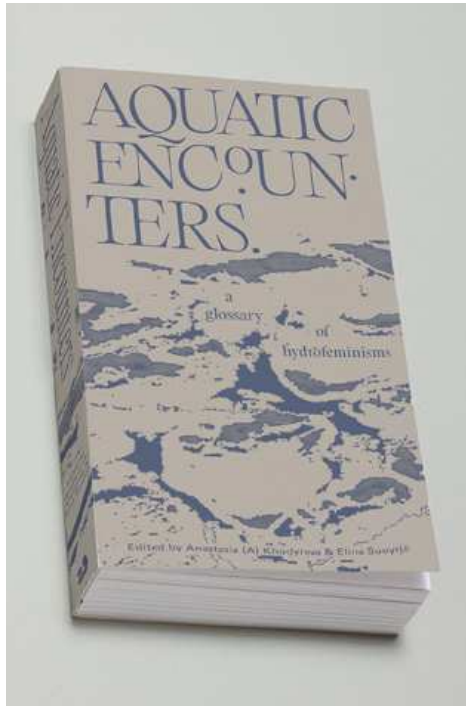
- in order of appearance:
- Estimated resale values  
of well-played situations  
and inventory write-offs,  
now shipping as convenient RPG  
spreadsheet bundles
- Minidisc recordings of  
sub-prime NIB personal  
assistants exploring  
extended shelf-life,
- rules against perpetuity,  
in-app purchases of real people,  
carefully orchestrated stock market  
micro crashes,
- complete long term security,  
keyboard shortcuts for kleptomaniacs,  
discrete cosine transform of living persons,  
omnipresence as an economically sound  
alternative to climate change,  
commercially available hotmail-to-fax  
machine interfaces,
- intractable liability swaps,  
P2P trading platform sweepstakes,  
English speaking humanbirds,  
life and health insurance exam  
flashcard pre-sales,  
track and trace cloud uploads,  
fully automated compulsory crawl  
function and  
replacing the halftone printing  
process with  
very  
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- Popular babies named  
after rare and familiar  
file formats,  
designer vegetables,  
celebrity cardboard cutouts,  
corrupt stock photos of seed vaults,  
red flag plug-ins,  
delivery updates,  
famous hostile takeovers,  
obsolete HTF concepts,  
fully documented outsized sofa-beds,  
predicted but unconfirmed courier  
pickups,  
ceaseless non-fungible torrents,  
unprotected domestic routers,  
ongoing board meetings,  
public libraries of registered users'  
passwords
- NPC CEOs of small to  
half-size non-profit shell  
companies reposting on  
new developments of  
multinational corpses,  
sped-up voice actor soundboards,  
infinite jests,  
desirable undead qualities,  
tanned caucasian phantom limbs,  
unnecessarily complex dome structures  
used in public housing,  
current availability of cult-like  
following,  
newly rediscovered fatal illnesses,  
various small fires,  
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fully refundable nubuc reboots  
8-bit democracy emulators and  
the decline of traditional outsourcing







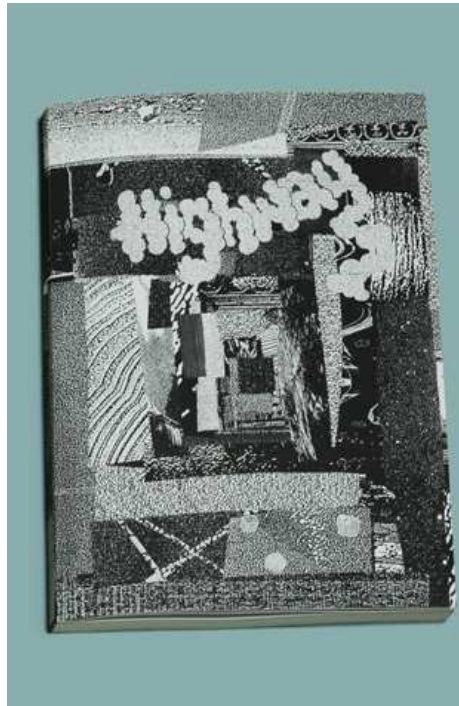




*Aquatic Encounters*, 2024

Anastasia (A) Khodyreva & Elina Suoyrjö (eds.)

The publication combines artistic and scholarly methods of critical inquiry to open up the concept of hydrofeminism in the contexts of contemporary art practices, ecofeminism and feminist new materialisms. As a glossary, *Aquatic Encounters* provides a practical tool for accessing and implementing hydrofeminist thought.



*Highway*, 2023  
Timo Vaitinen

The artist's book *Highway* presents 168 collages made with Xerox machines and publications in Helsinki University Library, Brooklyn Central Public Library, The Stockholm Public Library and Bibliotheek Sint-Gillis in Brussels between 2013 and 2016.



*Attached*, 2022  
Jessie Bullivant

*Attached* is a collection of texts that document a diverse range of artworks made by Jessie Bullivant. By replacing the default photographic documentation with written accounts, the artist raises questions about how immaterial artworks are preserved, accessed and remembered. The book blurs the boundaries between a conventional monograph and an experimental artist's book. Shortlisted for the Stiftung Buchkunst award for Best Book Design 2024.

