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TEACHING PORTFOLIO

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1. Approach to Teaching and Learning

a) *Conception of Teaching and Learning (beliefs, expectations, priorities and convictions about teaching and learning)*

The last day of my pedagogical studies was a turning point for me. We had delved into peer discussions about the variety of needs we had in different interdisciplinary programs. Our teachers had encouraged us to write about our distinctive methods and challenges. But for the Qualified Teacher Status diploma, approved by the University of Tampere, the last task was a demonstration of teaching skills. I received the list of criteria. It showed that this was a classroom lecture. Handouts and activation exercises were mentioned. If I'd teach languages this would always make sense. I know this from experience. Besides having a history as a tutor (Univ. of Helsinki 1996 & 1997) I started my career by (first being assistant youth leader in Sipoo municipality and then) teaching Swedish in a language school (1997-1998). From the instructions one could track the underlying assumption, that the teacher had an accomplished set of facts that s/he then passed to the students. After the discussions we had had on how to hands-on teach design and how to support knowledge production on courses, this felt contradictory. I criticized the demonstration. But we ended up having a good discussion with my supervisor. He understood the problem. He too was critical about the presented model. In philosophy (my background) I had been used to see teachers create the knowledge sometimes through improvisation and/or dialogue. As a teacher in an art, design and architecture school I had learned more about knowledge production on courses. My supervisor insisted that I should also reflect on my reaction. I dived into my own school history, the way I as a child found it challenging when knowledge was transmitted in the way 'portrayed' by the addresser-addressee formula, or, in other words, through the "banking method". I had learning difficulties. I had to go one year extra in the gymnasium. This left me with an education trauma. The university made a difference, as there I could learn by discussing and even by formulating solutions to problems. It took me 4 years and 2 months to get through gymnasium – but it took me *just* 4 years and 3 months to study both BA and MA. Following this, I was overemphasizing 'alternative' ways of teaching and learning. I now constantly reshape my teaching philosophy, as there are as many needs out there as there are students. Tracing the needs of different types of learners has become my aim. While some students may learn better through traditional ways of teaching, I always check how my students are doing, how they learn, and what they desire from learning by having one-to-one discussions. I give alternatives on how to pass the course (essay, learning diary, etc.). To discover the students' learning abilities, I have had to walk an extra mile pedagogically. But it is worth it.

b) *Description of How I Teach*

I mainly teach theory to students in the School of Art, Design, and Architecture. Most of my students have little background in theory, and mostly a hands-on BA education. Some teachers believe that theorists should provide students a set of stiff rules, although I find the way I teach theory education in art and design actually helps the students to become more reflective about rules. Of course, when teaching theory, some students fear that they lack the intellect needed. In this case, I believe the first theory lectures are so very important to set the stage. I call them 'geisha lectures'. This needs some clarification. There is a widespread misunderstanding that the Japanese Geishas

were prostitutes. The geisha in fact was a performing artist, that is also quite a literal translation of the concept, as *gei* correlates with the Western concept art. In this sense, I subscribe to the idea that a bit of performance can support teaching. For example, one year I presented the conceptual and institutional development of art, design and architecture in a costume that the original creators of our conceptual/institutional field wore (a Casanova Halloween costume and a wig) I had learned from students' diaries, that it was hard for many to grab the idea of history. I made it easier by embodying visually the key figure in the development. After the lecture, two students came to talk to me. They said that they never realized that someone had actually built the institutional context they worked in. Making it *visible* seemed to help them, and seemingly many others, as I noted from the essays I received after the course.

In many cases, I divide my teaching between lectures and workshops. Lectures crave for technical support (images, Power points, film clips). In workshops one of the main questions for myself as a pedagogue is: How to get students to discuss on the course? I prepare myself by thinking well in advance how to support the discussion. Leaving an empty slot in the calendar before teaching is helpful. Singers concentrate in the dressing room. I sit in the empty classroom 20 minutes. During the session I try to listen to every word, while being prepared to support students with concepts and text recommendations. Many students say that (in e-mails or after the class) they feel that I really listen to them and they felt the course was a 'safe' space for dialogue. (I have attached some student comments to my application.)

I have learned from teaching workshops and seminars for professionals. Some key learning come from teaching critics. In 2008, I worked for Festivals in Transition at two theater festivals, Exodos (Ljubljana) and Homo Alibi (Riga). The students represented European newspapers from Denik Prague to The Guardian. We went to performances. Then we wrote about them and discussed the texts. However, I was not able get the discussion going. Some participants saw up to 80 performances per year and wrote as many critiques. They felt they were not able to learn anything new from an academic writing teacher. Because of my lack of satisfactory engagement with the students, I slept badly, and tried to come up with something that would work for this particular group of students. Luckily, I had a good budget. I surprised the participants by bringing in the artist whose work they were just writing about. This surprise featured choreographer Raimund Hoghe's sudden appearance to the workshop. One could feel the excitement and the tension. None of the students could keep to their routines. The "object" of critique was in front of them. This broke the ice. The rest of the workshop was open-minded and talkative. I continued to use this technique. An unexpected turn such as this one can have a good impact on teaching. In my writing course 2017, I surprised the students by writing myself a learning diary about the course, and asked them in the end only to grade it. Some students wrote back and said that the change of our roles made them reflect on what it means to write and grade. With some we had a long dialogue. Adventurous or on a safe track: what I find most important is, that students always have an easy access to all the material on-line. I use blogs for this as they can be designed for different needs.

c) Justification for Why I Teach the Way I Do

To be able to give 100% in my teaching, I have to believe that it results in the following: 1) students get from me the knowledge they need to be competitive in their future profession; 2) we are able to

apply the teaching so that we coproduce new knowledge; 3) we execute a project together, which is a learning experience too. An example project, where all this came together for 3 years in a row (2016-2018) was Stop Hatred. Our course built the anti-racist cultural event together with choreographer Sonya Lindfors, Ruskeat Tytöt, the Cultural Center Caisa, and other annually changing partners. The 3-4 day event was organized in the National Theater, the Ateneum Museum, and Caisa. We offered education for professionals in arts and culture in issues that were new challenges for them, such as concerning racialized youth and LGBT people. For the students, our guest speakers were also teachers. We hosted talks and discussion (with Roma activist Carmen Baltzar) where Native American activist Charlene Teters, together with Sami activist Piritta Näkkäljärvi (YLE Sapmi), explained the often difficult situation indigenous people have between their own culture and cultural institutions. Students hosted guests and learned from them. They learned to plan and host events. The discussions at the end of the class were held to reflect on it afterwards. Although students faced challenges, they were excited about the project, every year.

2. Teaching Experience

a) Coverage of Educational Experience (bachelor, master and doctoral level education, life-wide learning, vocational and executive education

I have taught courses at the BA (8), MA (81) and doctoral (10) level. As some of them have fitted two categories, the whole amount is 87 courses. In addition, have taught and lectured in 17 universities. When I taught Swedish I made teaching visits to companies. I have also taught festival directors, and even car dealers. In short, I have taught in a variety of events and venues. I have been teaching and lecturing in 9 countries. I have also visited 39 other university courses during my career.

I have teaching/lecturing experience from courses at the following universities: University of Lancaster, Trondheim Art Academy, The Royal University College of Fine Arts Stockholm, Srishti College of Art and Design Bengaluru, University of Helsinki, The Academy of Fine Art and Design Bratislava, Riga Academy of Culture, Estonian Academy of Arts, University of Turku, Theatre Academy of Finland, University of Arts Helsinki, University of Lapland – and many festivals and events (in a variety of countries), which have shared pedagogical content (see the end of the document for list of courses, Appendix 1).

Throughout the years some particular challenges have changed. When I started in 2002 as part-time teacher at the Visual Culture department (TaiK), I was asked to stress semiotics. Last year I was asked if I could include a post-colonial perspective. What is permanent is my aspiration to “repair holes in the curriculum.” By this I mean when the constellation of colleagues and interests in the programs changes, I take up something that is missing. Teaching in a program is group work, I think.

b) Role in Thesis Supervision

I have been supervisor for 87 MA theses in a variety of programs in Aalto: ViCCA (38 completed), Visual Culture (39), Fashion, Clothing and Textile Design (3), Art Education (2), Creative Business Management (1), New Media (2), Creative Sustainability (1), and Contemporary Design (1). I have

also supervised MA students in Photography in Bratislava Academy of Design. I have been supervisor for doctoral dissertations for Aalto, the University of Salamanca and UK Leuven (2 finished, 4 ongoing).

As a supervisor I become engaged like an executive producer. I take part intensively in the reading and writing process. I read to keep up with the student's interests. I enjoy the dialogue based on the readings. Sometimes former students and I end up writing research articles together¹. Engaging intensively in supervision takes quite well care of the 'studies' I need to keep up with the development of my field. ViCCA, the Major in which I teach, was created to gather and update the potentials of the old Environmental Art, Fine Art, E-learning, Visual Culture and Creative Business Management programs in 2015, and to answer the needs that students had in a professional field where old professional categories were not always that useful to think of anymore. It was created for people who built their own agencies. For supervision I have had to develop a 3 phase process. 1) In the beginning I have to mainly listen and to do research in the field that the student applies. I often have to read new texts. Lately, as I have supervised 4 fashion students, I have read fashion history, as the students refer a lot to classics in their field. The student, of course, has to also sketch out what s/he wants to do. 2) The second phase is about us together finding the texts, background materials and the practical support (workshops, external advisor, etc.) for the process – and starting it, hands-on. 3) In the third phase I turn into a monitoring partner, a critic of the developing work, and a sort of an 'executive producer', that, together with the student, works on supporting and guiding the student to finish the thesis so that it becomes a legitimate thesis with Aalto ARTS criteria.

c) Creating, Renewing or Upgrading Course Material

I have taken part in creating the course structure for the MA programs Visual Culture (2006-2015) and ViCCA at Aalto University – that I and others have then used in their teaching. We created for Visual Culture the course Classic, so that the students would every year study well at least one theory classic. For ViCCA, a more interdisciplinary program, we needed courses like Authorship and Agency (that supports the student's own path, there are possibly no shared 'classics'). These platforms support practical teaching, where an endless updating of the course materials and perspectives is a must. I have found it enjoyable to jump in to course materials created by others – updating them. Especially in the old days, course names, descriptions and materials were not extensive, and one really had to be creative. When I started as a lecturer in 2006, I was given the course title Machine and Body – and a list of two books that had to do with it. Nothing else. Of course, the books, that I hadn't read, showed directions, but at the time they were 'last season'. I had to just start finding my way through it. I talked about the material as a historical phase and presented more contemporary forms of thinking to the students. Of course, following the latest research is not the only thing that matters when developing course materials. Changes in the curriculum as a whole matter too. If everyone's into ecology, maybe one's own course should feature something else.

¹ With Anna-Sofia Sysser: "Making Sense of Tropical Kitsch," in *Contemporary Aesthetics*, Vol 19, 2021.

I am proud that my introductory article “Kitsch” will be featured in the introduction book *Aesthetic Literacy*². And I use my own book *On the Philosophy of Central European Art: A History of an Institution and Its Competitors* (2020, Lexington Books) as an introduction for understanding the system of arts and design where we work at (it is the only handbook for the global history of the art systems, which I am proud of).

d) Course Development

I have developed many course concepts. Their creation often followed a recognized need in the major. An example: As ViCCA was developed to provide education for the students that were building new agencies in the changing cultural field, it was natural that our student intake was widespread (e.g. cooking, film, art history). The theoretical framework of the curriculum was the platform where most students were on the same level. It also brought them onto the same page. We decided that we need a course, that brings students together also through exploring writing – from research to creative, as many students used writing also in their practical work (descriptions of projects, etc.). I created *Modes of Writing* (2017) and *Literary Spaces* (2017).³ In *Modes of Writing* we did writing exercises, we had rappers visiting the course, and we did a session together (through Skype) with the creative writing program of Srishti College of Art in Bangalore. *Literary Spaces* was about margins of text. We worked on everyday texts from recipes to real estate advertisements to explore how different needs and styles were employed in different forms of writing. Both courses felt useful in the situation we had in the program. It is important to follow changes both in the program and its context. When students needed more theoretical background for their studies, I added a continuation course for Philosophy and Theory of Art, that had been the main course for deeper knowledge about theoretical thinking. Every year, depending on what the students talk about in the program, I create the course concept for Philosophy and Theory of Art 2. Last year it was political philosophy, as many students used activist techniques in their art and design projects, but the new ones are more into tech, so I am considering to do artificial intelligence as the theme.

3. Curriculum Development and Educational Leadership

a) Curriculum Development

I took part twice in building a curriculum, first 2007-2008 when we built the MA program in Visual Culture, and then 2013-2014 when ViCCA was created. The challenge in building a program is, that one needs to try to think just about the whole, without stressing one’s own teaching. Every time, earlier every (second) year, when we do curriculum development, especially when when being the head of the program and having to look at the whole all the time (2006-2009, 2017-2019), this work of course affects course teaching too, as one envisions the whole in a new way. One needs also to imagine what it means to be a student in the program and what his/her future profession could be like. Every time doing this, we listed problems and challenges that future alumni might face. We studied where our previous students had ‘landed’, and how the education they had received supported their work. My main role has always been to think what kind of theoretical learning helps

² Ed. Valery Vinogradovs (Melbourne: Mont Publishing, 2022).

³ See the course blogs at: <https://viccamodesofwriting.blogspot.com>, <http://literaryspaces2017.blogspot.com/2016/11/welcome-on-course.html>.

the student in his/her future profession. I have modeled the curriculum and courses in the program to support these needs. For example, we noticed that surprisingly many of our students found jobs in festivals (of e.g. photography, film). We created a course on festivals. That felt like too much, so we took the content and added it into another course (Gallery and Museum Philosophy). Planning curriculum is very useful for one's personal teaching, as it makes the context clear.

b) Role as Program Director, Department Head, or Responsible for Large Educational Entities

As a member of the educational board of the University of Art and Design 2006-2008, and at the same time being the head of the MA for Visual Culture (2006-2009), I felt that the decisions I/we made were crucial for so many people's lives and careers, that they required supportive methods. I took part in a mentor program in the University of Art and Design. The university had not yet a system of tutor/mentor teachers for students. We established one. Every teacher gained students, that s/he met regularly one by one. We paired teachers with students that were probably going to use a different teacher for the supervision of their thesis, so that they'd get a glimpse of their non-explored possibilities in the program. My role as Program Director was 2006-2009 did not entail budgets (ViCCA did), but it was in some sense also more complicated, as the Visual Culture program, at the time, was in Pori – and we had to find collaboration partners in our 5 university campus. As head of ViCCA (2017-2019) the challenges differed. The program was big with an annual intake between 32 and 40, and we inherited students from 5 previous programs (when I started we had 130). We had our own house in Lämpömiehenkuja. I needed to actively talk with Aalto security and the Aalto Real Estate (ACRE) on students' late working times and many other needs. When the relocation to VÄRE was at its most active I had to coordinate when students should pick away their materials from the house and how all of our stuff was going to be relocated and when. I believe today this type of leadership is mostly history in Aalto. (I felt like a captain of a ship!)

In 2010, I was one year the vice head of the Department of Art and Media which was in the Pori University Consortium. I took care of the consortium issues while the head of the department took care of school/university issues. We had university administration that required traveling to Helsinki/Espoo, but as members of the consortium with 4 other universities, we had to solve problems at campus too. For example, we had foreign students more than others, and the food list in the student restaurant was only in Finnish (this had to be changed) – and we rented spaces and bought IT support from the consortium. When Aalto started and our colleagues in TaiK were asking how they could in the future get along with people from Tech and Business, we were surprised. We had done it for years in Pori, even with units that belonged to another universities (Technical University of Tampere, Turku Business University, etc.). At the time I had even more students from tech and business than now, and the experiences were good.

One thing that I always aimed for in leadership positions, was to listen to students as much as possible. I met the main body of the student organization once a month and organized chats twice a term with all students. I aspired also to secure as much working peace as possible to the staff. In ViCCA I was the supervisor of 3 lecturers and at most 3 student assistants.

c) *Contributing to School/University/National/International Educational Development*

Besides being an active member of the educational board, the group establishing the first university-wide lecturers' come together in TaiK 2007 and a member of the network of the Aalto Humanities, I have taken part in the work of the international network for art, design and architecture universities (CUMULUS; e.g. Bengaluru 2017) and the global network for teaching aesthetics led by the University of Presov. In the University of Helsinki, as a PhD student, I represented art research, supporting the committee that assessed the quality of teaching and research (2002, led by Rosi Braidotti). This was a useful experience. I did not just share my experiences but took part in sessions where the committee interviewed staff. Organizing nation-wide open seminars in the academic societies I have chaired, has been one important way to contribute for wider life-long learning. The annual seminars of the Finnish Society for Aesthetics (chair 2014-2018) have attracted over 100 listeners. I have also lectured for companies. E.g. for Citroën I lectured about Picasso in 2000 when the Xsara Picasso model was presented. Car dealers needed basic knowledge about the artist. I have lectured and organized lecture series in museums (Kiasma, Helsinki Design Museum, Pori Art Museum) and festivals (Baltic Circle).

4. Development as a Teacher

a) *Record of Pedagogical Studies*

I have studied 88 credits of pedagogy and I have official recognition as a teacher in Finland. I have done 60 credits in a program in Aalto / Tampere University (2012-2015), 25 in Taikopeda for art university teachers (2006-2008), and a summer course in Tartu University (3 cr) on university teaching. My own discipline specific research related to teaching and learning has become a major part of my professional stature. First, I published two texts in *Origins* (Finnish Journal of Art Education, 2006, 2007). The first discussed theoretical supervision in art and design universities⁴ and the second teaching theory for art and design students⁵. Other texts followed (2011, 2015): a dialogue with MIR festival director Christiana Galanopoulou on the insensitive use of education/pedagogy in art museums⁶, and a take on teaching as a (legorically) a "work of art"⁷. I proceeded to collaborate with two art educators, Kevin Tavin and Mira Kallio-Tavin. We edited a book for Palgrave's series Educational Futures. *Art, Excess, and Education* (2019) included texts on education at the boundaries of experience. My own focused on the body as a locus for knowledge and the way we learn from films that challenge our boundaries (e.g. disgusting films)⁸. In *The Journal of Aesthetics and Comparative Literature* I published lately a text on the supervisor's role as something that could be thought of in terms of the profession executive producer. Another take on this appeared in S. Kopackova's (ed) book *Teaching Aesthetics*⁹, with stress on history. Research

⁴ "Lopputyön teoreettisen osan ohjaamisen erityisongelmia taideyliopistoissa." *Origins* 2007: 2, 54-61.

⁵ "Kättilö kasvattajana ja kasvatettavana. Teorian opettamisesta taiteilijoille." *Origins* 2006: 4, 34-40.

⁶ & C. Galanopoulou, "Art and Education - or the dark side of pedagogy. A dialogue," *Origins*, 2011/September, 1-16.

⁷ "Teaching as a Work of Art," with T. Rajanti and P. Euro, *Origins* 2015: 2, 41-61.

⁸ "Sending Chills Up My Spine" in K. Tavin & M. Kallio-Tavin & M. Rynänen, eds, *Art, Excess, and Education: Historical and Discursive Contexts* (Palgrave, 2019), pp. 183-197.

⁹ "Learning from DRE," *Journal of Aesthetics and Comparative Literature*, 2021: 1, 27-33; "The Art School Teacher as an Executive Producer," In S. Kopackova, ed, *Teaching Aesthetics* (Presov University Press, 2020), 262-272.

has helped me practically. I apply it. E.g. the allegory of the ‘executive producer’ nailed for me a productive model for my own active partaking in the student’s writing process – and my analysis of it illuminated its dangers, like the threat of becoming too much of a coauthor: in the end it is the student’s work.

b) Key Learnings from Pedagogical Studies and Development of Teaching Skills

The main thing that I think that I gained from pedagogical studies was to discuss and learn with and from my peers. As both programs I studied in were for art, design and architecture teachers, we shared ideas and techniques, that helped us to take our teaching to next level. I learned from a colleague in film how kaleidoscopes could be helpful for understanding visual culture. Another key learning was that I read scholars in the field of education, such as Jacques Ranciere. I became fascinated with his concept of intellectual democracy. According to Ranciere, people (students) are always wiser than we (or even they) think. Leading processes where tacit knowledge is brought out is today one my aims in seminar/workshop teaching. My strengths are both in the broadness of my knowledge and the good contact I have with my students. My lesser strength has been technology. The COVID-19 outbreak has been a valuable gift for me. One cannot discuss on courses the same way when everyone is ‘flat’ on the screen. I have learned to use software and to support the discourse with more images. This has been an important part of my growth as a teacher.

5. Feedback

a) Student feedback

I write to all students, sometimes halfway but mostly after the course a personal feedback (e.g. 2020 I had a half an hour chat in Zoom with students one-by-one). I learn about the background of the student and how I should/could support him/her better. Sometimes the dialogue brings out the need to build a plan on how to proceed with future learning. I too gain feedback. I ask what I could do better. So far I have been getting productive answers; for example, on the too complicated or simple nature of the course material. I read carefully student feedback. Nearly every year students desire something new. Three years ago, for example, students wanted to learn non-European theory – and now they ask for non-binary gender theory. I get to reflect on many issues. It is not always, of course, meaningful to rework teaching plans exactly as wished, but I think it is useful to somehow mark that one has listened to the students’ wishes, and to provide useful further reading, as they will anyway dive into the problems they raise in some way.

My course (overall) assessments range from 3,5 to 5. As a teacher it is every year important to reflect on the course done. It is also important to reflect on the interests of that year's intake. Some years students are more into theory studies (my niche), some years less. When they are interested, it does not necessarily mean that they rate the course better, as they might desire another approach than mine. The most important thing is the small comments that some students leave in the end of the assessment (or say during the course). E.g. during the COVID-19 dominated year 2020, my Philosophy and Theory of Art rating went lower than the usual. Some students said that they would have liked to see more images. (Zoom teaching would have needed that.) I added more this year. On Authorship and Agency, which is based more on discussion and less on lecturing, COVID-19 did not drop the rating, and there was nothing visible in the student comments.

Philosophy and Theory of Art		Authorship and Agency	
2016-2017	4.7 / 5	2016-2017	4,75 / 5
2017-2018	3.8 / 5	2017-2018	5 / 5
2018-2019	4 / 5	2018-2019	3.5 / 5
2019-2020	4,5 / 5	2019-2020	4.0 / 5
2020-2021	3,5 / 5	2020-2021	4.5 / 5

b) Other feedback (from fellow teachers, superiors, etc)

I receive mainly positive feedback from my superiors and peers, but positive feedback is not always the best trigger for learning. Critique can be useful. When I started in this job, I applied the role of the teacher that I learned in traditional humanities: I worked too much alone. In Aalto I have been challenged to work on my group working skills by both students and peers, which I think is very useful

c) Credentials and Rewards

- 2000, Stipendiate for *The Making of Europe* (Berlin), where (PhD/MA) students from all over the European Union wrote a memorandum for the European Union on education, and gave it to Jacques Chirac
- 2003, Short film *Perjantai*, third prize, Blue Sea Film Festival Rauma (manuscript MR, director Panu Heikkilä, leading role Ville Haapasalo).
- 2005, Special mention in Nuoren Voiman Liitto's short story writing competition
- 2010, Encouragement prize for work done in the field of aesthetics (Helsinki University Institute for Art Research)
- 2016, Member of the editorial board and editor-in-chief of half of the issues: the Ministry of Education's prize for highest quality in cultural journals (10 000 €) for *Esitys* (Performance)

Appendix 1 (Max Rynänen)

Teaching

BACHELORS LEVEL COURSES

YEAR/ NAME OF COURSE	ORGANIZATION	COUNTRY	ROLE	STATUS
2020, Introduction to Somaesthetics	Estonian Academy of Art	Estonia	Responsible Teacher	Optional, 5 cr (also MA students)
2019, Heretical Introduction to Visual Culture	Estonian Academy of Art	Estonia	Responsible Teacher	Optional, 5 cr (also MA students)
2014, Light, Sound and Philosophy	University of Lapland	Finland	Responsible Teacher (with Antti Ikonen)	Optional, 3 cr (also for MA students)
2007, Aesthetics and Semiotics of Media	Open University of Helsinki	Finland	Responsible Teacher	Compulsory, 5 cr, also for MA students
2006, Aesthetics and Semiotics of Media	Open University of Helsinki	Finland	Teacher per Hours	Compulsory, 5 cr, also for MA students
2006, Median estetiikka ja semiotiikka (Aesthetics and Semiotics of Media)	Open University of Helsinki	Finland	Teacher per Hours	Compulsory, 5 cr, also for MA students
2005, Estetiikka ja kulttuurifilosofia (Aesthetics and Cultural Philosophy)	University of Art and Design	Finland	Teacher per Hours	Compulsory, 5 cr, also for MA students
2004, Johdatus estetiikkaan (Aesthetics)	University of Art and Design Helsinki	Finland	Teacher per Hours	Compulsory, 5 cr, also for MA students
2004, Viestinnän filosofia (Philosophy of Communication)	Kuopio University of Applied Sciences	Finland	Teacher Per Hours	Compulsory, 5 cr
2004, Estetiikka (Aesthetics)	Tampere University of Applied Sciences	Finland	Teacher per Hours, with Pia-Livia Hekanaho	Compulsory, 5 cr

2004, Taidekriitikki (Art Critique)	University of Helsinki	Finland	Responsible Teacher	Compulsory, 2,5 study weeks, also for MA students
2003, Taidekriitikki (Art Critique)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for MA students
2003, Aesthetics of Pop Art	University of Lancaster	England	Responsible Teacher	Optional, 3 cr, also for MA students
2003, Aesthetics of Media	Kuopio University of Applied Sciences	Finland	Teacher per Hours	Compulsory, 5 cr
2002, Populaarikulttuurin estetiikkaa ja semiotiikkaa (Aesthetics and Semiotic of Pop)	University of Art Design Helsinki	Finland	Responsible Teacher	Compulsory, 3 study weeks, also for MA students
2002, Populaarikulttuurin kritiikki (Art Critique with focus on Popular Culture)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for MA students
2002, Semiotics of MTV	University of Helsinki	Finland	Responsible Teacher	Optional, 3 study weeks, also for MA students
2001, Taidekriitikki (Art Critique)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for MA students
2001, Kitschin estetiikkaa (Aesthetics of Kitsch)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for MA students
2000, Semiotics of Popular Culture	University of Helsinki	Finland	Teacher per Hours	Optional, 2,5 study weeks, also for MA students
2000, Aesthetics of Popular Culture and Media	University of Helsinki	Finland	Teacher per Hours	Optional, 2,5 study weeks, also for MA students

MASTER'S LEVEL COURSES

YEAR/ NAME OF COURSE ORGANIZATION	COUNTRY	ROLE	STATUS	
2021, MA Thesis Seminar	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2021, Authorship and Agency	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2021, Philosophy and Theory of Art	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2021, Philosophy and Theory of Art 2 (theme: political philosophy)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2021, Approaches to Writing	Aalto University	Finland	Responsible Teacher with Lucy Davis	Compulsory, 5 cr
2020, Philosophy and Theory of Art	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2020, Authorship and Agency (Fall)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2020, Authorship and Agency (Spring)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2020, MA thesis seminar	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2020, Introduction to Somaesthetics	Estonian Academy of Art	Estonia	Responsible Teacher	Optional, 5 cr (also open for BA level students)
2019, Philosophy and Theory of Art	Aalto University	Finland	Responsible Teacher	Optional, 5 cr (also for doctoral students)
2019, Thesis Seminar	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2019, Authorship and Agency	Aalto University	Finland	Responsible Teacher	Optional, 5 cr

2019, Heretical Introduction to Visual Culture	Estonian Academy of Art	Estonia	Responsible Teacher	Optional, 5 cr (also for BA students)
2018, Modes of Writing	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2018, Philosophy and Theory of Art	Aalto University	Finland	Responsible Teacher	Optional, 5 cr (also for doctoral students)
2018, Positions (on political philosophy)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2018, Introduction to Visual Culture and Contemporary Art	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2018, Authorship and Agency	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2018, Course Project: Stop Hatred	Aalto with various agents in the Helsinki cultural scene	Finland	Responsible teacher	Optional 2-10 cr
2018, A Heretical Introduction to Visual Culture	Estonian Academy of Art	Estonia	Responsible Teacher	Optional, 5 cr
2018, Introduction to Visual Culture, Curating and Contemporary Art	Aalto University	Finland	Teacher and Coordinator	Compulsory, 5 cr
2017, Authorship and Agency	Latvian Academy of Culture	Latvia	Responsible Teacher	Optional, 3 cr, Erasmus Teaching Exchange
2017, Course Project: Stop Hatred	Aalto with various agents in the Helsinki cultural scene	Finland	Responsible teacher	Optional 2-10 cr
2017, Introduction to Visual Culture, Curating and Contemporary Art	Aalto University	Finland	Teacher and Coordinator	Compulsory, 5 cr

2017, Introduction to Visual Culture and Contemporary Art	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2017, Philosophy of Art for Post-Contemporary Artists	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2017, Authorship and Agency	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2017, Thesis Seminar	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2016, Philosophy of Art for Post-Contemporary Artists	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2016, Introduction to Visual Culture and Contemporary Art	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2016, Authorship and Agency	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2016, Thesis Seminar (ViCCA)	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2016, Thesis Seminar (Visual Culture)	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2016, Experimental Theory: Sholart	Aalto University	Finland	Responsible Teacher with Taina Rajanti	Optional, 5 cr
2016, Experimental Theory: Lectures and Speeches Workshop	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2015, Introduction to Visual Culture and Contemporary Art	Aalto University	Finland	Co-teacher	Compulsory, 5 cr
2015, Authorship and Agency	Aalto University	Finland	Responsible Teacher with Harri Laakso	Optional, 5 cr
2015, Academic Writing	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr

2015, Introduction to Aesthetics and Cultural Philosophy	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2015, Thesis seminar	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2014, Thesis seminar	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2014, Thesis Seminar	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2014, Authorship and Agency	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2014, Light, Sound and Philosophy	University of Lapland	Finland	Responsible Teacher (with Antti Ikonen)	Optional, 3 cr (also for BA students)
2013, Sound, Light and Philosophy	Aalto University and the University of Arts	Finland	Responsible teacher with Antti Ikonen and Markku Uimonen	Optional, 5 cr
2013, Taidekriitikki (Art Critique)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2013, Johdatus estetiikkaan ja kulttuurifilosofiaan (Introduction to Aesthetics and Cultural Philosophy)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2012, Museo- ja festivaalifilosofia (Museum and Festival Philosophy)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2012, Akateeminen kirjoittaminen (Academic Writing)	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2012, Johdatus estetiikkaan ja kulttuurifilosofiaan (Introduction to Aesthetics and Cultural Philosophy)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2012, Taidekriitikki (Art Critique)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr

2011, Experimental Theory: Film, Art, Terrorism	Aalto University	Finland	Responsible Teacher with Harri Laakso	Optional, 5 cr
2011, Lopputyöseminaari (Thesis Seminar)	Aalto University	Finland	Responsible Teacher with Harri Laakso	Compulsory, 5 cr
2011, Akateeminen kirjoittaminen (Academic Writing)	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2011, B-Film	Aalto University	Finland	Responsible Teacher with Harri Laakso	Optional, 5 cr
2010, Johdatus estetiikkaan ja filosofiaan (Aesthetics and Cultural Philosophy)	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2010, Galleria- ja museofilosofia	Aalto University	Finland	Responsible Teacher	Optional, 5 cr
2010, Akateeminen kirjoittaminen (Writing)	Aalto University	Finland	Responsible Teacher	Compulsory, 5 cr
2009, Johdatus estetiikkaan ja kulttuurifilosofiaan (Introduction to Aesthetics and Cultural Philosophy)	University of Art and Design Helsinki	Finland	Responsible Teacher	Optional, 5 cr
2009, Akateeminen kirjoittaminen (Academic Writing)	University of Art and Design Helsinki	Finland	Responsible Teacher	Compulsory, 5 cr
2008, Kitschejä ja campituksia (Kitsch and Camp)	University of Helsinki	Finland	Responsible Teacher with Susanna Välimäki	Optional, 5 cr
2008, Johdatus visuaaliseen kulttuuriin (Introduction to Visual Culture)	University of Art and Design Helsinki	Finland	Teacher and Coordinator	Compulsory, 5 cr
2008, History of Media and Mass Culture	University of Art and	Finland	Responsible Teacher with Marjo Mäenpää	Optional, 5 cr

	Design Helsinki			
2008, Johdatus estetiikkaan ja kulttuurifilosofiaan (Introduction to Cultural Philosophy)	University of Art and Design Helsinki	Finland	Responsible Teacher	Optional, 5 cr
2008, Akateeminen kirjoittaminen (Academic Writing)	University of Art and Design Helsinki	Finland	Responsible Teacher	Compulsory, 3 cr
2008, Lopputyöseminaari (Thesis Seminar)	University of Art and Design Helsinki	Finland	Responsible Teacher	Compulsory, 5 cr
2007, Johdatus visuaaliseen kulttuuriin (Introduction to Visual Culture)	University of Art and Design Helsinki	Finland	Teacher and Coordinator	Compulsory, 5 cr
2007, Aesthetics and Semiotics of Media	Open University of Helsinki	Finland	Responsible Teacher	Compulsory, 5 cr, also for BA students
2007, Johdatus estetiikkaan ja kulttuurifilosofiaan (Introduction to Aesthetics and Cultural Philosophy)	University of Art and Design Helsinki	Finland	Responsible Teacher	Optional, 5 cr
2007, Lopputyöseminaari (Thesis Seminar)	University of Art and Design	Finland	Responsible Teacher with Marjo Mäenpää	Compulsory, 5 cr
2007, Akateeminen kirjoittaminen (Academic Writing)	University of Art and Design	Finland	Responsible Teacher	Compulsory, 3 cr
2006, Johdatus estetiikkaan ja kulttuurifilosofiaan (Introduction to Aesthetics and Cultural Philosophy)	University of Art and Design Helsinki	Finland	Responsible Teacher	Optional, 5 cr

2006, Akateeminen kirjoittaminen (Academic Writing)	University of Art and Design Helsinki	Finland	Responsible Teacher	Compulsory, 3 cr
2006, Lopputyöseminaari (Thesis Seminar)	University of Art and Design Helsinki	Finland	Responsible Teacher with Harri Laakso	Compulsory, 5 cr
2006, Johdatus visuaaliseen kulttuuriin (Introduction to Visual Culture)	University of Art and Design Helsinki	Finland	Teacher and Coordinator	Compulsory, 5 cr
2006, Ympäristöestetiikka (Environmental Aesthetics)	University of Art and Design Helsinki	Finland	Responsible Teacher	Compulsory, 5 cr
2006, Median estetiikka ja semiotiikka (Aesthetics and Semiotics of Media)	Open University of Helsinki	Finland	Responsible Teacher	Compulsory, 5 cr, also for BA students
2005, Estetiikka ja kulttuurifilosofia (Cultural Philosophy)	University of Art and Design	Finland	Responsible Teacher	Compulsory, 5 cr
2004, Entertaining Environments	University of Art and Design	Finland	Responsible Teacher	Compulsory, 5 cr
2004, Johdatus estetiikkaan (Introduction to Aesthetics)	University of Art and Design	Finland	Responsible Teacher	Compulsory, 5 cr
2004, Taidekriitikki (Art Critique)	University of Helsinki	Finland	Responsible Teacher	Compulsory, 2,5 study weeks
2003, Taidekriitikki (Art Critique)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for BA students
2003, Aesthetics of Pop Art	University of Lancaster	England	Responsible Teacher	Optional, 3 cr, also for BA students

2002, Populaarikulttuurin estetiikkaa ja semiotiikkaa (Aesthetics and Semiotics of Popular Culture)	University of Art Design Helsinki	Finland	Responsible Teacher	Compulsory, 3 study weeks
2002, Populaarikulttuurin kritiikki (Pop Critique)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for BA students
2002, Semiotics of MTV	University of Helsinki	Finland	Responsible Teacher	Optional, 3 study weeks, also for BA students
2001, Taidekritiikki (Art Critique)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for BA students
2001, Kitschin estetiikkaa (Aesthetics of Kitsch)	University of Helsinki	Finland	Responsible Teacher	Optional, 2,5 study weeks, also for BA students
2000, Semiotics of Popular Culture	University of Helsinki	Finland	Teacher per Hours	Optional, 2,5 study weeks, also for BA students
2000, Aesthetics of Popular Culture and Media	University of Helsinki	Finland	Teacher per Hours	Optional, 2,5 study weeks, also for BA students

DOCTORAL LEVEL COURSES

YEAR/ NAME OF COURSE ORGANIZATION COUNTRY ROLE STATUS

2019, Contemporary Art Research	Aalto University	Finland	Responsible Teacher with Kevin Tavin and Mira Kallio-Tavin	Optional, 5 cr
2019, Philosophy and Theory of Art	Aalto University	Finland	Responsible Teacher	Optional, 5 cr (also open for MA students)
2018, Philosophy of Art for Post-Contemporary Artists	Aalto University	Finland	Responsible Teacher	Optional, 5 cr (open also for MA students)

2017, Philosophy of Art for Post-Contemporary Artists	Aalto University	Finland	Responsible Teacher	Optional, 5 cr (open also for MA students)
2016, Philosophy of Art for Post-Contemporary Artists	Aalto University	Finland	Responsible Teacher	Optional, 5 cr (also MA)
2016, Experimental Theory: Scholart	Aalto University	Finland	Responsible teacher with Taina Rajanti	Optional, 5 cr (also MA)
2015, Authorship and Agency	Aalto University	Finland	Responsible teacher with Harri Laakso	Optional, 5 cr (open also for MA students)
2011, Doctoral Thesis Seminar	Aalto University	Finland	Responsible teacher	Compulsory, 5 cr
2010, Doctoral Thesis Seminar	Aalto University	Finland	Responsible teacher	Compulsory, 5 cr

OTHER (E.G. VOCATIONAL AND EXECUTIVE EDUCATION)

YEAR/ NAME OF COURSE	ORGANIZATION	COUNTRY	ROLE	STATUS
2015, New Dance in a New Venue	Org. Inta Balode and Writing Movement	Latvia (Saldus)	Co-teacher with E. Gatjukevica, A. Autere, L. Achugar, M. Salin	International workshop for producers and dance writers
2014, New Dance in a New Venue	Org. Inta Balode and Writing Movement	Latvia (Cesis)	Co-teacher with L. Skove, V. Olehno, A. Autere	International workshop
2013, New Dance in a New Venue	Org. Inta Balode and Writing Movement	Latvia (Rezekne)	Co-teacher with I. Gerb, K. Sörensen, A. Autere, O. Zitluhina	International workshop

2008, Mobile Critique Lab	Festivals in Transitions / Exodos Theater Festival	Ljubljana, Slovenia	Responsible Teacher	International workshop
2008, Mobile Critique Lab	Festivals in Transitions / Homo Alibi Theater Festival	Riga, Latvia	Responsible Teacher	International workshop for performing arts critics