



Curriculum Vitae

Born (1973) and raised in Lund (mixed with a little bit of Värmland culture), with an interest in different types of cultural activities, such as tennis (playing), drawing and painting, music (playing) and leadership (trained tennis coach), I began studying *musicology* in the beginning of the 90s – primarily to deepen my interest in jazz and improvisational music. However, the studies in musicology came partly

to be extended into other areas of interest, such as art music and interartial relations (i.e. arts in interaction), partly supplemented by studies in philosophy as well as the history of ideas and sciences. This expanding interest continued with studies at the Queensland Conservatorium of Music in Brisbane, Griffith University, Australia (such as post-tonal analysis and music aesthetics) and eventually postgraduate studies in musicology at the University of Gothenburg. In 2007, I defended my dissertation, *A Tonally Well-Organized Society or Anarchy? Aesthetic and Social Aspects on Swedish Art Music 1945–1960*, which is about Swedish modernist art music in the post-war period with particular focus on debates concerning the aesthetic and social function of music in the emerging welfare society.

In parallel with my postgraduate studies, I taught from 2002 *intermedial studies* (previously interarts studies) at the Department of Cultural Sciences (now Department of Arts and Cultural Sciences), Lund University – a field that I have continued to teach and research after my dissertation. Since 2010, I have been a senior lecturer in intermedial studies with a particular focus on music, and was in 2016 appointed associated professor of musicology. In addition to this, I have worked widely within the humanities, such as publishing studies, cultural management, digital cultures and in a number of other smaller subjects. Of particular importance, the following published works should be mentioned: “Verbal and Visual Aspects in [Mahler’s] Third Symphony” (2011); “Music and Musicology in the Light of Intermediality and Intermedial Studies” (2012); *Crisis and Culture: Cultural Sciences Perspectives on Knowledge, Aesthetics and History* (co-edited with Ursula Geisler & Kristofer Hansson) (2013); “The Impact of Cultural Studies on Musicology Within the Context of Word and Music Studies: Questions and Answers” (2014); *An Imaginary Musical Road Movie: Transmedial Semiotic Structures in Brad Mehldau’s Concept Album Highway Rider* (2016); *I Think. And I’m Still not Quite Sure That I exist* (2018); “Media Combination in Radio Drama. The Integration of Sound and Music in *The Unforgiven*” (2021).

Recently, various cancer diagnoses have occupied my mind and time whereby, apart from my general absence from academic work (more or less from August 2018–August 2023 to different extents), I have become increasingly interested in matters related to the body. Examples of such are the body’s relationship to the experience of time and space, pain and waiting (see for instance my essay “Colon: An Essay on Pain, Time and Waiting.” 2019), but also how concepts typical of the field of medical sciences can be used as metaphors in different cultural sciences contexts (such as remission, recidivous, metastasis, auscultation, palpation, etc.). At the moment, I am

brainstorming ideas that might incorporate this way of thinking, however without sacrificing my previous experiences in musicology and intermedial studies. In view of this, I envision a development of these experiences into new knowledge about the relation between body, medicine and intermediality in order to thus step over the border and beyond the aesthetic (such as visual art, music, literature, film). Time will tell.

Having said that, my research interests, at the moment, moves in a direction that increasingly integrates my own subjectivity towards the outside world, but also of having a critical approach to the humanities as a whole, where I, at least for myself, try to problematize the question: *Why are we doing what we're doing and why don't we just give up what we're doing before it's too late?* As a kind of “outsider,” I can sometimes note how difficult it is for the humanities to demonstrate their continued relevance in society. As researchers within the humanities, we need to get better at going outside ourselves and not become too blind to our own excellence. As humanists, we bear a special responsibility towards the surrounding society. In other words, we should not be afraid to give up what we are doing and turn around to start all over again.

Keywords: (critical) musicology, intermedial studies, intellectual history, philosophy, cultural sciences, (medical) humanities, semiotics, hermeneutics, phenomenology.

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Degrees, positions and educations

- Associate Professor of Musicology, Lund University, 2016–
- Senior Lecturer in Intermedial Studies, Lund University, 2010–
- Fixed-term employee and substitute Senior Lecturer, Lund University, 2002–2005; 2007–2010.
- Ph.D. in Musicology, University of Gothenburg, 2007.
- Master of Arts with major in Musicology, Lund University, 2002.
- Bachelor of Arts with major in Musicology, Lund University, 1997.

Subjects included in my undergraduate studies are, in addition to musicology, philosophy, history of ideas and sciences, media and communication studies and pedagogy.

- Main supervisor: Professor Alf Björnberg
- Assistant supervisor: Ph.D. Laila Barkefors
- Opponent: Ph.D. Lars Berglund, Uppsala University
- External expert for the appointment of associate professor: Professor Ola Stockfelt, University of Gothenburg

Leave of absence

Leave of absence due to cancer diagnosis (including part-time)

- August 11, 2018–October 6, 2019: colon cancer (which has required several surgeries and chemotherapy treatment)
- December 19, 2019–May 31, 2021: recidive metastasis in the lymph nodes (which has required surgery and chemotherapy treatment)
- February 10, 2022–August 31, 2023: myelodysplastic syndromes (MDS, i.e. a kind of high-risk blood cancer, which has required stem cell transplantation)

Employments

Hourly senior lecturer and lecturer; fixed-term employee and substitute lecturer in, among other things, interartial/intermedial studies, arts management, publishing studies: 2002–2005; 2007–2010.

Permanent and temporary university lecturer in intermedial studies: 2010–2011 (50%); 2011–(60%).

Fixed-term researcher: Program K (RQ08 funds): 20091201–20100831 (half-time).

Fixed-term researcher: Erik Philip-Sørensen's Foundation: 2011–2013 (SEK 275,000).

Fixed-term researcher: Wahlgrenska Stiftelsen: 2012–2013 (SEK 75,000).

Other research funds: Längmanska kulturfonden: 2015 (SEK 30,000).

Other research funds: Foundation Olle Engkvist Architect: 2017 (50,000 SEK).

Other research funds: Gunvor and Josef Anér's foundation: 2017 (SEK 20,000).

Other scientific assignments

Editor-in-chief of the series *Lund Studies in Arts and Cultural Sciences*, Lund University, 2016–

Member of the editorial team of the series *Lund Studies in Arts and Cultural Sciences*, Lund University, 2013–

Co-editor with Ursula Geisler and Kristofer Hansson for the anthology *Crisis and Culture: Cultural Sciences Perspectives on Knowledge, Aesthetics and History*, Sekel Bokförlag: Lund, 2013.

Peer-Reviewer for *Culture Unbound: Journal of Current Cultural Research*.

Peer-Reviewer for *Danish Musicology Online* (DMO).

Peer-Reviewer for *Management & Organizational History* (M&OH).

Peer-Reviewer for the *Journal of Aesthetics & Culture* (JAC).

Peer-Reviewer for the *Swedish Journal of Music Research* (STM/STM–SJM).

Member of the assessment committee for Katarina Botwid's dissertation in archeology (*The Artisanal Perspective in Action – An Archeology in Practice*), Lund University: 2016-03-04.

Board assignments

Vice Chairman of the Tobias Norlind Society: June 2013–August 2015.

Secretary in the Tobias Norlind Society: September 2015–2016.

Vice Chairman of the Tobias Norlind Society: January 2016–2017.

Educational qualifications

Completion of higher pedagogical education

University pedagogic introductory course, UCLU (3 credits), 2004.

Course development and teaching (4.5 credits), Lund, 2007.

University pedagogic continuation course: Course leadership and course planning (4.5 credits), CED, 2009.

Workshop – the pedagogical portfolio (1.5 credits), CED, 2010.

Research supervision (2 credits), CED, 2013.

Total points: 15.5 ECTS (approx. 10 weeks)

Research information

Member of *Swedish Society of Musicology* (*Svenska Samfundet för Musikforskning*).

Member of *The Association for Word and Music Studies*.

Member of HEX: Humanistic EXperiment Group, Lund University, an interdisciplinary research group, 2008–. The purpose of HEX is to experiment with new forms of design for humanistic research, as well as to find new quality-enhancing forms for the same.

Administrative qualifications

Assignment as health and safety representative, Department of Cultural Sciences: 2018–2021.

Assignment as head of the Division of Intermedial Studies: 2009–2012; 2015–2018.

The preparation group for the department's new formation: 2015–2017.

The preparation group for the department's reorganization: 2012–2014.

List of publications (in selection)

For a complete list, see link on the website.

Monographs

1. Mats Arvidson. *Jag tänker. Och jag är ändå inte alldeles säker på att jag finns till: att spegla sig i Lars Gustafssons mikroskopiska värld – en fragmentarisk essäbok*. Universus Academic Press, 2018. ISBN: 978-91-87439-45-2.
2. Mats Arvidson. *An Imaginary Musical Road Movie: Transmedial Semiotic Structures in Brad Mehldau's Concept Album Highway Rider*. Lund Studies in Arts and Cultural Sciences, Lund University, nr. 10, 2016. ISBN: 978-91-981458-5-4; ISSN: 2001-7529 (print); ISSN: 2001-7510 (online). Peer-reviewed.
3. Mats Arvidson. *Ett tonalt välordnat samhälle eller anarki? Estetiska och sociala aspekter på svensk konstmusik 1945–1960*. Skrifter från musikvetenskap, Göteborgs universitet, nr. 88, Institutionen för kultur, estetik och medier, Göteborg: Göteborgs universitet, 2007. ISSN: 1654-6261; ISBN: 978-91-85974-04-7. Diss.

Editorship (anthologies etc.)

4. *Kris och kultur. Kulturvetenskapliga perspektiv på kunskap, estetik och historia*. Mats Arvidson, Ursula Geisler & Kristofer Hansson (eds.), Lund: Sekel Bokförlag, 2013. ISBN 13: 978-9187199-09-7. (Anthology contributions nr. 11 & 12 below are included in this publication.). Peer-reviewed.

Articles and anthology contributions

5. Mats Arvidson. "Media combination in radio drama. The integration of sound and music in *The Unforgiven*." In: *Intermedial Studies: An Introduction to Meaning Across Media*. Jørgen Bruhn & Beate Schirrmacher (eds.), New York & London: Routledge, 2021. ISBN: 978-1-032-00466-2; ISBN: 978-1-003-17428-8; DOI: 10.4324/9781003174288. Peer-reviewed.
6. Mats Arvidson. "The (Inter)medial Turn and Musicology." *Svensk Tidskrift för Musikforskning/Swedish Journal of Musicology (STM/SJM)*, vol. 101, 2020. ISSN: 2002-021X. Editor reviewed.
7. Mats Arvidson. "Kolon: en essä om smärta, tid och väntan." In: *Kultur X: 10-talet i kulturvetenskaplig belysning*. Höög, Nilsson & Kärrholm (eds.), Lund Studies in Arts and Cultural Sciences, Lund University, nr. 24, 2019. ISBN: 978-91-985-45920. Editor reviewed.
8. Mats Arvidson. "Det autoimmuna jaget – att sätta gränser." *Socialmedicinsk Tidskrift: Tema: 10 fallstudier i medicinska humaniora*, Katarina Bernhardsson & Kristofer Hansson (eds), 93(3), 2016, 280–287.
9. Mats Arvidson. "Kunskap som förståelse genom artikulation: om den musikaliska tolkningens legitimitet." In: *Mc&STE: elektronisk tidskrift för konferensen Musik & samhälle*, 2016, 33–47.
9. Mats Arvidson. "Några intermediala och lärdomshistoriska reflektioner om ord om ljud." In: *Ord om ljud: Skriftställare om ljudmiljöer och ljud*, Frans Mossberg (ed.), Lund: Skrifter från Ljudmiljöcentrum vid Lunds universitet, vol. 14, 2015, 65–71. ISBN 978-91-87833-24-3 (print); 978-91-87833-25-0 (pdf); ISSN 1653-9354. Editor reviewed.

10. Mats Arvidson. "The Impact of Cultural Studies on Musicology Within the Context of Word and Music Studies: Questions and Answers." In: *Ideology in Words and Music*. Hannah Hinz, Beate Schirrmacher, Heidi Hart & Katy Heady (eds.), Stockholm: Stockholm University Press (Acta Universitatis Stockholmiensis), 2013. Peer-reviewed.

11. Mats Arvidson Ursula Geisler & Kristofer Hansson. "Introduktion: Kulturvetenskapliga perspektiv på kris." In: *Kris och kultur. Kulturvetenskapliga perspektiv på kunskap, estetik och historia*. Mats Arvidson, Ursula Geisler & Kristofer Hansson (eds.), Lund: Sekel Bokförlag, 2013. ISBN 13: 978-91-87199-09-7. Editor reviewed.
12. Mats Arvidson. "Den apolliniska drömmen om en lycklig framtid. Kris i kultur och konstmusik i svensk efterkrigstid." In: *Kris och kultur. Kulturvetenskapliga perspektiv på kunskap, estetik och historia*. Mats Arvidson, Ursula Geisler & Kristofer Hansson (eds.), Lund: Sekel Bokförlag, 2013. ISBN 13: 978-9187199-09-7. Editor reviewed.
13. Mats Arvidson. "Music and Musicology in the Light of Intermediality and Intermedial Studies." *STM-Online*. Erik Wallrup (ed.), vol. 15, 2012. ISSN: 1403-5715. Peer-reviewed.
14. Mats Arvidson. "Verbala och visuella aspekter i tredje symfonin." In: "*Min tid ska komma.*" *Gustav Mahler i tvärvetenskaplig belysning*. Ursula Geisler & Henrik Rosengren (eds.), Lund: Sekel Bokförlag, 2011, 98–108. ISBN: 9789186767854. Editor reviewed.

Conference contributions and presentations (selection)

15. Mats Arvidson. "Kolon: en essä om smärta, tid och väntan": 10-årsjubileum, Kulturnatten, Lund 2019.
16. Mats Arvidson. "Essän som vetenskaplig form?", Cultural Seminar, Lund 2018.
17. Mats Arvidson. "En musikalisk road movie: om den amerikanske jazzmusikern Brad Mehldaus verk *Highway Rider* – en berättelse i ord, bild och ton", Bokmässan, Göteborg, september 2017.
18. Mats Arvidson. "Musik, konst och intermedialitet", Museum of Artistic Process and Public Art, Lund, 2017.
19. Mats Arvidson. "Naturvetenskapliga ideal i svensk elektronisk konstmusik", Musik och samhälle VIII: Musik och elektricitet, Lund, 2016. Editor reviewed.
20. Mats Arvidson, "Det autoimmuna jaget: om att sätta gränser", Research Node: Medical humanities, Lund 2016.
21. Mats Arvidson. "Är musik verkligen en sten? Reflexioner över musikens epistemiska och ontologiska egenskaper", Musik och samhälle VII: Musik och kunskap, Lund, 2015. Peer-reviewed.
22. Mats Arvidson. "Att leva med diabetes eller vara diabetiker? Ontologiska begrundanden om vad det innebär att leva med en avvikande egenskap", Medical Humanities Seminar, Lund 2015.
23. Mats Arvidson. "Word and Music Studies: Types of Word and Music Relations – A Few Case Studies", 17th Nordic Musicological Congress, Aalborg Denmark, 2015. Peer-reviewed.
24. Mats Arvidson. "Dysfunctional Disciplinary Boundaries, and the Need for a New Foundation Discipline?", *Ideology in Words and Music*, Stockholm: Word and Music Association Forum, 2012. Peer-reviewed.

25. Mats Arvidson. "Musikverket i den postdigitala tidsåldern", Musikforskning idag, Uppsala: Svenska samfundet för musikforskning, 2011. Peer-reviewed.
26. Mats Arvidson. "Konstens och kulturens kris", Musikforskning idag, Lund: Svenska samfundet för musikforskning, 2010. Peer-reviewed.
27. Mats Arvidson. "Ut Pictura Musica och striden mellan konstarterna", Musikforskning idag, Lund: Svenska samfundet för musikforskning, 2009. Peer-reviewed.
28. Mats Arvidson. "Ekologi, ideologi och musik", *Natur-Kultur*, Johan Fornäs & Andreas Nyblom (eds.), Norrköping: ACSIS, Conference for Cultural Studies, 2009. ISSN: 1653-1507. Peer-reviewed.
29. Mats Arvidson. "Tidsandans intermedialitet. Nedslag i den svenska konstmusikens idéhistoria", Forum for Intermedial Studies, Lund, 2008.
30. Mats Arvidson. "Två sidor av samma historia. Sökandet efter sanningen", Humanistdagarna, Göteborg, 2005.
31. Mats Arvidson. "Historisk ontologi och svensk konstmusik", Musicology Today, Växjö, 2004. Peer-reviewed.

Reviews

32. Mats Arvidson. Recension: Thure Stenström, *Ingemar Hedenius heliga rum: Sofokles, Kierkegaard, Mozart*. Stockholm: Atlantis, 2011, *Svensk Tidskrift för Musikforskning*, nr. 95, 2013, 191–193. ISSN: 0081-9816. Editor reviewed.
33. Mats Arvidson. Recension: *Den högre utbildningen. Ett fält av marknad och politik*. Daniel Ankarloo & Torbjörn Friberg (red.), Stockholm: Gidlunds Förlag, 2012, *Högre Utbildning: En Vetenskaplig Tidskrift om Lärande och Undervisning i Högskolan*, Anders Sonesson & Ann-Sofie Henriksson (red.), nr. 1, vol. 3, 2013, 75–79. ISSN: 2000-7578. Editor reviewed.
34. Mats Arvidson. Recension: Rasmus Fleischer, *Det postdigitala manifestet. Hur musik äger rum*, 2009. *Svensk Tidskrift för Musikforskning*, nr. 93, 2011, 104–106, ISSN: 0081-9816. Editor reviewed.
35. Mats Arvidson. Recension: *Changing Borders. Contemporary Positions in Intermediality*. Jens Arvidson, Mikael Askander, Jørgen Bruhn & Heidrun Führer (red.), Lund: Intermedia Studies Press, 2007, *Svensk Tidskrift för Musikforskning*, nr. 90, 2008, 107–108. ISSN: 0081-9816. Editor reviewed.

Popular science works

36. Mats Arvidson. "Två sidor av samma historia. Sökandet efter sanningen", *Under Ytan*. Eva Ahlstedt (red.), Humanistdag-boken, vol. 18, Göteborg: Göteborgs universitet, 2005, 27–31. ISSN: 14004496; ISBN: 91-7360-342-2. Editor reviewed.

Miscellaneous

37. Mats Arvidson. "Efter fjorton dagar blir jag utsläppt – och väntar på att bli instängd igen", i *Sydsvenskans* insändare, 2020-04-07.
38. Mats Arvidson. "Teoretikern som etnograf". Pedagogisk utvecklingsplan för kursen Kursledarskap och kursplanering [The theorist as ethnographer. Pedagogical development plan], 2009. Unpublished.

39. Mats Arvidson. "Tvärvetenskapliga forskarutbildningar – möjligheter och problem för doktorander och handledare" [Interdisciplinary postgraduate courses]. Uppgift för kursen Forskarhandledning, 2013 [Assessment for the course Resarch supervision]. Unpublished.