

## curriculum vitae

### Michael Biggs



Michael Biggs MA PhD FRSA ILTM is Reader in Visual Communication and Associate Dean Research in the School of Art and Design at the University of Hertfordshire [UH], UK. He has degrees in both Fine Art and Philosophy, and was Senior Research Fellow in Philosophy at the University of Bergen.

His principal research interests are the uses of images as bearers of meaning, the relationship of images and texts, and non-linguistic communication via so-called "visual languages" e.g. airport signs, musical notation, etc. He has specialised in Wittgenstein's use of images and the philosophy of language, and has revised the images in Wittgenstein's published works for Blackwell and Routledge. He was the graphical consultant for the Bergen Electronic Edition of Wittgenstein's manuscripts [Nachlass] for Oxford University Press. He is a founder member of the Text Encoding Initiative. His research has been funded by the UK Arts and Humanities Research Board [AHRB], The British Council, the University of Bergen, and the European Union.

He has been involved in the development of doctoral programmes in Art and Design in the UK, and has contributed to national and international conferences on the subject. He is the principal organiser of the internationally renowned biennial Research into Practice conference at UH. He has experience as a supervisor of traditional and practice-based PhDs in the UK and Europe, and of PhD by published works, and has been a PhD examiner. He is a member of the College of Peers of the AHRB, the Visual Arts advisory panel for the Arts and Humanities Data Service [AHDS], the Council of the international Design Research Society.

Michael has been working in collaboration with the University of Bergen on nationally and internationally funded research projects since 1992. His research is in the general area of text encoding, with applications to the encoding of Wittgenstein's philosophical works. Michael's particular research interest is in the interpretation of manuscript sources and on the boundary between text and graphics. In the digital domain the distinction between text and graphics is often quite explicit because of the difference between text file types and graphic file types. However, in the manuscript domain no such distinction can be made. Wittgenstein provides a

particularly interesting context in which to explore these boundary conditions because his approach to the limits of language was one in which he tested our preconceptions by providing troublesome examples. In addition to generating outcomes relevant to Wittgenstein scholarship and to text encoding, this research has broader consequences in non-linguistic semantics. Michael has published extensively on the role of text and artefact in art and design. It is common for artists to accompany exhibitions with artist's statements, and for doctoral candidates to accompany a written thesis with an exhibition of artefacts, and his research both problematizes and seeks responses to the issues that these practices raise.

Main supervisory interests include:

- aesthetics and philosophical issues in art and design
- non-linguistic communication
- research methodology in art and design

## **PUBLICATIONS:**

### SOLE-AUTHORED WORKS

"Visualisation and Wittgenstein's "Tractatus"" in: *Visual Representations and Interpretations*. London: Springer Verlag, (forthcoming 2005)

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"Ludwig Wittgenstein: a visual concordance to the published works."

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