

**Scientific and Didactic Relation**

*Name* Amalia Maria Sofia Salvestrini

*University* Università degli Studi di Pavia, Università degli Studi di Torino

*Name of Tutor* prof.ssa Carla Casagrande

*Cycle* XXXIV

*Suggested name of the Supervisor (IF different from the tutor) (for 1<sup>st</sup> year students)*

Prof. Federico Vercellone

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**(A) Didactics**

**1) List of institutional or curricular courses**

- Argumentation Seminar
- Rolling Seminar
- Seminar of the theoretical curriculum

**2) List of working papers written in those occasions**

- Rolling Seminar Paper: *Conoscenza e artifex in Guglielmo di Ockham*

**3) List of other courses you have followed**

- FINO Graduate Conference – History of Philosophy, *Human and Nature*
  - 2 LM Courses
  - ART Seminar
  - CeSIM Seminar
  - 9th lesson Giulio Preti
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**(B) Research and diffusion**

**1) List of seminars and conferences you have participated to**

- Giornata di studi del gruppo di ricerca “Roger Bacon: The Philosopher's Workshop” – *Filosofia naturale, filosofia morale e teologia in Ruggero Bacone*
- Laboratorio: *Jorge Luis Borges e la filosofia medievale* (in questo contesto ho tenuto una lezione)
- Laboratorio: *Metafora e filosofia medievale* (in questo contesto ho tenuto due lezioni)
- Giornata di studi boeziana: *Severino Boezio. La filosofia tra religione e poesia*
- International Conference: *Mental Being in Late Medieval Thought: from Concept to Chimeras* – KU Leuven, Institute of Philosophy
- Selezionata per la partecipazione alla Summer School di estetica (SIE): *L'estetica e le arti: traiettorie e percorsi* (3 cfu attestati)

**2) List of Talks (in some of the above-mentioned conferences)**

- *Apparentia in Nicholas of Autrecourt. Between Mental Being and Reality* conferenza tenuta nel contesto di: KU Leuven, Institute of Philosophy, 31 maggio-1 giugno 2019, International Conference: *Mental Being in Late Medieval Thought: from Concept to Chimeras*
- *Giovanni di Salisbury e la Scuola di Chartres*, lezione tenuta nel contesto del corso della prof.ssa Carla Casagrande di Storia della filosofia medievale.
- *Il “Pierre Menard” di Borges e la storia della filosofia*, lezione nel contesto del laboratorio del prof. Massimo Parodi: *Jorge Luis Borges e la filosofia medievale*
- *Metafora e conoscenza: Umberto Eco e la retorica*, lezione tenuta nel contesto del laboratorio del prof. Massimo Parodi: *Metafora e filosofia medievale*
- *“Metaforologia” nel pensiero medievale*, lezione tenuta nel contesto del laboratorio del prof. Massimo Parodi: *Metafora e filosofia medievale*

**3) List of published or submitted papers**

- A.M.S. Salvestrini, *Sull'estetica medievale dopo Eco. Un percorso storiografico*, in “Lebenswelt” 14 (2019), pp. 1-22.
- A. Salvestrini, *Il concetto di pulchrum in Giovanni di Salisbury*, articolo accettato e in corso di pubblicazione in “Doctor Virtualis” 15.
- A. Salvestrini, *Artifex*, voce accettata e in corso di pubblicazione in *Lexicon of Morphology*, a cura di F. Vercellone e S. Tedesco, Springer, Berlin.
- A. Salvestrini, recensione a: *Le beau et la beauté au Moyen Âge*, cur. O. Boulnois – I. Moulin, Vrin, Paris 2018, submitted review.

***(C) Project of the dissertation***

1) Update of the planning of your research program

In the first year my research activity is focused on three different level: a historiographical question, the occurrences of the semantic area of *artifex* in the works of Bonaventure, Olivi, Ockham and Nicholas of Autrecourt and some thematic issues connected to the question of the *artifex*.

In a first moment I deepened the important historiographical question on the existence of medieval aesthetics of which is part my research project on the craftsman in the XIII and XIV centuries.

Concerning the second level of my activity, at first, I gathered the occurrences of the semantic area of *artifex* in the four authors mentioned above. In this way I have identified and categorised more than 400 relevant occurrences in some works which are available in digital edition. At second I started analysing some occurrences from those of Ockham that permit to study how the *artifex* conceives the project in his mind, a theme that is strictly connected with the question of the knowledge of God and of human being and that will fundamental for the first chapter of my thesis.

In the next year I am going to analyse the other occurrences and contextualise them in the thought of the four authors. It will also be important to identify how the notion and the question of *artifex* is transmitted from antiquity to Christian tradition.

Regarding the third level of my research activity I'm studying the transmission of classical rhetoric in the middle ages in order to verify the impact of some theories, concepts and terms of rhetoric in the question of *artifex*.

Finally, in relation to the more general issue of how and why the question of *artifex* is important in the history of pre-modern and modern thought, my research is focusing on some figures and thinkers that seem to me fundamental theoretical steps concerning the idea of *artifex*. My research in the next year will focused also on this issue.