

SUMMARY

The aim of the present work, *Archaeology of the found object*, is to study and analyze what we know as *objet trouvé*. In our way through Art History we will take a pause to see what avant-gardes from the twentieth century and which artists have recovered disused objects and have given them a second life by turning them into works of art. We will analyze their precedents to see how they could have influenced later artistic processes.

This journey will inevitably lead us to the beginning of the small museums, and to think about what collectionism means. We will emphasize in the change of value of objects as they become works of art.

Across examples of exhibitions of the last recent years and of museums devoted of hosting this type of collections, we will see how found objects are still being used currently for the elaboration of artistic discourses and works. All this will be done from a poetically archaeological look at findings that will conclude in a plastic proposal.

An interdisciplinary research

Through an almost detective process of that Umberto Eco called abductive semiosis, our research will seek to elaborate a story, in order to include as an hypothesis the origin and the supposed purpose of an object or a fragment of a found object —as it happens in the logical mental process followed by Sherlock Holmes— we will see the reasons that have guided my decision to look for, not only the presence of three Ph. D. advisors, but fundamentally their different disciplinary approach, necessary to give coherence to the epistemological thread that sustains my own work. Being an interdisciplinary research I sought the help of three acquaintances specialists in the main topics that are developed in the dissertation.

The archaeological and paleontological perspective that is in the basis of the process of looking for, finding, analyzing, and writing / creating from what has been found, that is present throughout the work, has taken as referent both the bibliography and the fieldwork of Professor in Paleontology Juan Luis Arsuaga.

The rhetoric of painting as a way of understanding the discipline owes its intellectual position to the book *Rhetoric of painting* by Alberto Carrere and the director of this research, painter and painting Professor José Saborit.

Finally, and to explain the object as a sign within Art History and the importance of the changes of value the contributions of the semiotician and Professor of Theory of Languages and Communication Jenaro Talens have been very important .

The three disciplinary fields of my three advisors, articulated among them, have made possible the development of *Archaeology of the found object*.

