



SECOND EDITION. RULES FOR THE SUBMISSION OF APPLICATIONS

First. Purpose and definition of the programme.

The Fundación Obra Social de Castilla y León, the entity that manages the Casa Botines Gaudí Museum in León (Spain), announces the second edition of the "Crossed Threads" project, a biennial artistic programme whose aim is to help contemporary artistic creation by opening up original, non-exhibition spaces in the Casa Botines to artists today.

The project consists of the intervention, by the means chosen by the artist, in several original and non-exhibition spaces of the Casa Botines: the staircases, the courtyards, and the towers. These spaces were designed in 1891 by Antonio Gaudí and have retained their original layout, design, and materials.

Casa Botines was originally a textile shop run by two Spanish traders. While the shop was located in the ground floor, the noble floors and the others were used as apartments. Casa Botines was the first tenement house designed by a still young Antonio Gaudí, and it was converted into a museum in 2019.

The aim of the Crossed Threads programme is to encourage dialogue between Gaudí's architecture and contemporary artistic creation, promoting new readings and visions that enrich the Museum's discourse and the interpretation of Gaudí's work.

The artist may present creations in painting, sculpture, graphic arts, textile art, installation, video creation, net art, or any other form of existing artistic expression that serves the purpose of expressing the objectives of the project.

Second. Places of artistic intervention

The intervention of the artist(s) must be limited to the east staircase and the southwest and northwest patios of the building.

Plans of these spaces are attached.

Third. Participants.

Proposals may be submitted by any natural person over the age of 18 who is engaged in artistic creation. It may be submitted by a single artist or a group of no more than three artists, alone or with a curator. It may also be presented through a gallery. Employees of the Fundación Obra Social de Castilla y León, and all persons related to them in the first degree of kinship, are excluded.

The artists, curators, and gallery owners who participate in the competition may reside in any country in the world.

Those artists or curators who have already been selected in previous editions may not apply again.

Fourth. Content of the proposals

Each participant may submit ONE (1) PROPOSAL.

Each project submitted must contain, as a minimum, the following sections:

- Clearly identified contact person, with full contact details.
- Summary of the project, of no more than 300 words.
- Theoretical justification of the project (curatorial project), of no more than 3000 words.
- Basic outline of the project, with drafts, sketches, planimetries, or images.
- Budget for the execution of the project.
- Distribution of fees, if the project is presented by a group.
- Complete and updated CV of the artist(s) and the curator and the gallery, if any.
- Name(s) and surname(s), ID number, postal address and contact details of the artist(s) and curator and gallery, if any.
- Affidavit of originality. The artist(s) and, if applicable, the curator, shall attach a sworn statement of originality regarding their works and creations.

Projects must be submitted in Spanish or English.

Projects must be submitted as a PDF file and sent by e-mail to exposiciones@fundos.es They may contain attached images, presentations, or videos if the creators of the project so wish.

Fifth. Language

Projects must be submitted in Spanish or English. Likewise, communication with the participants and with the author of the selected project will always be in one of these two languages.

Sixth. Deadlines

The deadline for the submission of projects will open on Monday 24th February 2025 at 23:59 and will close on Friday 2nd May 2025 at 23:59.

The decision made by the Jury will be communicated to the contact person at the email address provided in the project, during the month of June 2025. The identity of the winner and the title of the project will be revealed at the Gala Award Ceremony of the *III Premio León de Plata* and of the presentation of the annual programme of the Casa Botines Gaudí Museum in 2026, to be held on a date to be determined in December 2025.

The author or authors of the winning project will have a period of SEVEN (7) NATURAL DAYS from the date of notification to renounce the execution of the project, if they so wish. In case of resignation, the Jury will select another proposal.

Seventh. Support for creation and production

The selected project will receive a grant of 10,000 euros for its production.

Likewise, the artist and/or curator and/or gallery will receive a single contribution of €5,000 as payment of their fees. If there are several artists and/or a curator, the contribution will be the same. The group must specify in their proposal the distribution that will be made among its members of this amount.

The expenses generated by the organisation of the exhibition will be assumed by the Casa Botines Gaudí Museum. These expenses include the transport, packaging, and insurance of the pieces; their installation in the corresponding spaces; the graphic design of the exhibition; the technical coordination; the necessary registration and conservation work; the organisation of the opening, communication and dissemination, and the corresponding educational and cultural programme. The Museum may seek external financing, sponsorships or collaborations to cover the aforementioned expenses.

The works produced for the project will become part of the collection of the Casa Botines Gaudí Museum, unless its Advisory Board decides otherwise, in which case the artist(s) may freely dispose of them for sale, donation or loan to third parties.

Eighth. Originality

The projects presented must be totally original and must not have been presented in any other competition or call for entries. The works of art that make up the project shall be totally original and shall be created specifically for this purpose. They may not have been previously presented in any other exhibition or competition, nor have they been shown publicly beforehand.

Ninth. Evaluation criteria

The following aspects will be assessed:

1. The integration of the projects into the original spaces will respect the layout, materials, and aesthetic values of the spaces.
2. The project work of one or more of the following themes:

- . the architecture of Gaudí
 - . the history and architecture of the Casa Botines
 - . the customs and inhabitants of the Casa Botines
 - . the Spanish bourgeoisie at the end of the 19th century: its customs, traditions, and idiosyncrasies.
3. Innovation and originality.
 4. The elaboration of a solid and well-founded theoretical discourse.
 5. The operational and economic viability of the project.
 6. The curriculum and career of the artist(s), as well as the curator and/or gallery.

Tenth. Respecting the building

The projects submitted must at all times respect the original architecture of the Casa Botines. As a building classified as a BIC (Asset of Cultural Interest), it has the maximum category of protection granted by current Spanish legislation. In this sense, projects must be designed so as not to interfere aggressively with the architecture or pose a risk to it. Any project that contemplates these aspects or that requires a significant transformation of the spaces will be automatically disqualified.

Likewise, if once the production of the works that will shape the project has begun, the artist requires substantial modifications to the building that the Museum's technical team considers aggressive, the Museum may, at any time, cancel the execution of the project or request to the artist or artists to make the mandatory changes.

Eleventh. Jury

The Jury will be responsible for assessing the projects received and issuing a verdict.

It will be made up of five members, as detailed below:

1. Mr. José María Viejo del Pozo, Managing director of the Fundación Obra Social de Castilla y León (FUNDOS).
2. Mr. Raúl Fernández Sobrino, Director of the Casa Botines Gaudí Museum.
3. Ms. Ana Doldán, director of the Esteban Vicente Museum of Contemporary Art (Segovia).
4. Mr. Javier Díaz Guardiola, journalist and art critic, and director of the art section in ABC Cultural.
5. Ms. Tatiana Bilbao, architect, lecturer of architecture at the Yale University School of Architecture.

The Jury will adopt its decisions, after debate, in a collegiate manner and by absolute majority.

The Jury may declare the call void if it considers that the quality of the projects submitted does not meet the minimum requirements.

Twelfth. Intellectual property rights

The authors of the winning project will waive the right to receive any economic consideration for the exploitation of the intellectual property rights over their work, authorising FUNDOS and the Casa Botines Gaudí Museum to make available to the public, reproduce, distribute, publicly communicate, and transform the works that form part of the project, as well as their name and image.

Thirteenth. Formalization of collaboration

The author or authors of the chosen project will sign, after the resolution of the call, a collaboration agreement with the Fundación Obra Social de Castilla y León, which will include the commitments of each party, as well as the payment of fees and any other circumstance that affects to the execution of the project.

Fourteenth. Data protection

The organisers and the applicants are aware of and undertake to comply with Regulation (EU) 2016/679 of the European Parliament and of the Council of 27 April 2016 on the protection of individuals with regard to the protection of natural persons with regard to the processing of personal data and the free movement of such data (GDPR), as well as, insofar as it is not contrary to European regulations, the Organic Law 3/2018 of 5 December on the Protection of Personal Data and the guarantee of digital rights and its implementing regulations, and/or those that may replace or update them in the future.

Candidates are aware that, by submitting their application, they consent that their personal data will be collected, as well as any other data that may be collected in the future in order to comply with or correctly execute the commitments, may be incorporated by the other Party into its own automated or non-automated data collection file for the purpose of correctly executing the commitments.

The organisation undertakes that this personal data will not be communicated under any circumstances to third parties. If, on the contrary, any type of communication of personal data were to be made, the express, informed, and unequivocal consent of the candidate who is the owner of said personal data must be requested.

The organisation is obliged to maintain the secrecy of the aforementioned information, both during the period of the competition and after its end, except in those aspects that have entered the public domain or that are notorious by means external to the organisation.

This clause does not result in any limitation or restriction for the parties with regard to the exercise of the rights of access, rectification, suppression, limitation, portability, or opposition to which they may be entitled.

Fifteenth. Acceptance of the rules

Participation in the competition implies the acceptance of these rules.



MUSEO
CASA BOTINES
· G A U D Í ·

II HILOS
II CRUZADOS

Bases para la presentación
de candidaturas
II Edición

Reception of applications

Until 2nd May 2025

exposiciones@fundos.es