



Art Museum Award 2021

EMA

European Museum Academy

2020/2021 EUROPEAN MUSEUM ACADEMY AWARDS

Art Museum Award

The Judges' Report





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Confirmed Candidates

Trapholt Museum, Kolding, Denmark

TRAPHOLT MUSEUM is located in a sculptural building from 1988, in the suburbs of Kolding, *Denmark* with 90.000 citizens in a large historic park gently sloping down towards the Fjord of Kolding. 80.000-100.000 visitors come to Trapholt yearly, 50% from the region, 20% from Copenhagen. The museum has an exhibition area of 3000 m², on which, in addition to permanent exhibitions about the painter Richard Mortensen and the designer Arne Jacobsen (Kubeflex House) and a sculpture park, various special exhibitions are shown. Trapholt is proud to have a different demographic among visitors than other Danish art museums, attracting more than twice as many without middle- or higher education compared to other art museums. The Trapholt mission is to develop a platform for understanding the past, reflecting and discussing the present and pointing into the future, with point of departure in contemporary art, craft and design. The vision is to create a museum community where citizens and audiences engage in contemporary topics through artistic questions, craft materiality and designer solutions. Trapholt seeks both big and small transformations and impact in the people and society surrounding the museum.

Zeppelin Museum, Friedrichshafen, Germany

The ZEPPELIN MUSEUM FRIEDRICHSHAFEN is a museum dedicated to innovative processes in technology, art and society that owes its name to the historical airships developed by Count Zeppelin at Lake Constance, *Germany*. The Museum houses two collections: the world's biggest collection of airship history with its highlight being the accessible partial reconstruction of history's largest and most famous airship, LZ 129 Hindenburg. The collection is gradually being expanded to include technologically innovative products that have gained worldwide importance from Friedrichshafen. The Zeppelin Museum also houses an art collection with works by prestigious workshops from the Middle Ages and the Baroque that exported via Austria to Italy and Hungary. Leading avant-garde artists such as Otto Dix, Max Ackermann, Erich Heckel and Willi Baumeister form a second, high profile focus of the art collection which as well is gradually being expanded to include innovative and tech-savvy works from contemporary art. The museum strives to play an active role in society and chooses a self-critical and self-reflective approach. The starting point always is the history of airship travel and art is a means to tell additional stories and give other perspectives. As a technological museum first and foremost, their overall strategy and inventiveness can serve as inspiration for other museums.



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Pinakothek der Moderne, Munich, Germany

Germany's second candidate, the PINAKOTHEK DER MODERNE in Munich, opened in 2002, is one of the largest museums for modern and contemporary art, architecture, and design in Europe. In addition to the Modern Art Collection of the Bavarian State Painting Collections, three other museums are located here: The Architecture Museum of the Technical University of Munich, The Design Museum and the State Collection of Prints and Drawings. An overall show of the arts of the 20th and 21st centuries is offered on an area of approximately 12,000 m². Like other museums, the Pinakothek der Moderne is constantly working on its own claim to be a place for everyone. The Museum is applying to the Art Museum Award with their "Togetthere" program, subtitled "Museum for Everyone". The program started in 2015 as the first intercultural museum project in Germany. Through this program, several experimental subprojects such as intercultural projects, workshops with museum staff, interdisciplinary as well as outreach projects have taken place. The work of the museum in leading, developing and sustaining the "Togetthere" project as a strategic program designed to foster social cohesion and inclusion has also become a platform from which the museum is beginning to rethink its historic way of working.

Museum De Lakenhal, Leiden, The Netherlands

The MUSEUM DE LAKENHAL is Leiden's municipal museum that opened in 1894. The permanent collection tells the history of the city as well as that of the decorative and fine arts produced in Leiden, *The Netherlands*. It is housed in a monumental hall built in the 17th century for the inspection of woollen fabrics. The building was restored with great care from 2013 to 2019 and extended with a contemporary annexe dedicated to temporary exhibitions, many of them of contemporary art. Works commissioned from 11 artists were integrated in the building process so that the architectural ensemble with its combination of historic and contemporary architecture is very well integrated and as an object of "legible history", efficiently reflects the new mission of the museum as a place where creativity of the past and present meet society.

The museum is committed to stimulating dialogue on social issues and contributing to the personal growth of their audience. The museum is applying for the Art Museum Award with a project called "If things grow wrong", that is the result of an open call and tackles the subject of growth addiction. The result will be a multidisciplinary exhibition and public program, open to visitors from 15 October 2021 onwards, with the aim to find sustainable solutions to a global social issue.



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LAM Museum, Lisse, The Netherlands

LAM Museum is another candidate from the *The Netherlands* for this year's AMA. It is a new private non-profit museum of contemporary (food) art, located in the heart of the world famous Keukenhof estate in Lisse, best known today for its tulip park, but where in the past food production was a major use of the land. The LAM is foremost an art experience for people of all ages unfamiliar with art and museums. The collection at the LAM holds a wide range of artworks, but all are in some way related to food and consumption. As a socially responsible museum, LAM takes an inclusive approach to visiting museums, both socially and intellectually, and provides personalised experiences for all visitors. As an experimental "laboratory" this art museum applies a wide range of interpretative approaches, from on-site "view coaches" who engage with visitors, to keeping a digital daily logbook, which systematically documents visitors' interactions with art.

Gallery of Matica Srpska, Novi Sad, Serbia

The Gallery of Matica Srpska Novi Sad is a state institution dating back to the mid-19th century with the decision at the cultural-scientific institution Matica Srpska society to establish a museum. The history of the gallery began in Pest, Hungary, and was later relocated to Novi Sad in *Serbia* in 1864. It holds and exhibits a Serbian National Collection of art, consisting of 10 000 objects from the 16th century to the present day. Since its opening to the public in 1933, the museum attracts about 80 000 visitors a year (2019). Not only does the museum cooperate with the University of Belgrade and the University of Novi Sad, it also actively involves Novi Sad's inhabitants in their projects. It has organized exhibitions devoted to the role of women, the representation and exclusion of women in 19th and 20th century art, queer culture in interwar Serbia, and the topic of migration.

National Museum, Stockholm, Sweden

The NATIONAL MUSEUM, *Sweden's* national museum of art and design, first opened in 1866, but its origins date back to the 18th-century when it was decided to found a public museum based on the Swedish royal collections. Today, the collections are of international significance, ranging in date from the Renaissance to the present day. It is considered one of Europe's best preserved museum buildings from the 19th century, renovated and restored during the 2010's. In 2018, the National Museum reopened after a major renovation of the 19th-century building and with a completely revised approach to displaying the collections. Under the Directorship of Susanna Pettersson, (from 2018) the museum presents itself as a



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'museum for everyone' and is making an effort to engage wider, more diverse audiences and to respond more closely to their needs and expectations.

Aargauer Kunsthaus, Aarau, Switzerland

The AARGAUER KUNSTHAUS in *Switzerland* dates to the founding of the Aargauer Kunstverein in 1860. From the founding of the institution to this day, the promotion of Swiss artists has played an important role. Today's museum architecture was created in 1959 and was expanded in 2003 with an impressive building by Herzog & de Meuron in cooperation with the artist Rémy Hugg. On an exhibition area of 3000 m², the museum shows Swiss artists of all genres and welcomes around 50 000 visitors per year. The Aargauer Kunsthaus is well connected within the Swiss museum landscape as well as beyond. They cooperate with schools, associations, performers, philharmonic orchestras, or film festivals and consider themselves a place of active participation and debate on the changing developments and issues in the relationship between art and the world. The museum is applying for the Art Museum Award with the exhibition "Kosmos Emma Kunz", a Swiss healer and visionary (1892-1963), who uses artistic forms like geometric drawings as a means for her genuine research. The exhibition "Kosmos Emma Kurz" with its wide range of content from gender issues, alternative healing, spirituality, ecology, sustainability, and art allowed many exciting encounters with contemporary art positions.

Gallery Of Modern Art (GoMA), Glasgow, UK

The GALLERY OF MODERN ART (GoMA) has a unique position in *Glasgow, Scotland*, as a collecting institution of contemporary art, as a civic space frequented by a wide demographic and as a key international tourist attraction. It is part of the Glasgow City Museums run by Glasgow Life and housed in an iconic building located in the heart of the city. GoMA's vision is to be a place for people to enrich their lives by engaging with world-class art and the experiences it reflects, inspiring dynamic conversations about the world we live in today. Since the GoMA opened in 1996 it has staged over 200 exhibitions with artists from all around the globe and collected powerful works by local, UK and international artists with a focus on artists with a socially engaged practice, often working with local communities on new commissions. In recent years the public program has responded to and respected the history of the building – a former Royal Exchange connected to Empire and slavery, the world-class local visual arts community, and the city's audience priorities on equalities and social justice.



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Preamble

This new European Museum Academy Award is dedicated to honour and highlight museal projects that work with art in an innovative, pioneering, and creative way in order to address or respond to current social issues that are a major challenge to our contemporary society. It is about museums functioning as “social arenas” as societally relevant meeting places.

Applications are welcome that are dealing with topics like participation, inclusion, people with special needs, gender equality, democratic process, migration, immigration, racial justice, decolonization, community building, challenges of globalization, sustainability, climate change, health care, resilience to crises like the Covid 19 pandemic.

The award is built upon democratic and human values that should be the driving force for new museal ideas for the 21st century. It is meant to identify new role models of excellence that could function as inspiring paragons of the social role of museums. Eligible to apply are not only art museums, but all other museums and galleries that work with art or art interventions.

Criteria for the Award

- **Organization**
Managerial skills; administrative structures; code of ethics; resilience; sustainability; empowerment of the team; inclusion as far as the people working in the museum are concerned; fundraising initiatives; commercial development.
- **Innovation, creativity, inspiration**
New ideas or innovative and creative practices as far as social issues are concerned (methodologies, technologies, new forms of engaging the audience; digital strategy...)
- **Social responsibility**
How does the museum tackle the challenges of our current society, show social relevance and responsibility?
- **Participation and inclusion**
Policies and programs that aim at participation and inclusion; educational and/or outreach programs.
- **Sustainability**
Commitment to sustainability strategy. Sustainability can figure as the main topic or as just one dimension of another topic – or it can play no role at all.



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- **Digital strategy**
Does a distinctive digital strategy play a role in the museum's approach?
- **Network**
In what networks is the museum involved? From local to international.
- **Public discourse**
The role of the museum as a meeting place for the community, initiating discussion and exchange of ideas. Does the project stir up public discourse? What media come into play? Do participatory formats play a role?
- **Impact**
Impact on public discourse - locally, nationally or internationally; the role of the museum as a meeting place for the community, initiating discussion. Does the museum provide a role model that can be used by others? Does the project change the way you think about art?
- **Overall strategy**
Is there an overall strategy recognizable wherein the competing museum program/approach is embedded? (museology; museography, socio-political context ...)



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The 2021 Panel of Judges

Mladen Banjac, Bosnia and Herzegovina

Senior curator, Museum of Contemporary Art of Republika Srpska, (MOCARS) Banja Luka, Bosnia and Herzegovina

Annemies Broekgaarden, The Netherlands

Head of Public and Education Department, Chair of steering group "diversity and inclusion", Rijksmuseum, Amsterdam, The Netherlands

Suzanne Cotter, Luxembourg/Australia

Chair of CIMAM Outstanding Museum Practices Committee, Director MUDAM Luxembourg-Musée d'Art Moderne Grand-Duc Jean, Luxembourg

Sir John Leighton, United Kingdom

Director General National Galleries of Scotland, Edinburgh, United Kingdom

Louisa Leventis, United Kingdom

Art Historian-Museologist, Director Leventis Foundation

Karl Borromäus Murr, Germany

Director tim / State Textile and Industry Museum, Augsburg, Germany, Chairman of the Board, European Museum Academy

Anne-Louise Sommer, Denmark

Director Designmuseum, Copenhagen, Denmark

Jaroslaw Suchan, Poland

Director Muzeum Sztuki Lodz, Poland

Danièle Wagener, Luxembourg

Honorary Director of the Museums of the City of Luxembourg, Chairwoman of the Jury



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THE RESULTS

Finalists for the 2021

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- Trapholt Museum, Kolding, Denmark
- Pinakothek der Moderne, Munich, Germany
- Gallery of Modern Art, Glasgow, United Kingdom



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2021 Special Commendation

Pinakothek der Moderne, Munich, Germany

The judges said: The work of the museum in leading, developing and sustaining the “Togetthere” project as a strategic program designed to foster social cohesion and inclusion has also become a platform from which the museum is beginning to rethink its historic way of working with a view to ensuring its relevance for present and future generations. The dedicated and passionate representatives of the museum stressed the significance of the European Museum Academy Award as a powerful recognition of this work and an endorsement of its continuing, particularly for the museum’s regional and state funders and other stakeholders. The judges highlighted how refreshing it is to see such a large and well-established institution question its role and relevance. There was a great sense of the responsibility of inclusivity and wanting to be relevant to the broad spectrum of visitors (both existing and future) that the museum serves.



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80333 Munich
Germany
www.pinakothek-der-moderne.de

2021 Art Museum Award Winner

Trapholt Museum, Kolding, Denmark

The judges said: Trapholt not only has a unique vision on how to deal with audiences, but also has translated this to the way the museum is organised, its leadership and how its mission and values are part of the DNA of the museum. The museum constantly works hard to be relevant for people by enabling its visitors to rethink the function of art in our society. All Trapholt Museum's activities aim to meet social and thus also political challenges in contemporary Danish society - across all generations. It also strives to improve based on data and measurement of impact by means of their collections, contemporary art and artists and participatory projects. The judges consider the Trapholt Museum a role model for an extraordinary cultural agent that is putting the social challenges of our society in the centre of its focus to work with art. It fulfils best the motto of the British Museum Association: Museums change lives! Trapholt really does!



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