



2026 EUROPEAN MUSEUM ACADEMY AWARDS

Art Museum Award

The Judges' Report





Preamble

This European Museum Academy Award is dedicated to honour and highlight museums which work with art in an innovative, pioneering, and creative way in order to address or respond to the major challenges of contemporary society.

The award encourages recognition of groundbreaking work in participation, inclusion, people with special needs, gender equality, democratic process, migration, immigration, racial justice, decolonization, community building, challenges of globalization, sustainability, climate change, biodiversity loss, health care, and resilience to crises (whether war, a pandemic, or economic depression)

The award is built upon democratic and human values that should be the driving force for new museological thinking in the 21st century. It is meant to identify 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.

The EMA Art Museum Award is generously supported by the A.G. Leventis Foundation.



Criteria for the Award

Organisation

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 a 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.

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 (museumology; museography, socio-political context ...)?



The 2025 Panel of Judges

CHAIR Samuel Gallacher,

Director Scottish Historic Buildings Trust, Glasgow, Scotland, United Kingdom

Danièle Wagener,

Honorary Director The Museums of the City of Luxembourg, Luxembourg

Annemies Broekgaarden,

Head of Public and Education, Rijksmuseum, Amsterdam, The Netherlands

Tijana Palkovljevic Bugarski,

Director Gallery of Matica Srpska, Novi Sad, Serbia

Karen Grøn,

Director Trapholt Museum for Modern Art and Design, Kolding, Denmark

Sir John Leighton,

Honorary Director General National Galleries of Scotland, Edinburgh, Scotland, United Kingdom

Louisa Leventis,

Art Historian-Museologist, Director Leventis Foundation, London, United Kingdom

Delphine Munro,

Chair of the Board, Casino Luxembourg – Forum d'Art Contemporain, Luxembourg

Bernhart Schwenk,

Head Curator, Pinakothek der Moderne, Munich, Germany



About the Art Museum Award 2026

“As a jury, each year we look for art museums that do not just impress us superficially but demonstrate authentic and sustained engagement with their audiences. The power of art to profoundly change lives, and to help tangibly improve society, has been well demonstrated on many occasions in this competition by museums across Europe.

Regardless of whether their collections comprise Old Masters, Modernists or young emerging artists, curatorial practice across all six of our finalist museums demonstrates excellence and relevance in engaging with the issues facing society today, which we are proud to recognise and champion through the Art Museum Award.”

Samuel Gallacher, *Chair of the Art Museum Award Jury*

“This is the fifth edition of the Art Museum Award, which represents an important theme for the European Museum Academy as one of our annual awards. It is clear that the award is going from strength to strength. It is also a reflection, perhaps, of the ever-increasing calibre of museums across Europe, their professionalism and their confidence as they rise to meet the multitude of challenges facing civil society.

We remain incredibly grateful to the A. G. Leventis Foundation for their vital financial support. I would also like to thank all the museums who entered the award this year for their engagement in the competition.”

Karl Murr, *Chair of the European Museum Academy*



Confirmed Candidates

FENIX, Rotterdam, Netherlands

FENIX Museum of Migration is a much-anticipated new museum in Rotterdam that has achieved something distinctive: it creatively and sincerely conveys the universality of migration as a human experience through contemporary art, architecture and personal stories. Located in a restored 16,000 m² warehouse in the city's historic docklands and opened in May 2025, FENIX has already established a substantial public presence, attracting around 500,000 visitors during its first year. Rather than presenting migration solely as a political issue or through Rotterdam's own history, the museum explores movement, identity, family, belonging and displacement across societies, cultures and generations. Its displays include a labyrinth of around 2,000 donated suitcases connected with individual migration histories, alongside contemporary artworks that encourage both emotional and intellectual engagement. Particularly impressive is the museum's strong commitment to social inclusion, community participation and public engagement. A 2,000 m² covered public square is freely accessible and programmed with local partners, with around 220 activities involving 80 local organisations already taking place. The redevelopment also integrates environmental measures, including the reuse of the historic warehouse, sustainable materials, a 6,750 m² green roof and a thermal energy system. Its spectacular 30-metre "Tornado" staircase creates a striking architectural landmark yet does not distract from the museum's compelling social and artistic ambitions. Through ambitious programming, open civic spaces and sustained community engagement, FENIX offers an innovative and emotionally resonant reflection on migration and belonging.



Hastings Contemporary, Hastings, United Kingdom

Hastings Contemporary is an independent art museum situated directly on the historic fishing beach at Hastings, in a building whose design draws inspiration from the black net huts associated with the town's beach-launched fishing fleet. Operating with a small team (nine full-time equivalent roles) and more than 70 volunteers, the museum combines contemporary exhibitions with an increasingly place-based mission connecting art, coastal heritage, community and environmental concerns. Its relationship with the local fishing community has become particularly important. A major collaborative project with the Hastings Fishermen's Protection Society used oral histories, film, sound, craft and skills-sharing to document the culture and uncertain future of the fleet; more than 20 fishermen participated directly, over 50 attended a dedicated preview and the exhibition attracted more than 14,000 visitors. These relationships have subsequently developed into partnerships with universities and connections with other European coastal communities. In a town experiencing significant deprivation, the museum also provides free or subsidised access, school and family programmes and a mobile studio reaching people unable to visit the gallery. Its developing strategy places ocean futures and environmental sustainability increasingly at the centre of its programme, with plans for a Marine Arts Lab connecting artists, scientists and coastal communities. Hastings Contemporary is an ambitious independent art museum combining high-quality contemporary programming with a deep commitment to its coastal community and environment. Through exhibitions, education projects and environmental initiatives, and by connecting contemporary art with coastal heritage, social inclusion and ocean futures, it demonstrates how a regional institution can become an influential cultural and civic presence.



Kunsthalle Tübingen, Tübingen, Germany

Kunsthalle Tübingen (KHT) opened in 1971 and is located in a residential area of Tübingen, where it has developed a strong reputation for exhibitions of Classical Modernism and contemporary art. Although its name suggests a non-collecting institution, the Kunsthalle has its own collection and became particularly associated with the “Tübingen Phenomenon”, in which major exhibitions attracted substantial cultural tourism to the city. Since 2003 it has operated as a non-profit foundation, with the city supporting the building and part of its personnel costs, and since 2018 it has been directed by Nicole Fritz. A core team of nine is complemented by around 15 freelance art educators, reflecting the importance placed on mediation and audience engagement. The Kunsthalle presents around three exhibition projects annually and increasingly understands itself as an open platform for social and intergenerational dialogue. Its educational programme combines encounters with art with sensory and interdisciplinary experiences, including drawing, dance, yoga, meditation and nature-based activities. Participatory initiatives range from Kids4Kids tours and children’s audio guides to “Occupy Art” for students and young adults, programmes for older audiences, and an artist-led project in which 16 participants with refugee or migration backgrounds explored ideas of *Heimat* through collaborative drawing. Through “AUSSER HAUS” and temporary spaces in the city centre, KHT also takes contemporary art beyond its own building and into everyday urban environments. Kunsthalle Tübingen demonstrates how the vision of the museum as a relevant cultural platform for societal and intergenerational dialogue can be translated into dynamic institutional practice. At the heart of this approach is an immersive, sensory understanding of art as something experienced not only intellectually, but directly, emotionally and socially, thereby creating positive societal impact.



Kunstsilo, Kristiansand, Norway

Kunstsilo is a new art museum in Kristiansand housed in a monumental grain silo dating from 1935, transformed into a cultural landmark while retaining the industrial character of the city's harbour. At its heart is the Silo Hall, conceived as a freely accessible indoor "town square", while its collections comprise approximately 8,000 works, including almost 7,000 works of Nordic modern and contemporary art donated by Nicolai Tangen. Since opening, Kunstsilo has rapidly established itself as both a major visitor attraction and a community institution, with around 600,000 people entering the building in its first two years and 420,000 visiting its exhibitions. Its distinctive "Kunstsilo Method" brings together curatorial, educational, digital and visitor-service expertise from the beginning of exhibition development, while visitor-facing staff operate as hosts rather than traditional museum guards. The museum places particular emphasis on children and young people: visitors under 18 enter free, youth events are developed together with 11–14-year-olds, activities are designed for families and babies, and partnerships with churches, sports clubs and youth organisations help the museum reach audiences outside conventional cultural networks. It also participates in national programmes improving access for visually and hearing-impaired visitors and collaborates internationally around art, technology and creativity. The adaptive reuse of the silo is itself central to its sustainability approach. Kunstsilo is therefore more than an architectural and tourist landmark for Kristiansand. Housing one of the largest collections of Nordic modern art, it focuses particularly on younger audiences, treating children and young people as co-creators and engaging them through a wide range of tailored programmes.



Mauritshuis, The Hague, Netherlands

The Mauritshuis in The Hague is a national museum primarily dedicated to seventeenth-century Dutch and Flemish painting, housed in two historic buildings and internationally known for masterpieces including Vermeer's *Girl with a Pearl Earring*. Its collection comprises around 800 works, approximately 250 of which are displayed at any one time, and its galleries retain an intimate and largely classical approach to presenting individual masterworks. Alongside this traditional core, the museum has increasingly explored new ways of connecting its collection and history to contemporary audiences. Research and participatory initiatives include neuroscientific investigation into responses to original artworks and the international #mygirlwithapearl project, which invited audiences to reinterpret Vermeer's famous painting. The museum also critically examines its own history, including the relationship of Johan Maurits van Nassau-Siegen to colonialism and the transatlantic slave trade, and has addressed themes including looted art and its history during the Second World War. Its active education department places particular emphasis on participation and inclusion among children and families from communities that have not traditionally engaged with cultural institutions. The Kids' Art School works with children in the multicultural Schilderswijk neighbourhood, while the museum also participates in events connected with Keti Koti and Pride. Its commitment to responsible building management is reflected in BREEAM certification covering energy, water, transport, materials and ecology. The Mauritshuis therefore combines a largely classical and intimate presentation of seventeenth-century Dutch art with socially responsible temporary exhibitions and educational programmes that seek to broaden participation and connect its historic collection and institutional history to contemporary society.



Museum Folkwang, Essen, Germany

Museum Folkwang in Essen is built around the collection assembled by Karl Ernst Osthaus and acquired after his death in the early twentieth century by the city and the Museumverein. Its internationally significant holdings include works by artists such as Van Gogh, Matisse, Pollock, Rothko and Richter and retain Osthaus's founding ambition to connect art with everyday life. The museum is housed in a light, open complex whose extension, designed by David Chipperfield and opened in 2010, reinforces its welcoming relationship with the surrounding environment. Access to the permanent collection is free, helping broaden participation, while around 250,000 people visit annually. The museum engages with difficult historical and contemporary subjects through provenance research, including investigations into works confiscated under the Nazis and objects from Africa and the Middle East, and has digitised around 100,000 works. Sustainability is a particularly prominent institutional priority, supported by investments in solar panels and heat pumps and initiatives encouraging visitors to consider the environmental impact of travel. Participation includes programmes for visually and hearing-impaired audiences, school activities and the Young Friends initiative, through which young participants organise concerts, tours and digital content. Research into the museum's important Islamic collection has also involved advisory groups from Essen's Islamic communities. Museum Folkwang is a renowned museum with an outstanding collection, and the ambition to connect people with art and provide a welcoming environment remains part of its institutional DNA. Its exhibitions, sustainability initiatives and accessibility programmes extend that tradition, while its continuing challenge is to translate its stated commitment to innovation and active engagement more visibly throughout the visitor experience.



Museum Gugging, Klosterneuburg, Austria

Museum Gugging serves as a remarkable role model for museum practice, demonstrating how elitist thinking can be dismantled naturally while embedding inclusion and participation without compromising artistic standards. Located in Klosterneuburg, in Maria Gugging in the Vienna Woods, on the site of a former psychiatric institution, the museum's origins lie in the late 1950s, when psychiatrist Leo Navratil recognised artistic talent among some of his patients and encouraged their creative work. This developed into an internationally recognised artistic movement associated with figures including August Walla and Johann Hauser. In the 1980s, psychiatrist and artist Johann Feilacher further shifted the emphasis from illness and therapy towards artistic identity and professional recognition. Today, the museum forms part of a unique ecosystem comprising the museum, an artists' studio, an independent gallery and the *Haus der Künstler*, where artistically talented people live and work with multidisciplinary support. This integration of the creation, presentation and mediation of culture is central to Gugging's distinctive and sustainable model. The studio supports 10–15 artists with disabilities at a time, providing professional opportunities, exhibition access and connections to international networks. Participation and inclusion are therefore foundational rather than supplementary. At the same time, the museum presents its Art Brut collection to international exhibition standards and offers an accessible, bilingual and welcoming visitor environment. Its model has evolved over decades and provides a replicable approach from which museums across Europe and beyond can learn, while allowing visitors to engage directly with the living artistic world of the Gugging Artists.



Contemporary Art Belgrade (MoCAB), Belgrade, Serbia

The Museum of Contemporary Art Belgrade (MoCAB) is a major institution for modern and contemporary art in Serbia and the former Yugoslav region, with a collection and programme that provide an important platform for examining the cultural history and contemporary legacy of Yugoslavia. The museum positions contemporary art as a means of facilitating cultural dialogue and reflection, particularly around shared heritage, political fragmentation and post-Yugoslav identities. Its exhibitions and programmes also address wider contemporary issues including democracy, solidarity, migration, feminism, minority representation, psychiatric care and freedom of speech. This gives MoCAB a distinctive role as an institution connecting artistic practice with difficult political and social questions and with the rebuilding of cultural relationships across former Yugoslav republics. Its staff demonstrate strong engagement with contemporary museological debates around accessibility, inclusion and socially engaged curatorial practice. Programmes described by the museum include activities for blind and visually impaired visitors, deaf audiences, psychiatric patients and younger visitors, using approaches such as multisensory interpretation and guided experiences. The museum also works through regional and international networks and regards exhibitions and collections as instruments for exchange across national and cultural boundaries. Its strongest institutional identity lies in this combination of contemporary art, post-conflict cultural memory and democratic reflection. MoCAB presents itself as an intellectually ambitious museum and a platform for participation, accessibility and regional dialogue, in which contemporary art can contribute to rebuilding cultural relationships and opening conversations about difficult histories. Its continuing development offers opportunities to embed these ambitions more visibly across its public programmes and everyday visitor experience.



National Gallery of Slovenia, Ljubljana, Slovenia

The National Gallery of Slovenia in Ljubljana is the country's principal institution for Slovenian fine art and combines its traditional responsibility for preserving and presenting national cultural heritage with an increasingly strong civic and social orientation. Its approach places Slovenian art within wider European and regional contexts while using the museum as a space for reflection on identity, memory, belonging and social cohesion. A distinctive feature is its collaborative organisational culture, with education and public engagement understood as responsibilities extending across departments rather than being confined to specialist staff. Participation and inclusion are particularly well developed. The Gallery's programme for people living with dementia has become a national model, combining museum practice with healthcare expertise, neuroscience and multisensory approaches. Long-term collaboration with people with Down syndrome has resulted in participants contributing to easy-read texts, interpretation and tours and taking on visitor-facing roles, positioning them as active contributors to the museum. Around 2,000 activities each year reach approximately 40,000 participants alongside around 100,000 museum visitors. Programmes such as "Curator for a Day" bring different perspectives into the interpretation of the collection, while collaborations with museums and cultural organisations across the former Yugoslavia reinforce the Gallery's role as a regional cultural bridge-builder. Its activities demonstrate how a national art museum can combine scholarship and stewardship with empathy, accessibility and sustained community relationships. Despite operating with relatively limited staff and resources, the National Gallery has developed an approach in which inclusion and social engagement are embedded in its institutional culture, offering practices that could provide a useful model for other museums internationally.



The National Museum of Contemporary Art Athens (EMST), Athens, Greece

The National Museum of Contemporary Art Athens (EMST) is Greece's leading publicly funded museum of contemporary art. Founded in 1997, it operated without a permanent home until moving in 2015 into the former FIX Brewery, designed by architect Takis Zenetos. Under director Katerina Gregos, the museum has developed a distinctive identity as a "thinking museum", combining the promotion of Greek contemporary art with an outward-looking international programme. Its exhibitions and thematic cycles address contemporary social, political and environmental questions, including gender equality, relationships, ecology and the rights of non-human life, while its extensive programme of publications, residencies, archives and international collaborations supports research and artistic exchange. Visitor numbers have grown from around 25,000 to 150,000 over five years, with 55% return visitors. Participation and education are central to its approach: the museum has as many educators as curators and works with schools, families, refugees and other groups through art therapy, museum kits, accessible exhibitions and programmes extending beyond the museum building. International curator visits, residencies and mentoring programmes also create opportunities for Greek artists and strengthen connections across Europe. Materials are reused where possible, while exhibitions, lectures, festivals and film programmes contribute to public discussion of contemporary issues. With its compelling vision of the power of art to change the world, EMST operates at multiple levels: welcoming but challenging, a champion of Greek contemporary art while confidently outward-facing. It puts people at the heart of its mission and seeks to influence how audiences think about contemporary art, their lives and the world around them.



Rijksmuseum, Amsterdam, Netherlands

The Rijksmuseum has achieved something rare: a fundamental transformation undertaken more than a decade ago has been sustained, with social responsibility, inclusion, accessibility and participation now fully integrated into the museum's daily practice. The Netherlands' national museum of art and history, founded in 1800 and housed since 1885 in Pierre Cuypers' landmark building in Amsterdam, was comprehensively renovated in 2013, reorganising its collections into an integrated chronological narrative of Dutch art and history. Since then, initiatives that might elsewhere remain temporary projects have become embedded across the institution. Particularly noteworthy is the museum's thoughtful and collaborative approach to colonial history and slavery. Its landmark *Slavery* exhibition combined artworks with personal narratives, oral histories, poetry and music and led to lasting changes in the permanent galleries, including new labels identifying connections between objects and histories of slavery. This demonstrates how a major national museum can engage critically with complex histories while sustaining public dialogue long after an exhibition has closed. The Rijksmuseum also systematically reviews outdated or discriminatory terminology, researches underrepresented artists and histories, and works with communities through exhibitions, acquisitions, education and public dialogue. Accessibility is addressed across physical, digital, social and representational dimensions, including technologies supporting independent navigation for visually impaired visitors. "Dialogue Tables" encourage discussion around subjects including Ketikoti, the Second World War and Iftar, while the Social Impact Monitor tracks social, educational, economic and sustainability outcomes. Together, these practices show how inclusion and social responsibility have become part of the museum's everyday cultural practice rather than stand-alone initiatives.



The Art Museum of the National Museum of Montenegro, Cetinje, Montenegro

The National Museum of Montenegro in Cetinje is a complex national institution comprising several museum units organised around historical, archaeological, artistic and ethnographic collections, as well as the Petar Petrović Njegoš Museum, and displayed across several buildings in the former royal capital. Its art collection is housed in the central museum building alongside the historical collection and includes sections devoted to Yugoslav painting, Montenegrin art and international works. A second, more modern building provides space for temporary exhibitions and recently hosted an exhibition marking the museum's 130th anniversary, bringing together its major historical, artistic, archaeological and ethnological collections. The museum seeks to position Montenegro and its collections within the wider historical context of former Yugoslavia while also communicating Montenegrin national identity. Temporary exhibitions provide opportunities to engage with contemporary society and local histories, including projects using photography to evoke memories of particular periods and reconsider their values from a contemporary perspective. As Montenegro's principal institution for movable cultural heritage, the museum plays an important role for both national audiences and international visitors and has developed a five-year plan addressing its future development, infrastructure and working conditions. Its permanent fine-art presentation remains relatively traditional and requires technical modernisation, while accessibility and programmes for disabled and marginalised groups are areas requiring further development. The museum nevertheless holds collections of substantial national significance and has considerable potential to use its planned institutional transformation to strengthen education, participation and public dialogue, connecting the



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preservation of Montenegro's cultural heritage more closely with contemporary museum practice and wider European cultural exchange



European Museum Academy

THE RESULTS

Finalists

- 1) FENIX, Rotterdam, Netherlands
- 2) Hastings Contemporary, Hastings, United Kingdom
- 3) Museum Gugging, Klosterneuburg, Austria
- 4) National Gallery of Slovenia, Ljubljana, Slovenia
- 5) National Museum of Contemporary Art (EMST), Athens, Greece
- 6) Rijksmuseum, Amsterdam, Netherlands



Commendation for Innovative Practices

The main EMA Art Museum Award spotlights and celebrates the achievements of museums in placing the social role of art museums at the centre of their work. The jury looks for evidence of a structural approach that has taken hold over time. However, it is acknowledged that it can take many years for initiatives to take root and flourish, and for change to become embedded in cultural institutions. This commendation seeks to recognise initiatives and projects which show great promise and which are based on innovative thinking and approaches but where the results are not yet fully realised. The aim is to encourage and nurture new projects and to help share best practice, in line with the mission and values of the EMA awards.

1. Hastings Contemporary, Hastings, The United Kingdom

Judges' Statement:

Hastings Contemporary is doing what many would see as impossible. Turning the harshest critic into the closest collaborator. This is an exceptional approach to audience engagement. And indeed, these relationships extend beyond individual exhibitions, including the safeguarding of local oral histories and new partnerships with universities and other coastal communities. The ecological crisis facing our maritime environment, cutting across nature, society, history and future, is the source of creative and emotional power for this standout museum, redefining this local museum as an important global voice.



Museums can also demonstrate the power of an idea sustained over a period of time, which we hope will be expanded in years to come. This spark of genius can also be recognised through a Special Commendation

2. National Gallery of Slovenia, Ljubljana, Slovenia

Judges' Statement:

Who doesn't want to be a curator for the day? The National Gallery of Slovenia has explored innovatively how to make the country's principal institution for fine art relevant and accessible to different parts of society through giving a platform to a breadth of diverse voices and perspectives. Particularly noteworthy is its long-term work with people living with dementia, developed with healthcare professionals and neuroscientists and becoming a model for similar programmes nationally. The Gallery also works closely with people with Down syndrome as active contributors who co-create easy-to-read interpretation, develop and deliver tours, and take on visitor-facing roles. Its participatory approaches offer models that could be applied by museums elsewhere.

2026 Art Museum Award Winner

The National Museum of Contemporary Art Athens (EMST), Athens, Greece



The National Museum of Contemporary Art Athens (EMST) was founded in 1997 as Greece's national institution for contemporary art and has been housed since 2015 in the former FIX Brewery in central Athens. The conversion of this landmark of post-war industrial architecture provides the museum with extensive exhibition spaces for its collection, temporary exhibitions, learning activities and public programme.

Home to Greece's national collection of contemporary art, comprising around 2,000 works, EMST combines a strong commitment to Greek contemporary art with an international and outward-facing perspective. Its ambitious programme has expanded considerably in recent years, with 54 exhibitions presented over four years alongside the continued development, documentation and digitisation of its collection and archives.



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Under its visionary artistic director Katerina Gregos, EMST has developed a distinctive institutional identity around a compelling belief in the power of art to change the world. The museum uses thematic exhibition cycles to address pressing social, political and cultural questions, bringing together exhibitions, commissions, learning and public programmes within a coherent curatorial vision. This approach allows EMST to be both welcoming and challenging, using contemporary art to encourage reflection on issues that extend far beyond the museum itself.

People are at the heart of EMST's mission. Participation and inclusion are reflected in extensive educational and outreach activities, including programmes with refugees, art-therapy initiatives and activities addressing different communities and age groups. This sustained commitment to its audiences is also reflected in the museum's growing reach: annual visitor numbers have risen from around 25,000 to approximately 150,000 within five years, while 55% of visitors are return visitors.

Social responsibility is embedded in both EMST's artistic programme and its institutional outlook. The museum is prepared to engage with difficult contemporary questions while maintaining artistic quality and supporting Greek artists within a wider international context. In doing so, it demonstrates how a national art museum can connect artistic excellence with issues facing society today.

Judges' Statement about the 2026 EMA Art Museum Award Winner:

EMST impressed the jury through the authenticity and ambition with which this vision is translated into practice across the institution as evidenced in its incredible number of thought-provoking exhibitions. A champion of Greek contemporary art while confidently outward-facing to the eastern Mediterranean and the world beyond, EMST is a much-needed cultural bridge in an increasingly isolated and fractured world. Quality of production, originality of thought and heartfelt belief in making a positive impact in everything the museum does helped EMST stand out in a highly competitive field of candidates. EMST does not just hope to change the way



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audiences think not only about contemporary art, but about their lives and the world in which they live.



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