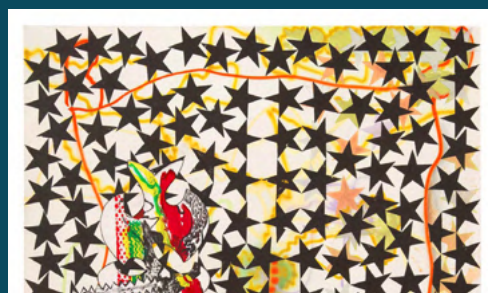
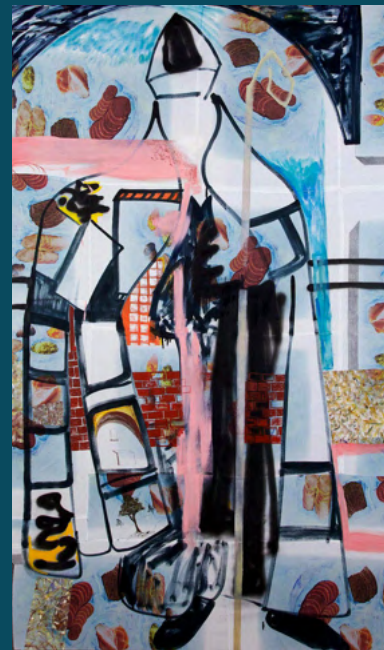




Christen Sveaas' Kunststiftelse

Annual report 2022
Christen Sveaas' Art Foundation





About the Foundation

Christen Sveaas Art Foundation was established by Christen Sveaas in October 2019. The goal of the foundation is to safekeep, convey and lend artworks from the foundation's collection to promote Norwegian and international art from the last 100 years.



Around 800 artworks were donated to the foundation from Christen Sveaas' private collection on 24 May 2020. The donation was marked by the exhibition *Come Out!* at the Kistefos Museum.

Increasing access to the collection for a wider audience is an important goal for the foundation. To achieve this, the Foundation

collaborates closely with Norwegian and international institutions on temporary exhibitions, long-term loans and collection displays. Reproducing the works in exhibition catalogues and creating new text material are important parts of this work and help keep the works alive and relevant for new generations.



The Kistefos Museum



Kjell Nupen
Stille, Stille
1994



Tone Vigeland
Skulptur I
2022



Per Inge Bjørlo
Slektstrea, Genbanken
2014

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01

About Christen Sveaas

Christen Sveaas (b. 1956 in Oslo) is a Norwegian businessman, art collector, investor and donator who has collected art and antique Norwegian silver for more than 40 years. In 1996 he founded the Kistefos Museum on the grounds of his grandfather Anders Sveaas' old wood pulp mill at Jevnaker, Norway. The wood pulp mill was active from 1889 until 1955 but is still intact. The museum has one of the largest sculpture gardens in Europe, an industrial museum and two exhibition spaces for contemporary art. The museum building The Twist, designed by BIG architects, opened in 2019.



Sveaas developed an interest in art and collecting at an early age. Among his first acquisitions were paintings by Harald Sohlberg, Johan Christian Dahl, Frits Thaulow and Gustav Wentzel. The collection was extended through the acquisition of works from the Norwegian realism, modernism and post-war movements. The collection became more international in the 1990s, when several Norwegian galleries extended their exhibition programs beyond the border. Howard Hodgkin, Martin Kippenberger, Albert Oehlen, Christopher Wool, Keith Haring and Ross Bleckner have been key artists in the collection since the 1990s.

After the new millennium, Sveaas began to follow the practices of artists such as Edward Ruscha, Marina Abramović, Gilbert & George, David Salle, Lari Pittman, Bjarne Melgaard, Adrian Ghenie, Andreas Gursky, Louise Bourgeois, Ida Ekblad, Paulina Olowska and Hurvin Anderson. Christen Sveaas still holds an important private art collection that continues to grow.





From left: Ross Bleckner, Throbbing Hearts, 1995; Ross Bleckner, Trophy, 1993.



02

Loans and activity in 2022

The artworks in this foundation are made available to the Kistefos Museum as a prioritized institution. Because the number of works largely surpasses the size of the museum, they are also made available to Norwegian and international museums, organizations and institutions. Several loan agreements between Norwegian and international institutions were made in 2022:

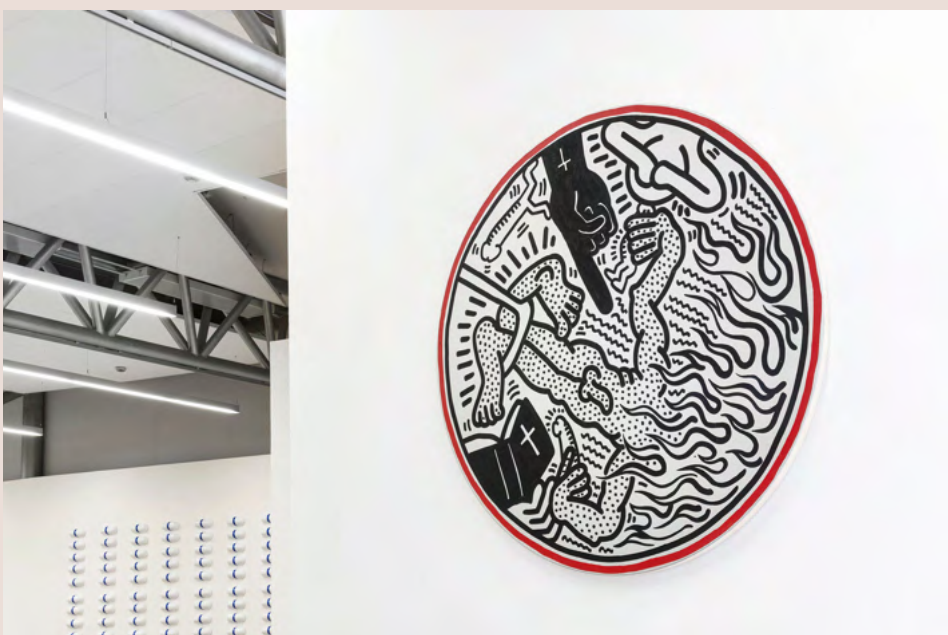
Keith Haring and Ross Bleckner

Henie Onstad Art Center, Norway
18 February – 22 May 2022

“Every Moment Counts – AIDS and its Feelings” presented works by 60 artists from 1982 until today. In addition to focusing on queer culture, the exhibition aimed to assess the contribution of the arts to periods of intense social and political crisis. The exhibition captured the powerful sense of urgency that artists experienced in response to the tragedy of AIDS. Death has been a key subject of Bleckner’s works since the beginning, and specifically within the context of AIDS. Throbbing Hearts is an iconic work in which passages of luminous red pigment floating on a silvery gray field suggest the pulsing hearts of the painting’s title. Two other works were also lent from the Foundation: Trophy, also by Bleckner, and Untitled (1995) by Keith Haring.



Installation view, Henie Onstad Art Center - Photo: Øystein Thorvaldsen

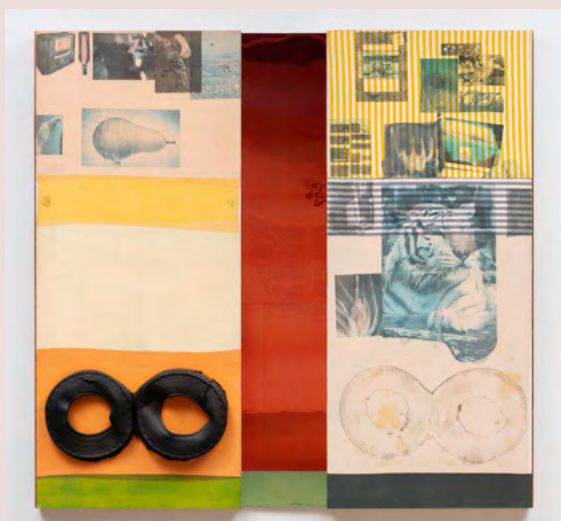


Keith Haring, Untitled, 1995 - Installation view, Henie Onstad Art Center - Photo: Øystein Thorvaldsen



Installation view, Whitechapel Gallery - Photo: Damian Griffiths

The group exhibition “A Century of the Artist’s Studio: 1920 – 2020” presented a 100-year survey of the studio through the work of artists and image-makers from all over the world. The exhibition included paintings, sculptures, installations and films depicting the studio as work of art and presented documentation of artists’ studios by world-renowned photographers and filmmakers. In addition to the foundation’s iconic Spread painting by Robert Rauschenberg, the exhibition brought together works by over 80 artists, including Francis Bacon, Louise Bourgeois, Pablo Picasso, Egon Schiele, Andy Warhol, Walead Beshty and Kerry James Marshall.

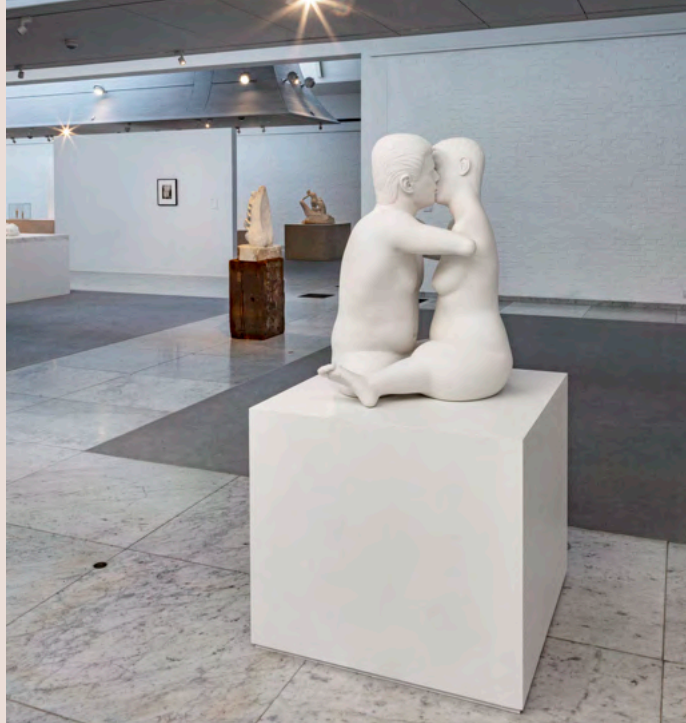


Robert Rauschenberg, Ruby Re-Run (Spread), 1978. - Photo by Dag Fosse, KODE

Robert Rauschenberg

Whitechapel Gallery, UK
24 February – 5 June 2022

The exhibition "MARBLE" spotlighted how marble is processed, understood and interpreted in contemporary art, and the significance of marble as a material in terms of the content a work of art projects to the world. Curated by Caroline Nymark Zachariassen, the exhibition featured works by Louise Bourgeois, Ai Weiwei, Alicja Kwade, Andy Warhol, Asger Jorn, Auguste Rodin, Jeff Koons and Vanessa Beecroft among others.



Installation view - Photo: Niels Fabaek



Left: Louise Bourgeois, Torso, Self-Portrait, 1963-1964 - Photo: Niels Fabaek

Louise Bourgeois

Kunsten Museum of Modern Art, Denmark
4 March – 21 August 2022

Paula Rego

at the 59th International Art Exhibition of La Biennale di Venezia, Italy

23 April – 27 November 2022



Installation view, Venice Biennale - Paula Rego© Photo: Ela Bialkowska OKNO studio

The 59th International Art Exhibition of La Biennale di Venezia, “The Milk of Dreams”, featured more than two hundred artists from fifty-eight countries, and took its name from a book by the surrealist artist Leonora Carrington. Grounded in conversations curator Cecilia Alemani had with artists over the past few years, “The Milk of Dreams” focused on the representation of bodies and their metamorphoses, the relationship between individuals and technologies, and the connection between bodies and the earth. *Metamorphosing after Kafka* (2002) was on display in the Central Pavilion alongside several other works by the Portuguese-British artist who passed away in 2022. Rego’s uncompromising figurative work forces viewers into direct confrontation with human relationships and the social, sexual, and emotional power dynamics that often define them. Using strategies of parody, theatricality, and storytelling, Rego’s formally complex and psychologically charged domestic scenes, which can be as equally tender as they are distressing, centre the experiences of women in a world shaped by conflict.



Left: Paula Rego© Photo: Ela Bialkowska OKNO studio - Right: Paula Rego, *Metamorphosing after Kafka*, 2002

Anna-Eva Bergman

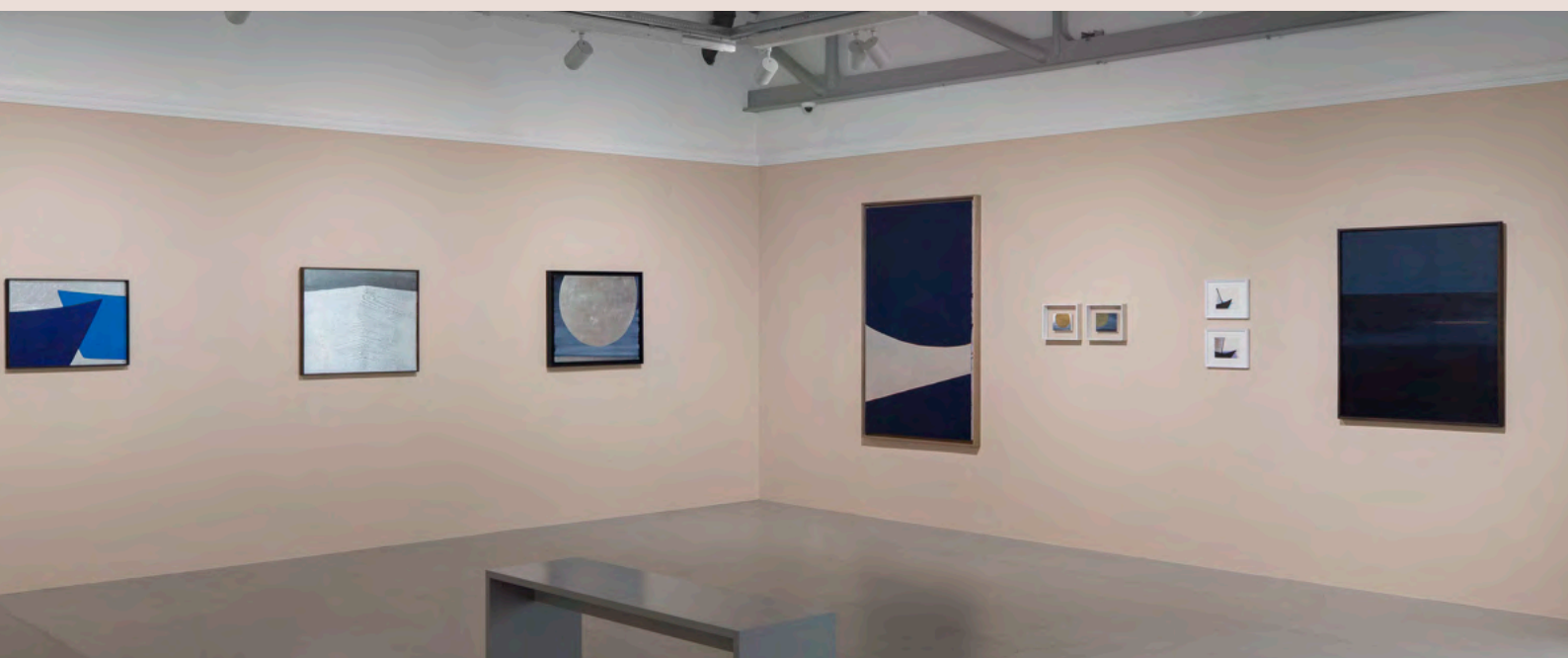
at Vestfossen Kunstlaboratorium, Norway

7 May – 25 September 2022

For their survey exhibition on Anna-Eva Bergman, Vestfossen Kunstlaboratorium borrowed 9 key works from Christen Sveaas' Art Foundation. The exhibition focused on a period spanning four decades, from *Komposisjon* (1949), with its bright colours almost jumping off the surface, to *Trait d'argent II* (1986), in which a monochrome horizon directs the gaze towards a sun that is rising or setting. The exhibition aimed to introduce us to Bergman just as she was about to abandon her figurative style for abstraction. As a vital part of this transition, she read about and studied the work of artists all the way back to the Renaissance.



Credit: Vestfossen Kunstlaboratorium Foto: Nina Ansten



Credit: Vestfossen Kunstlaboratorium Foto: Nina Ansten



From left: Bjarne Melgaard, Untitled, 2003; Bjarne Melgaard, Tender Violence, 1995-1999 - Photo: Øystein Thorvaldsen



Bjarne Melgaard, Fuck me Safer, 1995-1999 Photo: Øystein Thorvaldsen

Curated by Erlend Hammer, the exhibition “Fuck Me Safer” presented Melgaard’s installation *Baton Sinister* (2011) in relation to a select group of paintings, three of which were on loan from the Foundation, including the six-meter-wide *Fuck Me Safer*. Art critic Andreas Breivik described the painting in *Kunstavisen* (translated from Norwegian): “These constant leaps from one to the other are similar to how the sexual desire is constantly adhering to new things. Thus, the painting reveals another attitude to the social world. While the traditional heterosexual relationship is trying to make intercourse safe by wrapping it in marital love, Melgaard paints gay and promiscuous relationships that do not reduce sex to a matter of property. Although the colors and shapes almost merge, the painting retains its formal composition. Professor Melgaard teaches the risky ecstasy that characterizes sexual intimacy.”

Bjarne Melgaard

at Haugar Art Museum, Norway
8 October 2022 – 29 January 2023



Installation view, Hastings Contemporary - Photo by © Pete Jones 07909 547336

Caragh Thuring

at Hastings Contemporary, UK
8 October 2022 – 12 March 2023

The exhibition Caragh Thuring was the first major survey show of the work of Caragh Thuring (b. 1972 Belgium) – and her first UK exhibition in six years. Spanning the last 15 years with more than 20 works, the exhibition included paintings, drawings and monotypes. Thuring's nuanced compositions juxtapose signs and imagery from her recurring iconography of volcanoes, bricks, flora, tartan, human silhouettes, and submarines, to explore where natural and manufactured worlds collide.

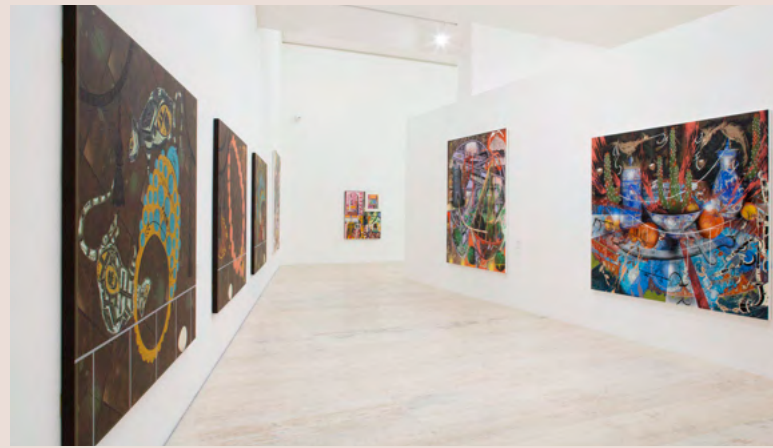


Caragh Thuring, Night, 2017

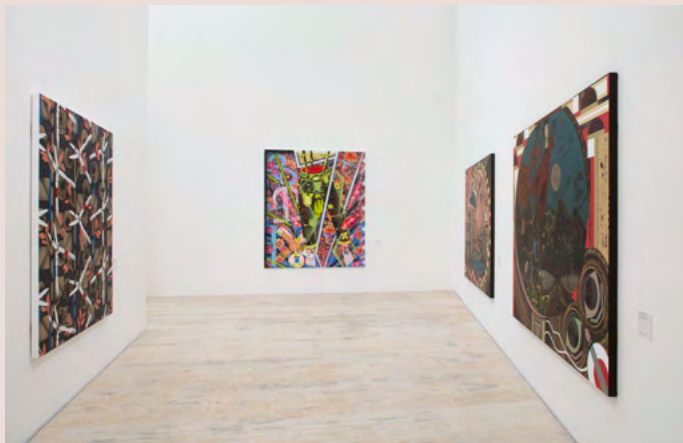
Lari Pittman

at Museo Jumex, Mexico

4 November 2022 – 26 February 2023

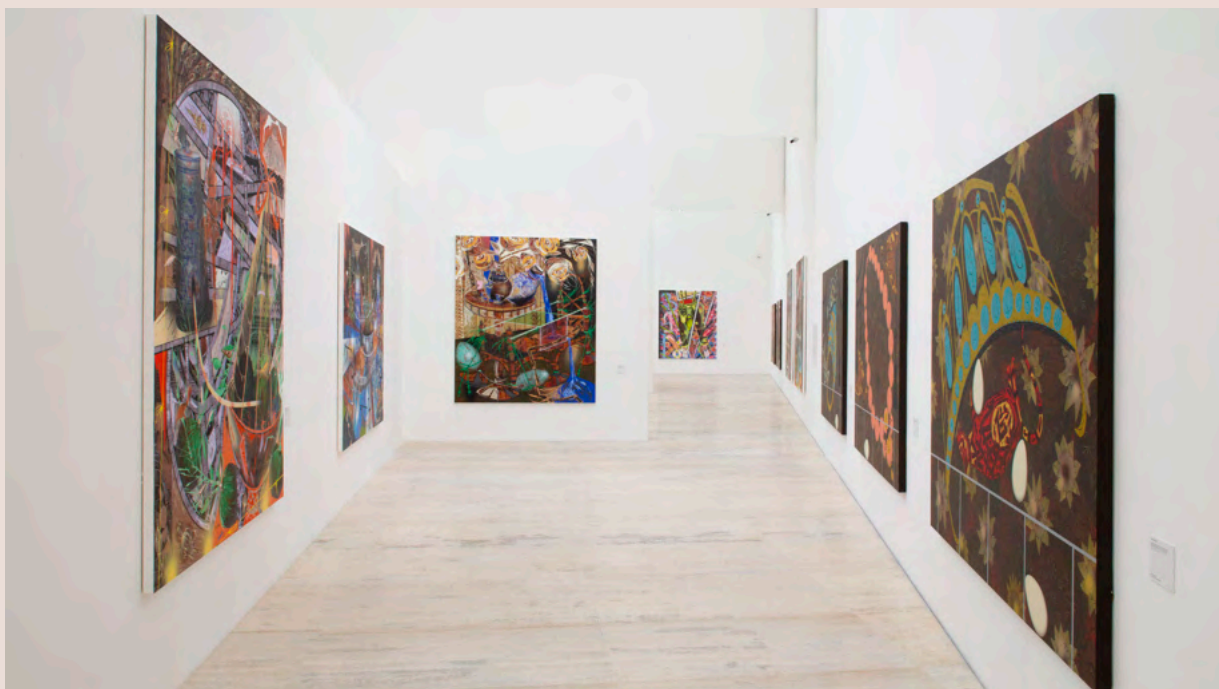


Far right: Lari Pittman, Untitled #8 (The Dining Room), 2005 - Photo courtesy of Museo Jumex



Center: Lari Pittman, Untitled #2, 2009 - Photo courtesy of Museo Jumex

“Lo que se ve, se pregunta” was a retrospective exhibition of Lari Pittman (b. 1952 USA) whose striking and multi-layered paintings have challenged formal pictorial space, cultural representation and visual culture since the 1980s. Curated by Connie Butler and Adriana Kuri Alamillo, the exhibition looked back on the past 40 years of the artist’s work. Layering visual references to Mexican and Latin American craft traditions, Latin American magical realism, the AIDS crisis and punk and feminist movements of the ‘80s and ‘90s –the works obliquely address many of the strongest political currents of the past generations.



Center: Lari Pittman, Untitled no. 11 (The Bedroom), 2005 - Photo courtesy of Museo Jumex

Michel Majerus

at Institute of Contemporary Art Miami, USA

28 November 2022 – 19 March 2023

Curated by Alex Gartenfeld and Stephanie Seideil, “Progressive Aesthetics” was the first US museum survey for Michel Majerus (b. 1967-d. 2002 Luxembourg). The exhibition explored the late artist’s visionary work by taking up his rich and varied interpretations of capitalism and cultural imperialism as they relate to art. Majerus’s works expand on themes of transformation and are characterized by a fascination with speed, openness, and transmission. The artist’s works explore his passion for technology, youth culture, and art history—all united by his obsession with the power of art and institutions. The two paintings lent to ICA Miami were included in his breakthrough exhibition at Kunsthalle Basel in 1996 and are characteristic of his non-figurative works.



Installation view, ICA Miami - Photo: Zachary Balber



Left wall, from left: Michel Majerus, 7 Trophäen, die auf Verhandlungsgeschick deuten (4), 1995; Michel Majerus, 7 Trophäen, die auf Verhandlungsgeschick deuten (7), 1995 - Photo: Zachary Balber



Constantin Brâncuși, Autoportrait dans l'atelier et tronc d'arbre, Paris (1933)

Eight photographs by Constantin Brâncuși (1876-1957) are currently on a long-time loan to Henie Onstad Kunstsenter in Bærum, Norway. The photographs dated between 1920 and 1938 were shown as part of the exhibition "Merz! Flux! Pop!" which showcased the German avant-garde artist Kurt Schwitters (1887-1948) and his artist colleagues. Curated by Caroline Ugelstad, the exhibition was on view in Sal Merz until May 2022.

Considered one of the most influential sculptors of the 20th-century and a pioneer of modernism, Brâncuși is called the patriarch of modern sculpture for his experimenting with forms in their extreme simplicity.

As a scholar artist from Ecole des Beaux-Arts (1905-07) he started with photography, learning how to turn the artform into a very organic process, where he used multi exposures and the changeable process in the development to create his unique works. As in photography he was an avant-gardist in the way he used his materials. Instead of modelling clay as his peers, he carved his work directly from wood or stone, or cast it in bronze. At the same time, he rejected realism, preferring that his sculptures evoke rather than resemble the subjects mentioned in the titles.

As his work evolved, Brancusi became immersed in the Parisian avant-garde. Though he was never a member of any organized art movement, his friends included Marcel Duchamp, Fernand Léger, Henri Matisse, Amedeo Modigliani, and Henri Rousseau. In 1913, five of Brancusi's sculptures were included in the Armory Show in New York.



Installation view from Merz! Flux! Pop!. Photo by Øystein Thorvaldsen/ Henie Onstad Kunstsenter

Constantin Brâncuși

at Henie Onstad Kunstsenter, Norway

Anna-Eva Bergman

at Lillehammer Art Museum, Norway



Installation view: Anna-Eva Bergman to the left

Anna-Eva Bergman's (1909-1987) body of work is marked by a radical turning point that led her from figuration to abstraction. This shift took place in the late 1940s. By 1952 she had laid down a formal vocabulary of archetypal shapes inspired by the Scandinavian nature and mythology: stones, planets, mountains, horizons, ships.

Anna-Eva Bergman worked until the end of her life and often diametrically opposite the current trends in art schools. She benefited from critical acclaim during her lifetime, exhibiting widely in France and Norway.



Anna-Eva Bergman, Rivage rouge ciel gris bleu (1970), oil on wood, 49,5 x 64,5 cm

Thorvald Helleesen (1888-1937) is considered one of Norway's first cubists. He spent most of his adult life in Paris where he integrated the circles around Picasso and Fernand Léger, who both had a profound impact on him. In 1921, an art critic in L'Esprit Nouveau wrote: "Among the Cubists, Helleesen is one of the most interesting, for he seems to have a well-defined aesthetic, where colour and form blend in systematic fashion".

Several works by Helleesen disappeared after the 1930s. He was rediscovered in the 1980s and subsequently included in the Norway's National Museum Collection.



Thorvald Helleesen, Untitled (1927), gouache on paper, 31 x 24 cm

Thorvald Helleesen

at Lillehammer Art Museum, Norway

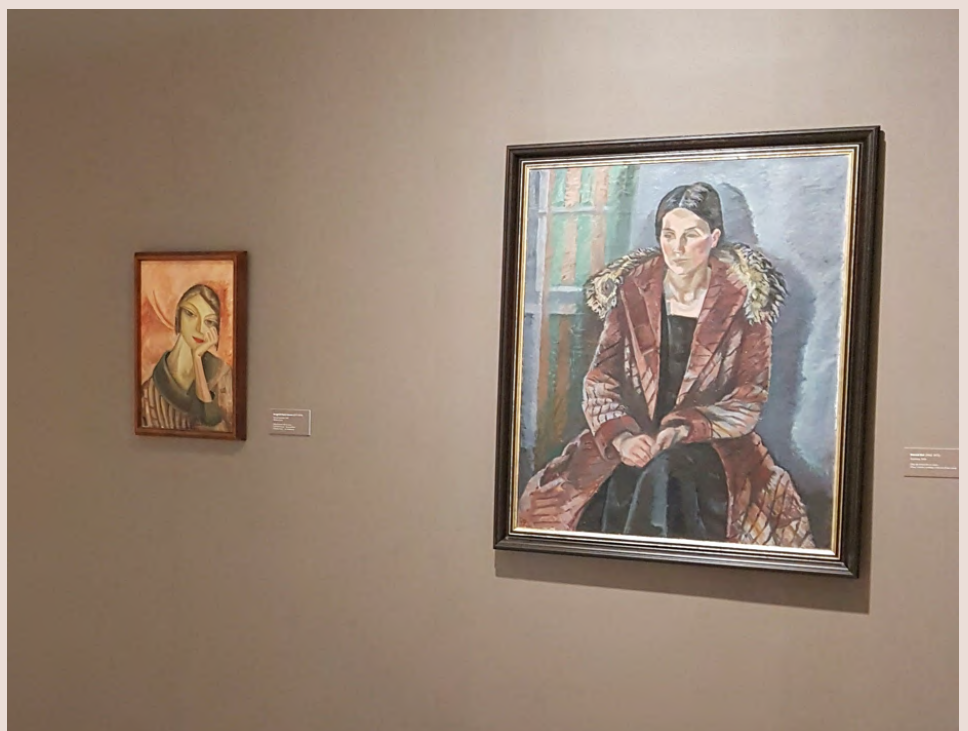


Borghild Røed Lærum, Kvinne i positur (1918), oil on canvas, 44 x 48 cm

Borghild Røed Lærum

at Lillehammer Art Museum, Norway

Borghild Røed Lærum (1877-1959) was a Norwegian cubist painter and pioneer. She was a student of Harriet Backer, Fernand Léger and André Lhote. Lærum experimented with different artistic styles, from naturalism to realism and cubism. She visited Paris several times and was also deeply influenced by Léger. Although she is considered a pioneer in the Norwegian cubist movement, she was never properly recognized; she had no solo exhibitions during her lifetime and was rarely cited in artist literature.



Installation view: Lærum to the left



03

Exhibitions in 2022



The Travel Bureau

Paulina Ołowska selects
from the Christen Sveaas
Art Foundation

Whitechapel Gallery, London, UK

14 January – 8 May 2022

Following Ida Ekblad's display in 2021, the second international presentation of the Christen Sveaas Art Foundation was curated by the Polish artist Paulina Ołowska.

About Whitechapel

The Whitechapel Gallery was founded in 1901 to bring great art to the people of east London. The Gallery's history is a history of firsts: in 1939 Picasso's masterpiece, *Guernica* was displayed at the Whitechapel Gallery on its first and only visit to Britain; in 1958 the Gallery presented the first major show in Britain of American abstract expressionist Jackson Pollock; and in 1970 and 1971 the first shows of David Hockney, Gilbert & George and Richard Long were staged to great acclaim. Exhibitions in the 1980s and 90s included Frida Kahlo, Donald Judd, Cy Twombly, Cindy Sherman and Lucian Freud. From 2000, the Gallery has shown Liam Gillick, Nan Goldin, Cristina Iglesias, Paul McCarthy, Mark Wallinger and Michael Rakowitz. The Gallery is internationally renowned for its exhibitions of modern and contemporary art and its pioneering education and public events programmes. Part of the Whitechapel Gallery's programme is also to open up public and private collections to wider audiences.

About the exhibition

Paulina Ołowska (b. 1976 Poland) imagined her display as a travel bureau, where works of art are portals into myriad destinations imagined by artists. Her installation of works from the Foundation was inspired by Orbis, the largest and longest running travel agency in Poland. Founded in 1920, its offices, staff and famously alluring posters offered prospective travellers a dream of escape. Ołowska thinks of painting as 'a beautiful metaphor for travel itself, a longing for a place. Some works in this display, such as Rodney Graham's bed-bound newspaper reader imagine only the possibility of travel, while others such as Brian Alfred's collage of the iconic Hollywood sign picture a horizon of desire. Marina Abramović riding a white stallion, or Pierre et Gilles dressed as cosmonauts are among those artists who have already set off on their journey.

Complete artist list:

Marina Abramović, Brian Alfred, Hurvin Anderson, Gillian Ayres, Monica Bonvicini, Skuja Braden, Rosson Crow, Ida Ekblad, Arne Ekeland, Berta Fischer, Till Gerhard, Rodney Graham, Thore Heramb, Paulina Ołowska, Laura Owens, Pierre et Gilles, Johannes Rian, Julia Rommel, Ed Ruscha, Caragh Thuring, Fredrik Vørslev, Charline Von Heyl, Jakob Weidemann and Oluf Wold-Torne.

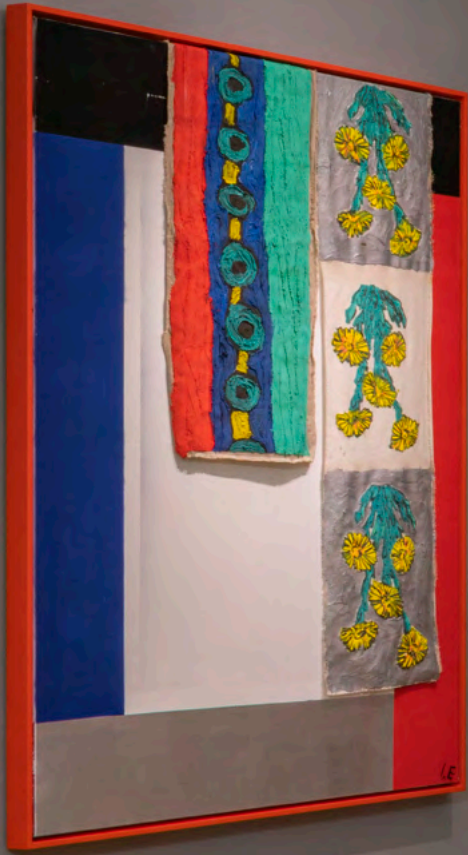
Exhibition views



From left: Works by Julia Rommel, Rosson Crow, Skuja Braden, Ida Ekblad - Photo by Damian Griffiths



Detail of Rosson Crow (behind), and Skuja Braden - Photo by Damian Griffiths





From left to right: Ida Ekblad, poster from Orbis, Marina Abramovic, Laura Owens
Photo by Damian Griffiths

Her Hauntology

The Twist, Kistefos

30 April – 16 October

For season 2022 in The Twist, Kistefos presented the first major survey in Scandinavia of artist Paulina Olowaska (b.1976, Gdansk, Poland), whose practice includes painting, sculpture, installation, and performance.

Her Hauntology

The exhibition comprised both earlier and recent works, including key works from Christen Sveaas' Art Collection and Christen Sveaas' Art Foundation, transitioning from a more traditional display in the closed gallery through to a dynamic installation-based presentation in the Panorama gallery.

Within Paulina Olowaska's practice, industry, leisure, and socialist symbolism occupy the same visual and cultural space. Her realist paintings, drawings, and collages borrow imagery from Eastern European and American popular culture creating a cross-cultural reference whilst engaging with the concepts of consumerism, feminism, and design.

Olowaska presented a performance adapted specifically for Kistefos, which took place on several occasions during the season.



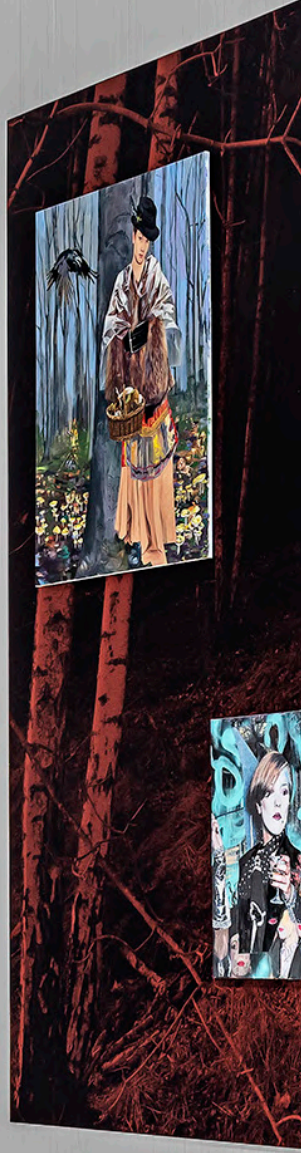
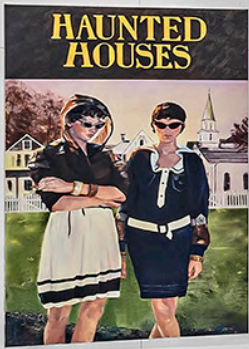
Exhibition views



Paulina Olowska - Her Hauntology at Kistefos, The Twist - Photo: Vegard Kleven



Paulina Olowska; A LA GALCANTE (2015) - Her Hauntology at Kistefos, The Twist - Photo: Vegard Kleven





Paulina Olowska - Her Hauntology at Kistefos, The Twist - Photo: Vegard Kleven

The Unseen

Hurvin Anderson selects
from the Christen Sveaas
Art Foundation

Whitechapel Gallery

20 May – 7 August 2022

For the third artist-curated display in the Foundation's extensive collaboration with Whitechapel Gallery, British painter Hurvin Anderson (b.1965, UK) was given carte blanche to create his selection.

The Unseen

"The Unseen" reflected on illusory and fragmentary space and depictions of black figures and experience. Drawing on the prologue to American writer Ralph Ellison's celebrated novel, *Invisible Man* (1952), about the invisibility of black lives, Anderson brought together lesser-known artists with modern and contemporary figures, each of whom explore aspects of 'the unseen' using materials from coal dust and fabric to fibre and glass.

Complete artist list:

Ross Bleckner, Amoako Bofo, Svein Bolling, Borghild Røed Lærum, Constantin Brancusi, Matt Connors, Lars Elling, Tewodros Hagos, Mona Orstad Hansen, Thore Heramb, Howard Hodgkin, Per Krohg, Glenn Ligon, Ibrahim Mahama, Herman Mbamba, Simphiwe Ndzube, Henrik Placht, Robert Rauschenberg, Caragh Thuring, Judy Sirks Vevele, Jakob Weidemann, Stanley Whitney, Christopher Wool, and Toby Ziegler.



From left to right: Works by Matt Connors, Stanley Whitney, Robert Rauschenberg and Christopher Wool - Photo by Damian Griffiths

Exhibition views



From left to right: Judy Sirks Vevle, Jakob Weidemann, Matt Connors, Amoako Bofo, Howard Hodgkin - Photo by Damian Griffiths



From left to right: Ibrahim Mahama, Caragh Thuring, Ross Bleckner - Photo by Damian Griffiths





Tracing Absence

Whitechapel Gallery
20 August – 31 December 2022

Curated by 10 student curators, "Tracing Absence" invited viewers to experience absence as a process, one which encourages us to confront our discomforts and find reflection in emptiness. Absence is everywhere, existing beyond a vacant space or blank canvas; it can be found in crowded rooms, relationships, people, in nature and society.

Tracing Absence

This selection balanced these aspects, navigating their relationship with one another and with the viewer. Two works of sound art from artists Joseph Sergi and Yiskâh featured in the space, providing viewers with the opportunity for total immersion in these challenging artworks

Complete artist list:

Andreas Gursky, Wolfgang Tillmans, Nan Goldin, Francesca Woodman, Sophie Calle, Zanele Muholi, James White, Mikkel McAlinden, Ola Kolehmainen, and Ken Matsubara.



From left to right: Works by Francesca Woodman and James White
Photo by Damian Griffiths

Exhibition views



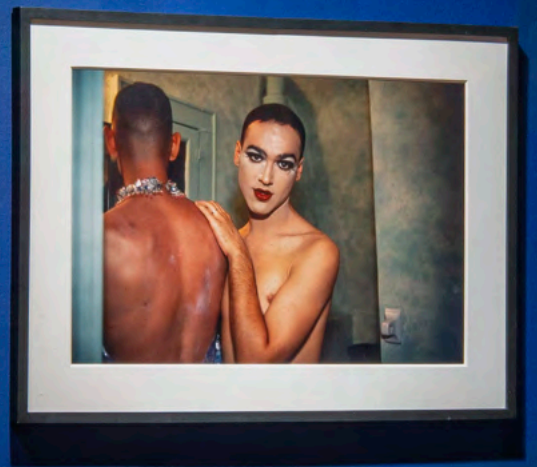
Works by Mikkel McAlinden and Ola Kolehmainen - Photo by Damian Griffiths



Andreas Gursky, Symex Singapore, 1999 - Photo by Damian Griffiths



Zanele Muholi
2012, South African
Glenelg 1 from Zanele
Muholi series, 2012
Gelatin silver print



Nan Goldin
1981, Robert
Mapplethorpe and Robert
Mapplethorpe, 1981, 1981
Chromogenic print

Works by Zanele Muholi and Nan Goldin - Photo by Damian Griffiths



Headphones
The headphones are connected to a central box
which is connected to a computer system
that plays a recording of a conversation
between two people. The headphones
are connected to the computer system
so that the listener can hear the conversation
through the headphones.

PORTAL DE PLATA

Whitechapel Gallery
26 August 2022 – 1 January 2023

Donna Huanca selects from the Christen Sveaas Art Foundation

The fourth and final artist-curated display at Whitechapel Gallery was curated by Donna Huanca (b.1980 USA) with an invitation to enter “PORTAL DE PLATA” (Silver Gate). Huanca created a multi-sensory environment in which she addressed the entangled relationship between colonialism, displacement and self-creation in artmaking.

PORTAL DE PLATA

Huanca chose to include antique silver objects and artworks from the Christen Sveaas Art Foundation to sit within an installation that transformed the gallery architecture into a meditative space of intimacy and reflection.

Mirrored surfaces and silver spoons reflected the viewer, folding them into the dialogue between the artworks and emphasising the relationship of the human body to its surroundings. The exhibition included works by Else Hagen (1914-2010), Louise Bourgeois (1911-2010), Bjørn Carlsen (b.1945, Norway).



Exhibition views



From left to right: Donna Huanca, Louise Bourgeois, and Else Hagen - Photo by Damian Griffiths









Finances



Christen Sveaas Art Foundation, 2022

Christen Sveaas Art Foundation was established on October 7, 2019 and registered in the Register of Business Enterprises on October 31, 2019. The foundation's share capital of NOK 1 million was established through a gift by Christen Sveaas. In 2020, the foundation received 800 artworks at a total value of approximately NOK 1.1 million from its founder Christen Sveaas. The foundation received 52 additional works from Christen Sveaas in 2022, at a total value of approximately NOK 16.2 million.

The foundation's offices are located in Oslo.

Goals

Christen Sveaas' Art Foundation is a tax-exempt foundation, and its goal is not to increase the number of acquisitions. The goal of the foundation is to safekeep, convey and lend artworks from the foundation's collection to promote Norwegian and international art.

Small enterprise

Although the foundation meets the requirements of the Accounting Act for "small enterprises", the foundation has chosen to produce an annual report in accordance with § 3-3 of the Accounting Act.

Continued operations

The prerequisite for continued operation was taken into consideration upon submitting the financial statement.

Equality and work environment

The requirements of the law in matters of equality between men and women are met at board level. The managing director is employed at 20 percent.

Finances

Net operating income in 2022 was a total of NOK 17.2 million. Gifts recognized as income from the foundation's founder Christen Sveaas were NOK 16.2 million. The value of the most valuable artworks was determined through external market assessments. Assumed market

value was used as a basis for the valuation of the other works. The foundation also received NOK 1 million from Kistefos Skog AS.

The foundation's operating costs in 2022 were NOK 3.3 million. The increase is mainly due to late invoicing of storage rent for art for 2021 and 2022.

The annual result for 2022 was a profit of NOK 13.9 million. The foundation's total capital amounted to NOK 1,256.4 million per 31 December 2022.

External environment

The foundation's activity does not imply significant pollution of the external environment.

Loans

In 2022, the foundation extended loans to the following institutions: Henie Onstad Art Center (Sandvika), Whitechapel Gallery (London), Kunsten Museum of Modern Art (Aalborg), Vestfossen Kunstlaboratorium, Haugar Art Museum (Tønsberg), Hastings Contemporary, Museo Jumex (Mexico City), ICA Miami, Lillehammer Art Museum and Kistefos Museum (Jevnaker). Throughout 2022, the foundation exhibited works from its collection at Whitechapel Gallery in London. Other highlights include Paulina Olowaska's solo exhibition 'Her Hauntology' at Kistefos Museum, to which the foundation lent three works, and the inclusion of a work by Paula Rego in the 59th Venice Biennale. In total, the foundation lent 109 works in 2022.

The foundation's art collection

The foundation's artwork collection includes Norwegian and international art from the last 100 years and has been collected by Christen Sveaas for more than 30 years. Several key artists are represented in the collection with significant works. The diversity and size of the collection makes it one of the largest and most important art collections in Norway. The complete artwork collection is available on the foundation's page: www.csk.art.

Oslo, March 9, 2023

Hege Galtung
Board member

Christen Sveaas
Chairman of the Board

William Flatmo
Managing Director

Bettina Banou
Board member

Jens Henrik Munthe-Kaas
Board member

Erik Wahlstrøm
Board member

Christen Sveaas Art Foundation, 2022

Org. nr. 923 672 435

RESULTATREGNSKAP	Note	2022	2021
DRIFTSINNTEKTER			
Mottatte gaver	2	17 173 150	2 000 000
Annen driftsinntekt		39 000	21 000
Sum driftsinntekter		17 212 150	2 021 000
DRIFTSKOSTNADER			
Lønnskostnad	3	335 469	367 929
Annen driftskostnad		2 957 512	958 927
Sum driftskostnader		3 292 981	1 326 856
DRIFTSRESULTAT		13 919 169	694 144
FINANSINNTEKTER OG -KOSTNADER			
Annen renteinntekt		10 997	0
Annen finansinntekt / -kostnad		-331	-307
Netto finansinntekter / -kostnader		10 666	-307
ÅRSRESULTAT		13 929 835	693 837
Overføringer			
Avsatt til annen egenkapital		13 929 835	693 838
Sum overføringer		13 929 835	693 838

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BALANSE	Note	2022	2021
EIENDELER			
ANLEGGSMIDLER			
Kunstverk		1 256 720 042	1 240 546 892
Sum anleggsmidler		1 256 720 042	1 240 546 892
OMLØPSMIDLER			
Andre kortsiktige fordringer		628 870	616 669
Sum fordringer		628 870	616 669
Bankinnskudd, kontanter o.l.		692 285	1 330 403
Sum omløpsmidler		1 321 155	1 947 072
SUM EIENDELER		1 258 041 197	1 242 493 964
EGENKAPITAL OG GJELD			
EGENKAPITAL			
Grunnkapital		1 000 000	1 000 000
Annen egenkapital		1 255 370 287	1 241 440 451
Sum egenkapital		1 256 370 287	1 242 440 451
GJELD			
Kortsiktig gjeld			
Leverandørgjeld		30 850	12 563
Skyldig offentlige avgifter		16 201	16 200
Annen kortsiktig gjeld		1 623 859	24 751
Sum gjeld		1 670 910	53 514
SUM EGENKAPITAL OG GJELD		1 258 041 197	1 242 493 965

Noter

Christen Sveaas Art Foundation, 2022

Note 1 - Regnskapsprinsipper

Årsregnskapet er satt opp i samsvar med regnskapsloven og god regnskapsskikk for små foretak.

Inntektsføring

Renteinntekter inntektsføres etter hvert som de opptjenes.

Mottatte gaver inntektsføres til verdien av gaven på transaksjonstidspunktet; i de tilfelle det er presisert i gavebrevet at gaven skal tilføres grunnkapitalen blir gaven registrert som et kapitalinnskudd.

Omløpsmidler/Kortsiktig gjeld

Omløpsmidler og kortsiktig gjeld omfatter normalt poster som forfaller til betaling innen ett år etter balansedagen, samt poster som knytter seg til varekretsløpet. Omløpsmidler vurderes til laveste verdi av anskaffelseskost og antatt virkelig verdi.

Anleggsmidler

Anleggsmidler omfatter eiendeler bestemt til varig eie og bruk. Anleggsmidler er vurdert til anskaffelseskost og avskrives ikke.

Note 2 - Mottatte gaver

19. desember 2022 mottok stiftelsen en gave på 52 kunstverk donert av styrets formann Christen Sveaas. Kunstverkene har vært en del av Christen Sveaas' private kunstsamling og den anslåtte verdien på gaven er i størrelsesorden 16,2 MNOK. I tillegg mottok Stiftelsen 1,0 MNOK i gave fra Kistefos Skog AS

Note 3 - Antall årsverk

Stiftelsen har kun en ansatt og omfattes således ikke av lov om obligatorisk tjenestepensjon.



Christen Sveaas'
Kunststiftelse