

# Christen Sveaas' Kunststiftelse

ANNUAL REPORT 2024

Christen Sveaas' Art Foundation





Installation view of 'Has My Place Forgotten Me?' at Kistefos Museum. From left: Christian Lemmerz, 'Dark Room (Iraq) II', 2005; Hannah Ryggen, 'Untitled', 1960. Courtesy Christen Sveaas Art Foundation. Photo Vegard Kleven.

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Front cover: Hurvin Anderson, 'Peter's Sitters 3, 2009.' © Courtesy the artist and 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 manage, protect, convey and lend artworks from the foundation's collection to increase interest in modern and contemporary art.

Around 800 artworks were donated to the foundation from Christen Sveaas' private collection in 2020. Additional donations in recent years have increased the foundation's total number of works to circa 850. The works are catalogued online at [www.csk.art](http://www.csk.art).

An important goal for the foundation is to make the collection more accessible for a wider audience. The foundation therefore collaborates closely with Norwegian and international institutions on temporary exhibitions, long-term loans and collection displays. Commissioning and contributing to new essays as well as ensuring works are reproduced in exhibition catalogues and other publications are important parts of this mission and help keep the works visible and relevant for new generations.

Since its inception in 2019, the foundation has extended 344 loans to 39 institutions across Norway and abroad, including the Museum of Modern Art, New York (MoMA); Louisiana Museum of Modern Art, Humlebæk; Museo Jumex, Mexico City; and the Belvedere Museum in Vienna. Notably, exhibitions at Kistefos Museum — founded by Sveaas in 1996 — are

developed in collaboration with the foundation and often spotlight artists and works from the collection. Beyond Kistefos, selections from the foundation have been showcased at prestigious venues such as Whitechapel Gallery in London and KODE Museum in Bergen.

Kistefos Museum is now embarking on an exciting new chapter with a major expansion underway. A state-of-the-art visitor center is set to open in spring 2026, enhancing the guest experience and providing new opportunities for engagement. Looking ahead, a landmark museum is scheduled to open in 2031, offering a permanent home for the Christen Sveaas Art Foundation's and Mr. Sveaas' private collection — a treasure trove of artworks, many of which have never been publicly displayed. Set within the stunning landscape of the Kistefos sculpture park and historic post-industrial campus, the project seamlessly blends art, nature, and heritage. With this unique setting, Kistefos aspires to become a world-class cultural destination, offering visitors an inspiring experience where creativity and history converge.

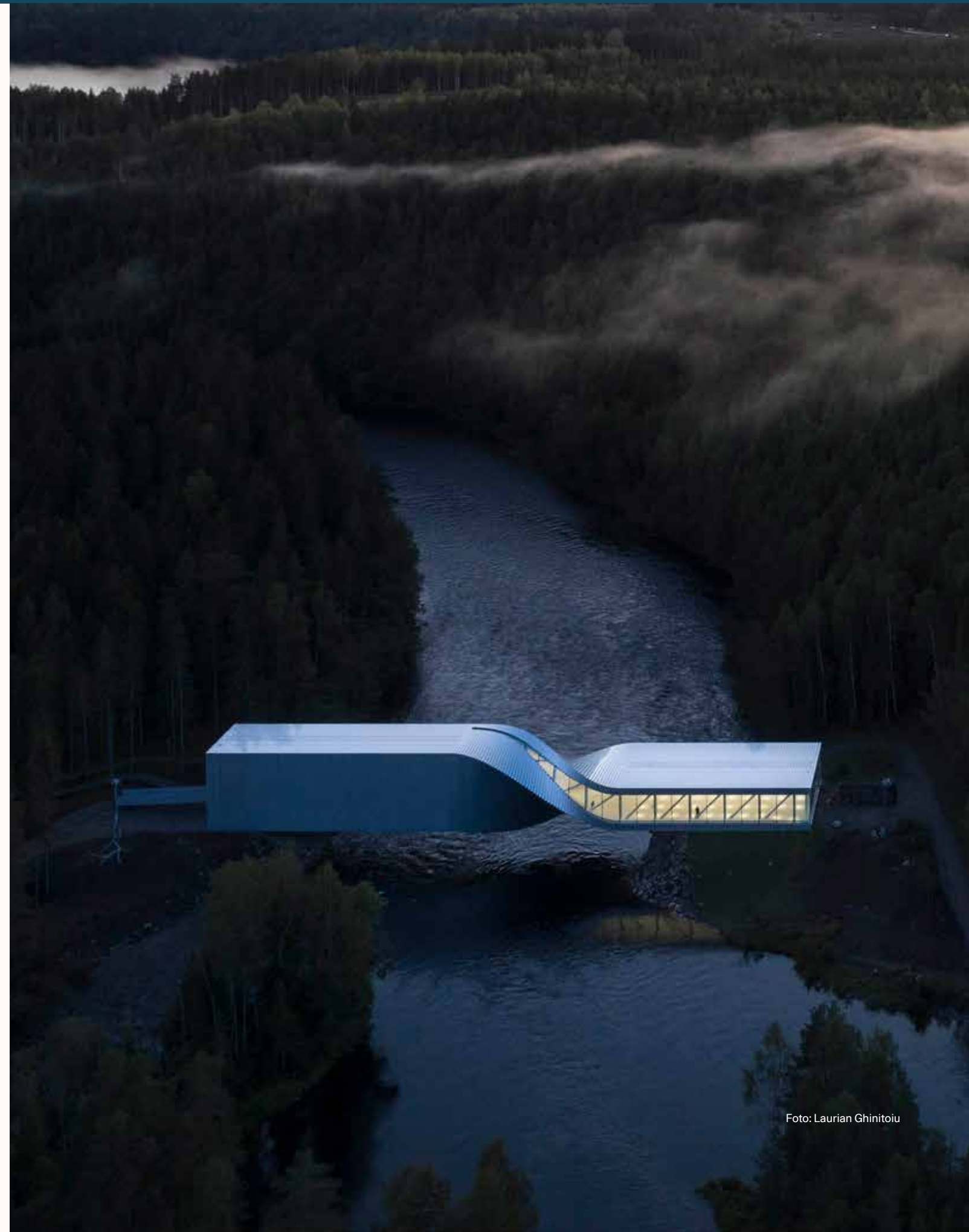
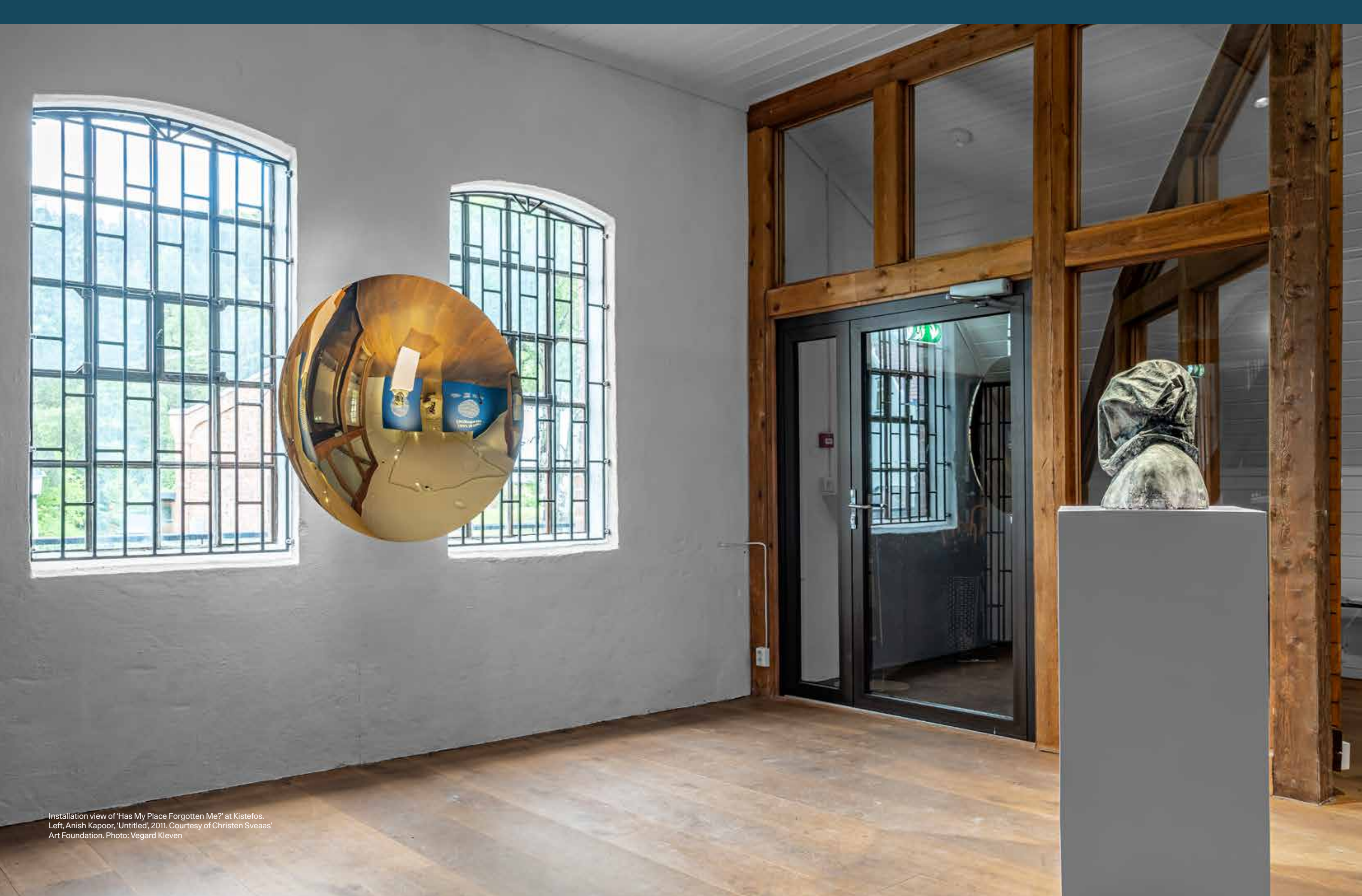


Foto: Laurian Ghinitoiu





Installation view of 'Has My Place Forgotten Me?' at Kistefos.  
Left, Anish Kapoor, 'Untitled', 2011. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



# Loans and activity in 2024

## Travelling exhibition: “Else Hagen. Between People”

<i>Stavanger Art Museum, Stavanger</i>	(19 January - 14 May 2024)
<i>Trondheim Art Museum, Trondheim</i>	(25 May - 1 September 2024)
<i>The National Museum, Oslo</i>	(10 October 2024 - 26 January 2025)

Amongst the young artists who made their debut in Norway in the interwar years, one who eventually became highly respected and relevant was Else Hagen (1914–2010). Today she is often considered one of the first female artists in Norway who created large publicly commissioned works. Before this, however, she developed her artistic talent through painting and printing. She eventually prioritised works made with other materials, the highpoint being the monumental Samfunn / Society (1960–66) in the Norwegian Parliament's stairwell.

The exhibition *Else Hagen – Mellom mennesker / Between People* focused on Hagen's artistic practice,

particularly her paintings from the 1940s and '50s and her large production of printed works.

A central artist in the post-war era, Hagen's 'figurative modernism' emphasises form and colour. She paid special attention to the formal structure and abstract elements in paintings but combined them with subject matter dealing with personal relationships, ruptures in the nuclear family and women's experiences. Her works challenged traditional ideas about family life and gender roles. The Foundation has two works by Else Hagen. The painting *Closed Door* (1989) was lent to all three museums.



To the right Else Hagen, 'Stengt dør', 1989. Courtesy of Christen Sveaas' Art Foundation. The National Museum of Art, Architecture and Design. Photo: Børre Høstland

The National Museum of Art, Architecture and Design. Photo: Børre Høstland

# Astrup Fearnley Museum, Oslo

*Leonard Rickhard. Between Construction and Collapse* 26 January - 19 May

This exhibition of Leonard Rickhard's (1945-2024) work provided a fascinating overview of his artistic practice, highlighting both his longstanding dedication to his painterly journey and the evolution of his key motifs over the decades. It was especially significant in its scope, offering a rare chance to engage with the full span of his career, including some of his earliest renderings of familiar themes.

What stood out was Rickhard's continuous return to certain subjects over the years, such as the model plane constructor, which he had revisited for over forty years. These repeated motifs suggested a deep, ongoing exploration of certain psychological and emotional landscapes. The exhibition emphasized the iterative nature of his art, where themes like the bird cabinet, night painter, birch forest, and workers' sheds became almost symbolic anchors in his works.

Rickhard's paintings were not just visual expressions—they were rich with the weight of memory, particularly memories tied to his childhood and the aftermath of World War II. There was a sense of psychological depth in his work, with a focus on the unspoken rather than overt political commentary. This nuanced approach

allowed viewers to connect to the layers of personal and collective history embedded in his pieces.

The monumental, site-specific works featured in the exhibition marked a bold step forward in his practice, representing some of his most ambitious pieces to date. Curator Solveig Øvstebø's decision to structure the exhibition around Rickhard's recurrent motifs invited viewers to delve deeply into the artist's ongoing exploration of his themes while showcasing the development and continuity of his visual language over time.

Rickhard's life and work were deeply rooted in Norway, particularly in his hometown of Arendal, which had provided both inspiration and context for much of his artistic output. His exhibitions in significant venues like ARoS and the Astrup Fearnley Museum further affirmed his important role in contemporary Norwegian art. This exhibition served not only as a retrospective but also as a testament to his enduring influence and artistic innovation. The painting *Fragmenter i landskap* (1980-1981) was lent from the foundation. Tragically, Rickhard passed away only days before the exhibition opening.



Center right, Leonard Rickhard, 'Brakken', 1981. Courtesy of Christen Sveaas Art Collection. Photo: Christian Øen

Far left, Leonard Rickhard, 'Fragmenter i landskap', 1980-81. Courtesy of Christen Sveaas' Art Foundation. Photo: Christian Øen



# Gerhardsen Gerner, Oslo

*Georg Herold & Fredrik Vørslev, Again* 29 January - 29 March

Gerhardsen Gerner organised their second duo show with the German artist Georg Herold (1947-) and the younger Norwegian artist Fredrik Vørslev (1979-) in two years. At the heart of the exhibition was a giant painting in black, red, and yellow. *Platz des Himmlischen Friedens* – on loan from the foundation – was painted by Georg Herold in 2005, a time when the German people still had a slightly problematic relationship with displaying their own flag in public (many claimed that this changed during the 2006 World Cup, held in Germany). Installed alongside the painting by Herold, were three paintings of the Norwegian flag by Fredrik Vørslev. They were painted in a very different context of more recent years, from 2020 onwards. Vørslev modelled his paintings after the hallowed example of Jasper Johns' numerous flags.



To the right, Georg Herold, 'Platz des himmlischen Friedens', 2005. Courtesy of Christen Sveaas' Art Foundation. Photo: Øystein Thorvaldsen

# The Vigeland Museum, Oslo

*Anne-Karin Furunes. Visiting* 9 February - 19 May

For her solo exhibition at the Vigeland Museum in Oslo, Anne-Karin Furunes (1961-) presented a selection of paintings spanning the past decade. The exhibition centered on monumental portraits of anonymous individuals who endured tragic fates – shaped by historical events, personal struggles, or social exclusion.

Furunes primarily works in series of images inspired by photographs discovered in various archives. These archival images serve as the foundation for her paintings, carefully cropped to highlight only the

elements she chooses to emphasize. The photographic details are transformed into hand-perforated holes in the canvas, created using specially designed tools crafted for this purpose.

The perforations breathe life into the canvases, producing a dynamic, almost kinetic visual experience. As viewers move through the space, the interplay of shifting light and perspective continuously transforms the paintings and their motifs, heightening the sense of movement and evolving perception.



Anne-Karin Furunes, 'Crystal images VIII', 2013. Courtesy of Christen Sveaas' Art Foundation. Photo: Øystein Thorvaldsen

# Los Angeles County Museum of Art, Los Angeles

## ED RUSCHA / NOW THEN

7 April - 6 October

Ed Ruscha (1937-) has consistently held up a mirror to American society by transforming some of its defining attributes—from consumer culture and popular entertainment to the ever-changing urban landscape—into the very subject of his art. In 1956, Ruscha left Oklahoma City to study commercial art in Los Angeles, where he drew inspiration from the city’s architectural landscape—parking lots, urban streets, and apartment buildings—and colloquial language.

As his first comprehensive, cross-media retrospective in over 20 years, *ED RUSCHA / NOW THEN* traced Ruscha’s methods and familiar subjects throughout his career and underscored the many remarkable

contributions he has made well beyond the boundaries of the art world. The exhibition included his early works produced while traveling through Europe, his installations—such as the Chocolate Room and the Course of Empire presented at the Venice Biennale in 1970 and 2005, respectively—and his ceaseless photographic documentation of the streets of Los Angeles beginning in 1965.

The exhibition was organized by The Museum of Modern Art, New York, and the Los Angeles County Museum of Art, and first shown at the MoMA. The central painting *Painkillers, Tranquilizers, Olive* (1969) was lent to both museums.



Center right, Ed Ruscha, 'Painkillers, Tranquilizers, Olive', 1969. Courtesy of Christen Sveaas' Art Foundation. © Ed Ruscha, photo © Museum Associates/LACMA



Far right, Ed Ruscha, 'Painkillers, Tranquilizers, Olive', 1969. Courtesy of Christen Sveaas' Art Foundation. © Ed Ruscha, photo © Museum Associates/LACMA



# Bogstad Gård, Oslo

*The Landowner's Gaze*

25 April-3 November

Bogstad Gård is an 18th-century manor with a beautiful English landscape park. As a cultural heritage site, Bogstad Gård holds significant national importance, serving as an authentically furnished home that remains partially untouched since the late 1700s. The estate is part of the Norwegian Museum of Cultural History foundation.

Landowner Westye P. Egeberg (1877–1959) settled at Bogstad Gård in 1915. He was an avid amateur photographer, passionate about documenting life but also capturing moments, situations, and people through his lens. His more than 2,000 photographs were carefully organized into albums, preserved for future generations.

For the exhibition at Bogstad Gård, curator Øivind Storm Bjerke selected 64 of these photographs, many of which reveal surprising artistic qualities.

In addition, works by five contemporary photographers were featured: Eline Mugaas (1969-), Mette Tronvoll (1965-), Per Berntsen (1953-), Per Maning (1943-), and Signe Marie Andersen (1968-).

Each artist brings a distinct perspective to their subjects — some with a sharp eye for the subtly absurd, others with an intimate sense of empathy and connection to people, objects, and the surrounding nature. These qualities echo throughout Westye P. Egeberg's photographs as well. The foundation has a large collection of works by Mette Tronvoll and extended a loan to the exhibition.



To the right, Mette Tronvoll, 'Rena 015', 2006. Courtesy of Christen Sveaas' Art Foundation. Photo: Christian Andre Strand

# Blaafarveværket, Åmot

*Everyone Is Talking About The Forest*

11 May - 22 September

Not long ago, the forest was where people lived their lives — a constant presence in daily existence. In time, it became a place people longed to return to, seeking refuge and connection. For artists, the forest had long been a source of inspiration, offering an endless variety of motifs. The exhibition at Blaaferveværket showcased a rich selection of works by Norwegian artists from the 19th century onwards, each offering a unique gateway into the enchanting world of the forest.

Through the exhibition, visitors encountered artists' evolving attempts to capture the essence of the forest,

spanning from the romantic depictions of the 19th century to more contemporary interpretations. Both artistic styles and perceptions of nature shifted over time, reflecting changing views of the natural world. The exhibition featured key works by renowned artists such as Adolph Tidemand (1814-1876), Frits Thaulow (1847-1906), August Cappelen (1827-1852), and Theodor Kittelsen (1857-1914), inviting viewers to explore the forest through their eyes. The foundation lent two paintings by Thore Heramb (1916-2014) and Jakob Weidemann (1923-2001).



Center, Thore Heramb, 'Norsk', 1953. Courtesy of Christen Sveaas' Art Foundation.



# Kistefos Museum, Jevnaker

*Hurvin Anderson. Salon Paintings* 4 May - 13 October

Kistefos was proud to present the first solo exhibition in the Nordic countries of paintings and drawings by acclaimed British artist Hurvin Anderson (1965-). *Salon Paintings* showcased Anderson’s renowned Barbershop Series, tracing its evolution from the earliest Barbershop paintings and related *Studio Drawings* created in 2006, to new works exhibited for the first time – marking the culmination of the series.

Born in Birmingham to Jamaican parents, Anderson studied painting at Wimbledon School of Art and the Royal College of Art, graduating in 1998. In 2002, he participated in the Caribbean Contemporary Arts residency in Port of Spain, Trinidad, an experience that profoundly influenced his artistic practice. The residency sparked an enduring exploration of Caribbean postcolonial life, a theme that continued to shape his work.

Throughout his career, Anderson returned to the barbershop as a culturally and socially charged space. Drawing from still life, photographs, and found imagery, he deconstructed the barbershop interior as a site of imagination – a lens through which he examined memory, identity, and the complexities of national belonging across time and distance. This body of work exemplified Anderson’s relentlessly experimental approach to painting, treating the medium as a vehicle for critical inquiry and reflection. The exhibition was part of a European tour in collaboration with The Hepworth Wakefield and Hastings Contemporary in the UK.



Center left, Hurvin Anderson, 'Peter's Sitters 3', 2009. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



Hurvin Anderson, 'Loft', 2013. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



# Haugar Art Museum, Tønsberg

*Working Title: The Workers*

5 June - 8 September

With the exhibition *Working Title: The Workers*, Erlend Hammer, curator at Haugar Art Museum, aimed to comment on “the new reality for museums”. While this concept was not clearly defined, it became evident in the exhibition, which parodied contemporary museum communication strategies and public engagement methods. The backdrop was a historical shift where institutional power had moved from art experts to management and communications departments, prioritizing public visibility and funding over artistic expertise.

The exhibition was eclectic and shaped by Hammer’s personal preferences and insider art references, making it more accessible to those familiar with the art scene. The entrance featured a replica of the balloon arch from the farewell party for National Museum director Karin Hindsbo, with a deliberately shrunken doorway symbolizing bureaucracy’s dominance. Another room was dedicated to Stein Sægrov, the official behind a controversial museum reform, with a commissioned portrait by Sverre Bjertnæs (1976-) that

framed him as a scapegoat for the shift in institutional power.

Several works served as sharp institutional critiques: André Tehrani’s (1980-) *Perception Management Display Unit* mocked audience-driven curation, while a cut-out version of Matthias Stoltenberg’s (1799-1871) *Cathinca and Anna Elisabeth Glückstad* turned into an Instagram backdrop. Other playful pieces included a ball pit beneath political flag paintings, an “immersive corridor” with lights and fans, and a wall that invited visitors to draw replicas of Michael Krebber’s (1954-) snail paintings.

The foundation extended four loans to the exhibition: Albert Oehlen, *Bedienungsmotiv* (1996), Michel Majerus, *7 Trophäen, die auf Verhandlungsgeschick deuten (4)* (1995), Michel Majerus, *7 Trophäen, die auf Verhandlungsgeschick deuten (7)* (1995), Charline von Heyl, *Untitled 6* (1991), The Bruce High Quality Foundation, *Olympia* (2014) and Martin Kippenberger, *Untitled (Krieg Böse)* (1991).



Exhibition view 'Working Title: The Workers' at Haugar Art Museum. Courtesy of Christen Sveaas' Art Foundation. Photo: Øystein Thorvaldsen

To the left, Albert Oehlen, 'Bedienungsmotiv', 1996. Courtesy of Christen Sveaas' Art Foundation. Photo: Øystein Thorvaldsen

# Kistefos Museum, Jevnaker

## Has My Place Forgotten Me?

4 June - 13 October

Through the *Springbrett* project, launched by Kistefos Museum in 2024, young curators are offered an opportunity to exhibit at Kistefos. Through an open call, curators aged 21-35 are each year invited to submit their exhibition concepts based on works from Christen Sveaas' Art Foundation.

The Jury unanimously agreed to award the inaugural edition of *Springbrett* to Noor Bhangu, a curator with a proposal that was both intellectually rigorous and poetic. *Has My Place Forgotten Me?* was a collection-based group exhibition, employing migrant aesthetics to visualize pressing questions around place-making and belonging. With works from the Christen Sveaas' Art Foundation as a starting point, the exhibition brought together artists working across diverse locales, histories, and media, reflecting on the field of migrant aesthetics. Returning to sites of movement and change, *Has My Place Forgotten Me?* critically studied the category of the aesthetic through various acts and effects of migration.

Bhangu's proposal was confidently formulated and demonstrated the necessary skillset and capability to tackle the topic of migration. Further linking this

to placemaking and community, using a relational model of curating was both original and inspiring. The selection and combination of works from the foundation collection resonated with the theme of the proposal and elevated and expanded the exhibition project.

Noor Bhangu is a curator and scholar, whose practice is rooted in relational curatorial aesthetics and practices. Through curatorial intervention, she involves politics of history, memory and materiality to problematize dominant histories of representation. Her past projects include *Not the Camera, But the Filing Cabinet* (2018) at Gallery 1C03, *the excess is ritual* (2023) at Dunlop Gallery, and *Homorientalism* (2023) at Smack Mellon.

The members of the Springbrett jury are Dr. Isabella Maidment, curator at ARoS Aarhus Art Museum; Ruben Steinum, Director of Office for Contemporary Art Norway (OCA); Apachiya Wanthiang, artist; and William Flatmo, Director of Christen Sveaas' Art Foundation.



From left Gardar Eide Einarsson, 'Tarp (Black 2)', 2014; Kjell Tørriset, 'Considering the Zebra', 2008. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



Theaster Gates, 'Migration Rickshaw for Sleeping, Building and Playing', 2013. To the right Taner Ceylan, '1923 (From The Lost Painting Series)', 2010. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



Simphiwe Ndzube, 'On the Shoulders of Giants', 2018. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



# Kunstmuseum Basel, Basel

*Paula Rego. Power Games*

28 September 2024 - 2 February 2025

The Portuguese-British artist Paula Rego (1935–2022) was one of the most important and exciting figurative painters of recent decades. The Kunstmuseum Basel organized the artist's first exhibition in Switzerland, presenting her work from over half a century through key pieces.

The fabulous world of Paula Rego was a visual riot — full of dark humor, unapologetically dramatic, and haunting. Rego's work carried enormous power, especially in depicting the fate of women. Characters who might have been perfect princesses in Walt Disney's universe became ordinary women in her art: women who cared, helped, and navigated everyday life were portrayed with dignity and depth. What her work rarely offered, however, was a happy ending. Over the decades, Rego created complex, emotionally charged scenes that resembled nightmares, offering a profound exploration of human relationships and social, political, and sexual power dynamics. The *Neue Zürcher Zeitung* once described her works as "crime scenes."

Paula Rego was born in Lisbon. Against the backdrop of Antonio de Oliveira Salazar's dictatorship, her father concluded that Portugal was not a place for women to

thrive. As a result, Rego studied in London, where she settled permanently in 1975. From then on, she created visually powerful works with brushes and pastels, but above all with biting mockery, satire, theatricality, and a sharp sense of storytelling. Her characters appeared trapped in fantastic or unsettling worlds, haunted by the experiences and conflicts that women in society continued to endure. Rego addressed topics such as tyranny, England's involvement in the Iraq war, and the tightening of abortion laws. Her visual worlds were unmistakable, gruesome, and often brutal; her work possessed an immense gravity, both magnificent and unsettlingly relevant.

The comprehensive special exhibition at the Kunstmuseum Basel marked the first presentation of her oeuvre in Switzerland. Her universe of paintings, doll-like sculptures, and prints was showcased across a series of thematically structured rooms. Each space represented a site of power struggles: from the self to the private family sphere, gender relationships, and political violence. The foundation loaned the work *Metamorphosing After Kafka* (2004), which has been extensively exhibited the last three years.



Photo: Samuel Bramley



Paula Rego, 'Metamorphosing after Kafka', 2002. Courtesy Kistefos Museum and Christen Sveaas' Art Foundation. © Ostrich Arts Ltd. © Paula Rego. All rights reserved 2024 / Bridgeman Images. Photo: Samuel Bramley

# Le Consortium, Dijon

Carroll Dunham & Laurie Simmons

25 October 2024 - 13 April 2025

Laurie Simmons (1949-) is a photographer and filmmaker. Carroll Dunham (1949-) is a painter. Born only a few months apart, they are American. Established in the 1970s, their respective visual arts careers developed in the 1980s, each quickly attaining a significant place and stance in their discipline in the New York and international avant-garde scene.

Simmons chose photography at a time when the medium was considered less “noble” than painting or sculpture, and became associated with the Pictures Generation in 1977. Dunham was among the artists in the 1980s who took a chance on a discipline that had become remarkably old-fashioned, if not reactionary, and envisioned a return to painting. They both challenge the historical canons and conventions of their discipline, and its evolution from consumer society to cancel culture.

Both began exhibiting their respective œuvres in the late 1970s in New York: in 1981, Simmons showed at Metro Pictures gallery, founded the preceding year, and Dunham at Artist Space. They met in 1977 and got married in 1983. Their bodies of work have been developing in tandem for forty years in their studios at their home in Connecticut. They had never before exhibited together. “[Laurie] has been making photographs and I’ve been making paintings, the ways in which our work can be talked about in relation to each other has been overlooked,” says Carroll Dunham.

Simmons’s photographic work is essentially peopled with figures, but she does not make portraits, and her “characters,” at a distance from reality, are mostly created from puppets, life-size dolls (Love Dolls), miniature toys, and more recently, entirely made with artificial intelligence.

Carroll Dunham’s pictorial work is also populated with characters. Not more of a portraitist, he cares little about conveying the inner life of his creatures, but is quite concerned with the geometric situations arising from anthropomorphic forms. Dunham recently found an effective way of keeping his characters at a distance from reality: they are now green, a strategy borrowed of course from science fiction comics (Hulk), thereby discouraging the now univocal reading of his earlier black or white characters as “racialized.”

The exhibition at the Consortium Museum offered an opportunity to see two significant bodies of work created by both artists over the past thirty years. Envisioned as a “marriage” of two monographic exhibitions, it brought together some twenty works by Laurie Simmons and about twenty by Carroll Dunham. The exhibition thus provided a chance to see their work together and discover possible connections. The show invited the viewer to discern—or not—common concerns or forms in both oeuvres which have “grown up together.” The exhibition was curated by Eric Troncy, and benefited from a loan from the foundation, as well as a significant loan from Mr. Sveaas’ private collection.



Photo: Rebecca Fanuele © Consortium Museum.



Carroll Dunham, 'Distant Hills (Dead Tree)' 2008. Courtesy of Christen Sveaas' Art Foundation. Photo: Rebecca Fanuele © Consortium Museum.



# Fundacio Catalunya La Pedrera, Barcelona

Art in Stone

4 October 2024 - 2 February 2025

The exhibition *Art in Stone* at the Fundació Catalunya La Pedrera paid tribute to the iconic stone structure of Casa Milà — popularly known as La Pedrera — by placing sculptures within the building by Antoni Gaudí. Curated by Penelope Curtis, the show featured late works by eight pioneering sculptors of the late 19th and early 20th centuries: Hans Arp (1886-1966), Louise Bourgeois (1911-2010), Eduardo Chillida (1924-2002), Naum Gabo (1890-1977), Barbara Hepworth (1903-1975), Henry Moore (1898-1986), Isamu Noguchi (1904-1988), and Jorge Oteiza (1908-2003). Though nearly contemporaries, these artists followed distinct yet often parallel artistic journeys, exploring new forms of expression through stone carving. The exhibition highlighted points of convergence in their practices, emphasizing how their work collectively expanded the possibilities of modern sculpture.

In addition to these abstract works, which engaged in a rich dialogue with La Pedrera’s organic architecture, a complementary section showcased the influence of these pioneers on the next generation of sculptors. Artists like Stephen Cox, Luciano Fabro, Barry Flanagan, Cristina Iglesias, Anish Kapoor, Ettore Spalletti, and Alison Wilding continued to draw inspiration from stone, pushing the material into new conceptual territories. The exhibition underscored stone’s enduring ability to spark innovation, bridging historical legacies with contemporary artistic exploration. The foundation lent a sculpture by Louise Bourgeois.

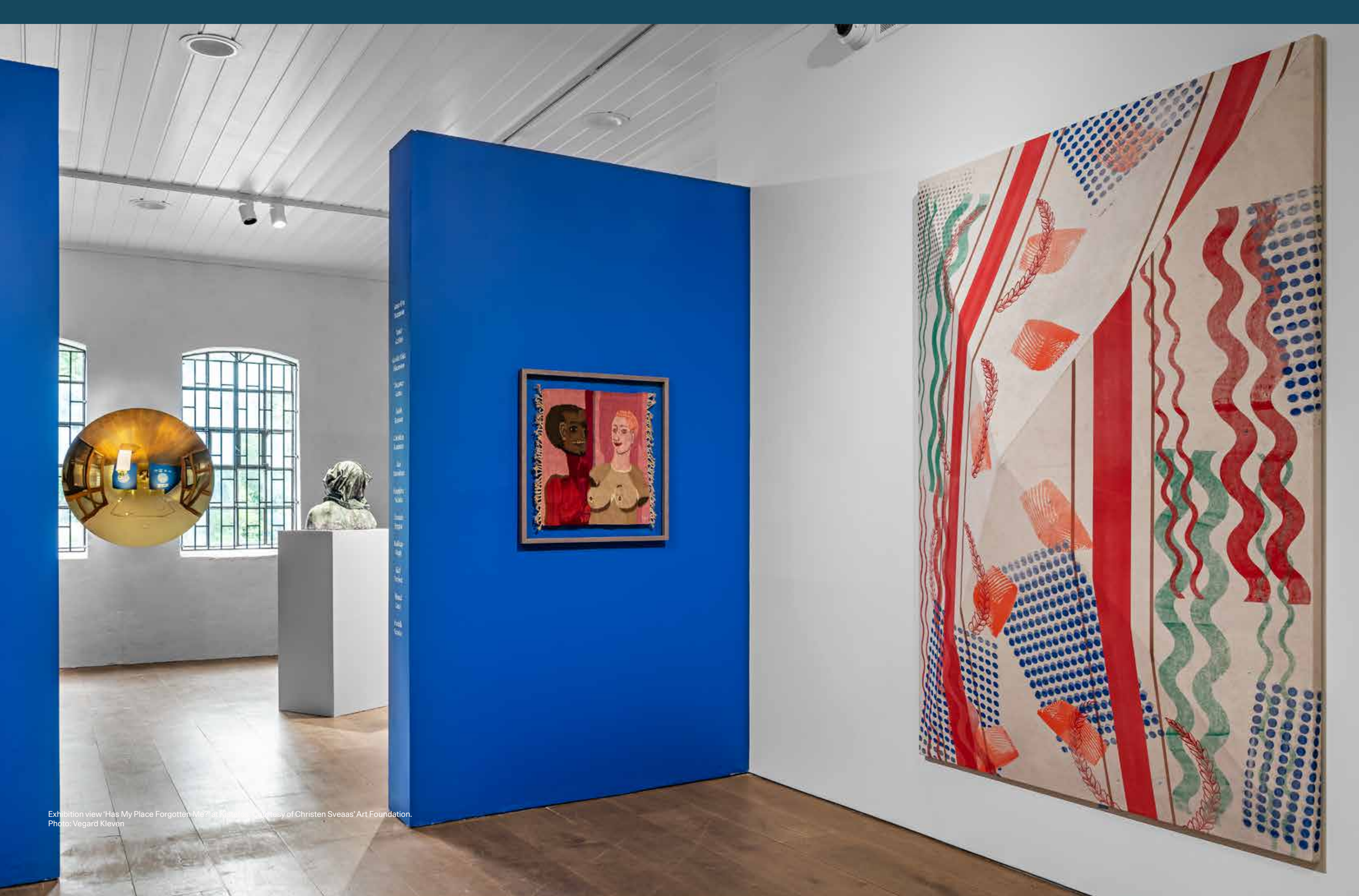


Exhibition view 'Art in Stone' at Fundacio Catalunya La Pedrera.



Louise Bourgeois, 'Point of Contact (Tits II)', 1967-68. Courtesy of Christen Sveaas' Art Foundation.





Exhibition view 'Has My Place Forgotten Me?' at Klesbakk. Courtesy of Christen Sveaas' Art Foundation. Photo: Vegard Kleven



# Ongoing Long-Term Loans

## Henie Onstad Art Center, Høvikodden

*Constantin Brancusi*

2020 - 2025

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 scholaried 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.



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

# Lillehammer Art Museum, Lillehammer

Anna-Eva Bergman

2020 - 2025

Anna-Eva Bergman's (1909-1987) body of work is marked by a radical turning point that lead 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.



Installation view: Anna-Eva Bergman to the left

# Lillehammer Art Museum, Lillehammer

Thorvald Hellesen

2020 - 2025

Thorvald Hellesen (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, Hellesen 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 Hellesen disappeared after the 1930s. He was rediscovered in the 1980s and subsequently included in the Norway's National Museum Collection.



Thorvald Hellesen, «Untitled» (1927), gouache on paper, 31 x 24 cm





# Lillehammer Art Museum, Lillehammer

*Borghild Røed Lærum*

2020 - 2025

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



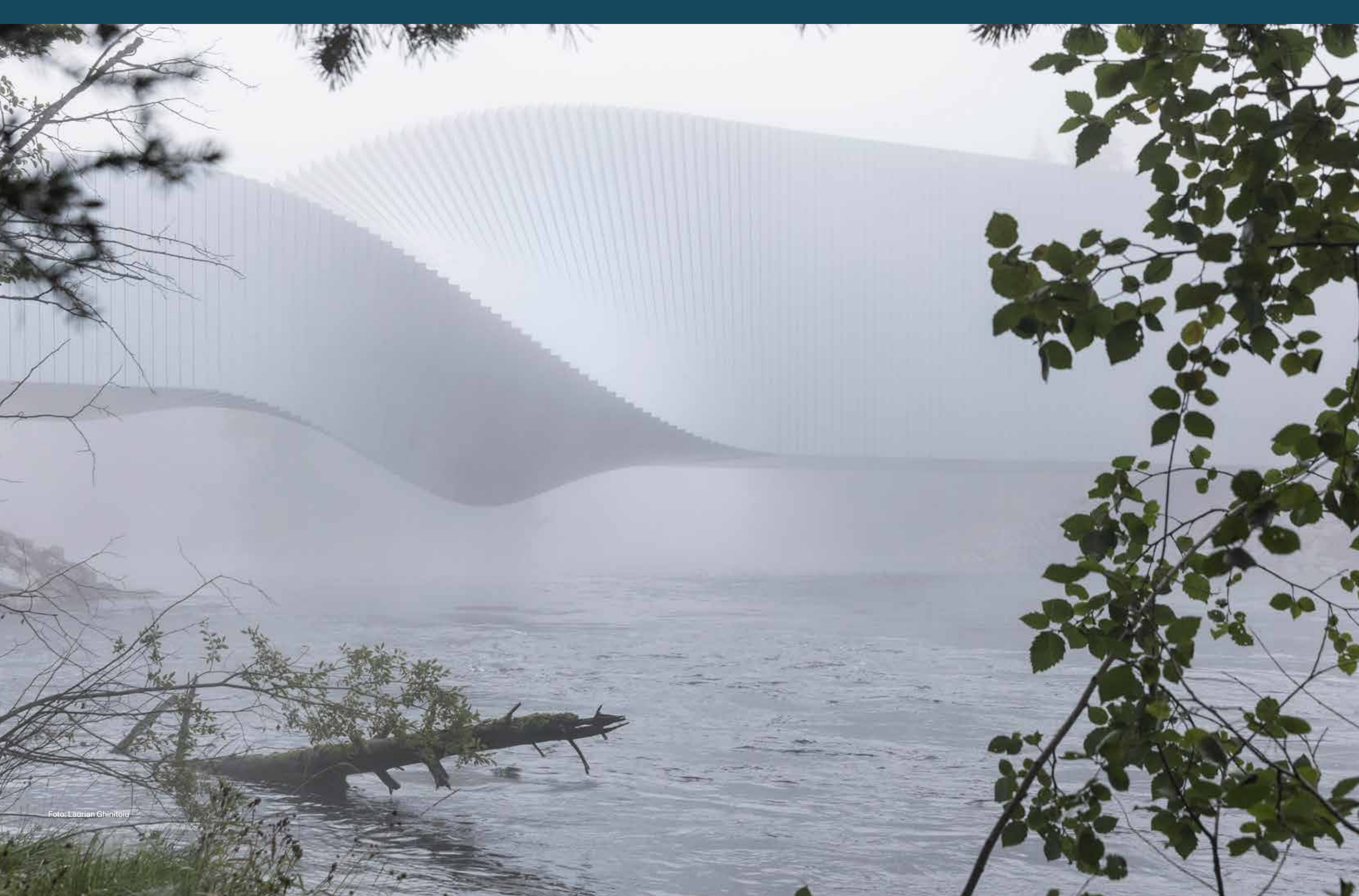


Foto: Laurian Ghintoiu



# Finances

## The Christen Sveaas Art Foundation's Board Report for 2024

**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 donated by Christen Sveaas. The foundation is based in Oslo.

### Purpose

The Christen Sveaas Art Foundation is a non-profit foundation with no commercial purpose. Its objective is to safekeep, convey and lend artworks from the foundation's collection to promote Norwegian and international contemporary art.

### Loans

In 2024, the foundation loaned artworks to various institutions both nationally and internationally. Haugar Art Museum in Tønsberg borrowed five works for the unconventional exhibition *Working Title: The Workers*. The Vigeland Museum borrowed a *monumental work* by Anne Karin Furunes for her solo exhibition Visiting. The critically acclaimed retrospective dedicated to *Else Hagen, Between People*, was shown at Stavanger Art Museum, Trondheim Art Museum, and the National Museum in 2024, with the foundation lending the painting *Closed Door* to all venues. Blaafarveværket's main exhibition in 2024, *Everyone Talks About the Forest*, showcased a wide range of

motifs created by Norwegian artists. Two paintings by Thore Heramb and Jakob Weidemann were loaned from the foundation. Bogstad Gård presented the exhibition *The Landowner's Gaze*, where landowner Westye P. Egeberg's photographs from the first half of the 20th century were juxtaposed with works by photographic artists such as Eline Mugaas, Mette Tronvoll, and Per Berntsen. The foundation loaned Mette Tronvoll's photograph *Rena 015*. A large Robert Longo exhibition opened at the Albertina Museum in Vienna in September 2024, where the foundation loaned a *monumental charcoal drawing*. In the fall of 2024, Kunstmuseum Basel opened a *retrospective on Paula Rego*, who passed away in 2022. The foundation lent the painting *Metamorphosing After Kafka*, which has been loaned to three major exhibitions since the artist's passing. In total, the foundation extended 64 loans in 2024.

### The Foundation's Art Collection

The foundation's collection consists of approximately 850 works of Norwegian and international art from the past 100 years, collected by Christen Sveaas over more than 30 years. The collection includes significant works from numerous important artists. The depth and breadth of the collection make it a major and potentially vital art collection in Norway.

### The Foundation's Finances

Net operating income in 2024 totaled NOK 227,497, compared to NOK 6,716,709 in 2023. Operating expenses for 2024 amounted to NOK 5,696,888, up from NOK 3,000,233 in 2023. The increase in operating costs in 2024 was primarily due to expenses related to moving to a new art storage facility. The value of the most valuable artworks was determined through external market valuations, while the assumed market value was used for other works.

The annual result for 2024 was a deficit of NOK 5.36 million, compared to a profit of approximately NOK 3.89 million in 2023.

The foundation's recorded capital amounted to NOK 1,254 million as of December 31, 2024.

  
Jens Henrik Munthe-Kaas  
Board member

  
William Flatmo  
Managing Director

  
Hege Galtung  
Board member

  
Christen Sveaas  
Chairman of the Board

  
Bettina Banoun  
Board member

# Regnskap 31/12/2024

RESULTATREGNSKAP	Note	2024	2023
<b>DRIFTSINNTEKTER</b>			
Mottatte gaver		0	1 125 316
Annen driftsinntekt		227 497	5 591 393
Sum driftsinntekter		227 497	6 716 709
<b>DRIFTSKOSTNADER</b>			
Lønnskostnad	2	384 568	374 114
Annen driftskostnad		5 312 320	2 626 119
Sum driftskostnader		5 696 888	3 000 233
DRIFTSRESULTAT		-5 469 390	3 716 476
<b>FINANSINNTEKTER OG -KOSTNADER</b>			
Annen renteinntekt		93 907	138 163
Annen finansinntekt (-kostnad)		5 488	38 916
Netto finansinntekter / -kostnader		99 395	177 079
ÅRSRESULTAT		-5 369 996	3 893 554
<b>Overføringer</b>			
Avsatt til annen egenkapital		-5 369 996	3 893 554
Sum overføringer		-5 369 996	3 893 554

BALANSE	Note	2024	2023
<b>EIENDELER</b>			
<b>ANLEGGSMIDLER</b>			
Kunstverk	3	1 254 518 565	1 255 792 271
Sum anleggsmidler		1 254 518 565	1 255 792 271
<b>OMLØPSMIDLER</b>			
Kundefordringer		6 000	531 000
Andre kortsiktige fordringer		593 659	613 796
Sum fordringer		599 659	1 144 796
Bankinnskudd, kontanter o.l.		140 046	3 638 029
Sum omløpsmidler		739 705	4 782 825
SUM EIENDELER		1 255 258 270	1 260 575 097
<b>EGENKAPITAL OG GJELD</b>			
<b>EGENKAPITAL</b>			
Grunnkapital		1 000 000	1 000 000
Annen egenkapital		1 253 893 845	1 259 263 841
Sum egenkapital		1 254 893 845	1 260 263 841
<b>GJELD</b>			
Kortsiktig gjeld			
Leverandørgjeld		193 734	252 483
Skyldig offentlige avgifter		17 344	31 547
Annen kortsiktig gjeld		153 347	27 226
Sum gjeld		364 425	311 256
SUM EGENKAPITAL OG GJELD		1 255 258 270	1 260 575 097

Oslo, 27. februar 2025





Installation view, Anne-Karin Furunes, 'Visiting' at The Vigeland Museum in Oslo.  
Photo: Øystein Thorvaldsen.

# Noter

## 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. Nedskrivning foretas dersom verdifallet skyldes årsaker som ikke kan antas å være forbigående og det må anses nødvendig etter god regnskapsskikk. Nedskrivninger reverseres når grunnlaget for nedskrivning ikke lenger er tilstede.

## Note 2 - Antall årsverk

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

## Note 3 - Anleggsmidler

	Kunst
Bokført verdi 01.01.2024	1 255 792 271
Tilgang i året	26 294
Avgang i året	1 300 000
<b>Bokført verdi 31.12.2024</b>	<b>1 254 518 565</b>

*Kunsten avskrives ikke*

ANNUAL REPORT 2024  
Christen Sveaas' Art Foundation

Designed by Maren B.T. Kjærnes, Bjorg Studios AS