

Christen Sveaas' Kunststiftelse



Annual Report 2025

Christen Sveaas' Art Foundation

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Exhibition view, Springbrett 2025: *Ring of Fire*, Nybruket Gallery, Kistefos Museum, 2025.
Photo Jon Christen Bjone. Robin Rhode, *Candle*, 2007. Courtesy Christen Sveaas' Art Foundation.

Front cover: Olafur Eliasson, *The Large Iceland series #1*, 2012. Courtesy Christen Sveaas' Art Foundation.
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Kistefos Museum, The Twist.
Photo Laurian Ghinitoiu

About the Foundation

Christen Sveaas' Art Foundation was established by Christen Sveaas in 2019. The objective of the Foundation is to manage, protect, convey and lend artworks from the Foundation's collection to increase interest in modern and contemporary art. One objective is maintained through making works available to Kistefos Museum.



Christen Sveaas with Emanuel Christ
(left) and Christoph Gantenbein.
Photo: Albrecht Fuchs

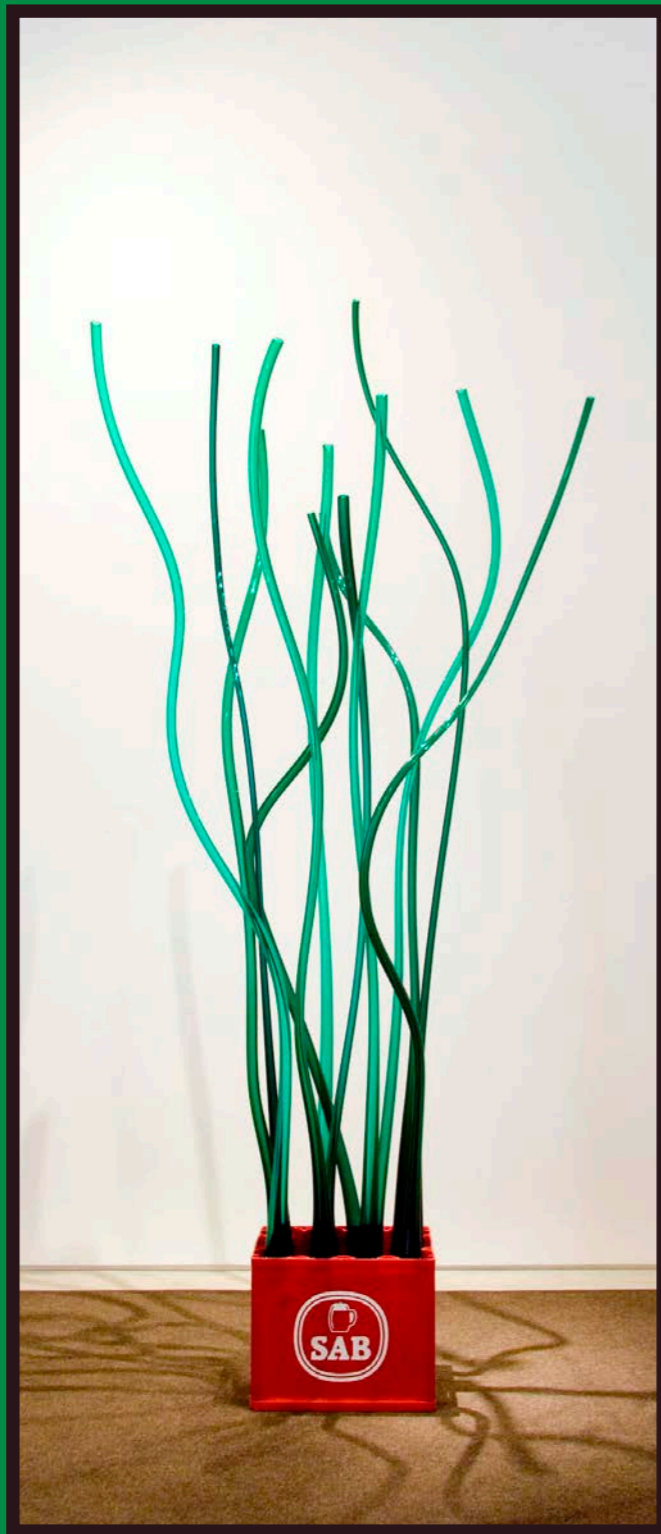
Around 800 artworks were donated to the Foundation from Christen Sveaas' private collection in 2020. Additional donations and acquisitions in recent years have increased the Foundation's number of works and with the addition of yet another gift from Christen Sveaas in December 2025, the Foundation now holds over 1000 artworks and objects.

An important objective for the Foundation is to make the collection more accessible to 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 artworks are reproduced in exhibition catalogues and other publications are important parts of this mission and help maintain the works visibility and relevance for new generations.

Between 2019 and 2025, the Foundation has extended more than 45 loans to some 48 institutions across Norway and abroad. Worth noting is that the exhibitions at Kistefos Museum — founded by Christen 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, Museo Jumex in Mexico City, Louisiana Museum of Modern Art in Humlebæk, KODE Museum in Bergen, Palazzo Grassi in Venice, and MoMA in New York to name a few.

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. The Foundation together with Kistefos Museum announced in March 2025 the shortlist for the Invited Design Competition for a New Museum Building. The new standalone, site-specific and climate neutral museum will permanently house the works of the Christen Sveaas' Art Foundation. Nestled within the picturesque setting of the Kistefos sculpture park and post-industrial campus, the project aims to integrate art, architecture, and nature. In December 2025 it was announced that the Swiss architects Christ & Gantenbein were the winners of the competition.



Robin Rhode, *Empties (green)*, 2007. Courtesy Christen Sveaas' Art Foundation

Highlights



1084

Art objects



235

Artists



112

Outgoing loans



2283

Instagram followers



NOK 1 434 775 796

Book value



Exhibition view, *Through the Seasons*, Henie Onstad Kunstsenter, 2025. Photo Øystein Thorvaldsen.
To the left, Andreas Gursky, *Mayday IV*, 2000. Second left, Julie Curtiss, *Le serpent qui danse*, 2020.
Third left, Emil Rudolf Nesch, *Russisk ballett, Stuttgart*, 1925. To the right, Thorvald Helleesen, *Dans*, 1921.
Courtesy Christen Sveaas' Art Foundation

A deep dive into Christen Sveaas' Art Foundation.



Rebecca Horn, *Zweisamkeit - In Einsamkeit*, 2018.
Courtesy of Christen Sveaas' Art Foundation

In memory of Rebecca Horn

The artist Rebecca Horn (1944-2024) passed away at the age of 80, while she was honored with a major retrospective exhibition at the Haus der Kunst in Munich. Horn is considered one of the most significant German artists of the post-war period. From the 1970s, she developed a distinctive oeuvre that ranged from performance and film to sculpture and installation, often with kinetic elements in which poetic objects are set in precise poetic movement.

Zweisamkeit - In Einsamkeit (2018) is a work from Horn's late production. The sculpture consists of two elements that slowly and rhythmically moves in interaction with each other, without ever meeting. In a characteristic way, Horn stages the charged void between two objects. The title means "twoness in solitude" and illustrates a motif that recurs in her practice, namely the tension between closeness and distance in human relationships.



Rolf Nesch, *Russian Ballet*, 1925. Photo: Thomas Widerberg.
Courtesy of Christen Sveaas' Art Foundation

Ballet for reflection

When *Russian Ballet* (1925) was shown at the exhibition *Through the Seasons* at Henie Onstad Kunstsenter in 2025, it was 100 years since the German artist Rolf Nesch had painted the dramatic work. When Nesch fled from Germany to Norway in 1933, he was already a mature and established artist, but his experimental and expressive expression long appeared as foreign in the Norwegian art scene. In the period between the First World War and his escape to Norway, he worked in parallel with several artistic expressions. *Russian Ballet* is one of the few surviving works from this period and clearly shows Nesch's connection to German Expressionism in Dresden and Berlin.

Behind the seemingly harmless title, a dramatic scene unfolds: two men, each with a raised knife, are ready to slash their opponent, while a group of women observe the dance of death around them. It is unclear whether we are seeing a choreographed game between friends or a real fight between enemies. Nesch's thematization of human conflict invites the viewer to reflect on the many facets of human nature. A hundred years later, the experiences of the interwar period can also shed light on our own time, where a new and more troubled worldview is looming on the horizon.



Mette Tronvoll, *People #1*, 1998. Photo: Øystein Thorvaldsen.
Courtesy of Christen Sveaas' Art Foundation

Gazing at Greenland

In 2025, the entire world's attention was turned to Greenland, but already in the 1990s, Norwegian artist Mette Tronvoll (b. 1965) turned her attention to this island's landscape and the people who live there. The works in the series have been developed over time and are based on two long stays, during which the artist travelled around Greenland and photographed both the nature and the former nomadic population. Tronvoll's images alternate between monumental landscapes and close-up depictions of people, and together they paint an artistic portrait of Greenland's nature and population.

The images in the series *Isortoq Unartoq* were taken during a ten-week stay, during which Tronvoll visited the Isortoq reindeer station at the edge of the ice sheet on the island of Unartoq. The photographs depict bathers in a hot spring and show the characteristic interplay between people and landscape that characterizes Tronvoll's photographic project.



Robert Longo's monumental contemporary images

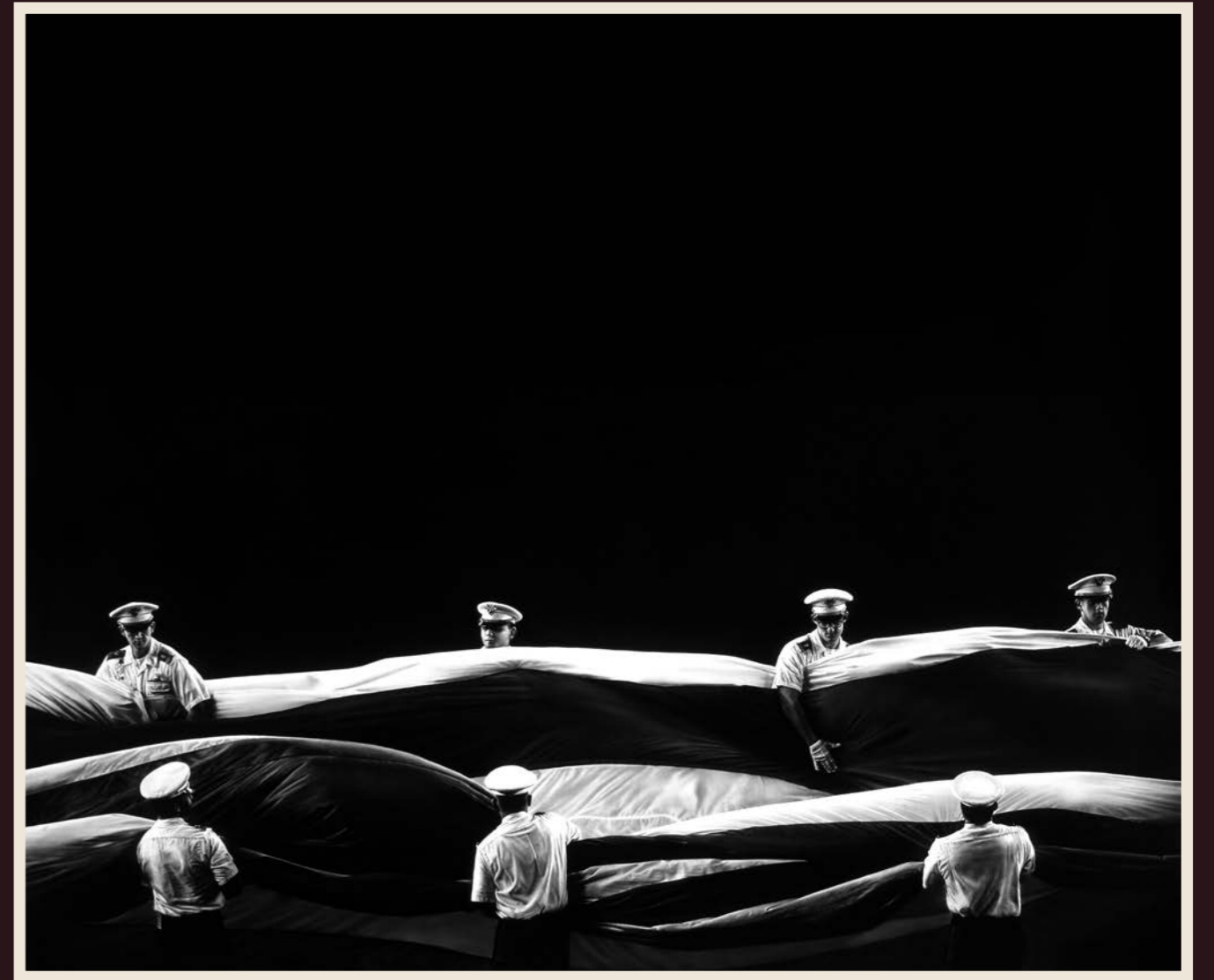
Robert Longo, *Untitled (Syrian and Iraqi Refugees wait in line for documents at processing center in Presevo, Serbia, Thursday, August 27th, 2015, based on a photograph by Sergey Ponomarev), 2018*. Courtesy Christen Sveaas' Art Foundation

Two works by American artist Robert Longo were loaned for Longo's major solo exhibition at the Louisiana Museum of Modern Art in Humlebæk from April 11 to August 31, 2025. The exhibition presented around fifty works from the late 1970s to the present day and was the first major presentation of the artist in Scandinavia. The exhibition brought together Longo's monumental black-and-white charcoal drawings, in which photographic images, often taken from news media and popular culture, are enlarged and processed into dramatic, almost sculptural drawings.

Untitled (Syrian and Iraqi Refugees wait in line for documents at processing center in Presevo, Serbia, Thursday, August 27th, 2015, based on a photograph by Sergey Ponomarev) (2018) is based on a photograph

from the 2015 refugee crisis in Europe and shows Syrian and Iraqi refugees waiting in line at a registration center in Preševo, Serbia, along the so-called Balkan route. This work demonstrates how Longo works with politically charged press images and translates them into monumental charcoal drawings.

Untitled (End of the Empire) (2017) is a monumental charcoal drawing of soldiers folding an American flag in the ceremonial form used at military funerals. With his characteristic, photographically precise charcoal technique, Robert Longo transforms a documentary motif into an image with a strong symbolic charge. The title points to the notion of the end of an era, and the work can be read as a reflection on national symbols, military power, and historical change.



Robert Longo, *Untitled (End of the Empire), 2022*.
Courtesy Christen Sveaas' Art Foundation

George Condo's distorted world

The American artist George Condo (b. 1957) was dedicated an extensive retrospective in 2025 at the Musée d'Art Moderne de Paris. The exhibition brought together works from several decades and provided a broad insight into an oeuvre that has developed a very unique visual language, where elements from a classical European painting tradition meet a distorted and psychologically charged figurative world. Through paintings, drawings and sculptures, the presentation showed how Condo has worked with the portrait as a motif over time – often with figures where the face

and body are broken up and put back together in new, complex forms.

In *Nocturnal Figure Composition* (2004), the composition of bodies and distorted faces is reminiscent of Picasso's iconic painting *Les Femmes d'Alger* from 1907. Condo's motif is a nocturnal scene where several of the figures have surprisingly caricatured, green-blended or grotesquely distorted faces. The painting is characteristic of Condo's exploration of psychological states and what he himself has called "psychological cubism."



George Condo, *Nocturnal Figure Composition*, 2004. Courtesy Christen Sveaas' Art Foundation

Fake Fantasy Images

The painting *Fake World* (2011) by Taner Ceylan was loaned to the exhibition *Deviant Ornaments* at the National Museum in Oslo (2025–2026). The exhibition explored how queer experiences and desires can be traced in visual culture from the Islamic world and brought together historical objects and contemporary art to examine how ornament, pattern and figure can accommodate both open and more coded expressions of identity and belonging.

With its hyperrealistic precision, *Fake World* takes as its starting point notions of the Ottoman Empire – and problematizes them. The title points to how such images have often been constructed projections – a "fake world" – while the work opens up for reflections on desire,

staging and the gaze on the body. The shimmering gold cloak is a supporting visual and symbolic element in the composition. Draped over the body, it functions both as a sign of luxury and power, and as an ornamental veil that highlights and partially conceals the figure. The weight and shine of the fabric point to orientalist pictorial traditions where textiles and decoration have been used to aestheticize the body. In Ceylan, it is precisely the fact that a male body is depicted with this degree of sensuality and ornamentation that makes the image charged. It breaks with both classical, masculine ideals and with orientalist traditions where the desired body is more often feminized. Here, a man is both the object of the gaze and actively stages himself – and it is the male body that is at the center of desire.



Taner Ceylan, *Fake World*, 2011. Photo: © Uli Holz. Courtesy Christen Sveaas' Art Foundation

New acquisition in 2025

December 2025, Christen Sveaas' Art Foundation announced the acquisition of a monumental tapestry *Sørover* (Southward) by Norwegian artist Frida Hansen from 1903.

Frida Hansen (1855-1931) is considered a pioneer within Norwegian and international art history. She made her major breakthrough during the Paris Exposition of 1900, where she received a gold medal for the tapestry *Melkeveien* (Milky Way) (1898). Her weaving technique of transparent sections and motifs of nature combining mythology and symbolism was unique. *Sørover* is amongst her largest and most complex tapestries. The tapestry was acquired by Berthea Aske-Bergh, a former student of Frida Hansen who emigrated to USA. After her passing, the tapestry disappeared and was considered lost but reappeared twice in auctions and went into private ownership. The last time it was shown publicly was in 1931 at Brooklyn Museum. Stavanger Art Museum had been searching for the tapestry for ten years when it was found in a garbage bin at a deceased antiquity dealer in Maine, USA. This was during a cleanup of the estate and the carpet dealer in charge, Peter Pap, saw the signature and googled it, discovering information about the work and that the tapestry was wanted. It eventually went

on loan to Stavanger Art Museum who was offered to acquire it but was unable to raise the necessary funds in time. In order to prevent the work from leaving Norway a second time, and given its significance, Christen Sveaas' Art Foundation decided to acquire the tapestry and place it on a long-term loan to Stavanger Art Museum for the next five years. The Foundation is thrilled this collaboration allows the public to be able to experience this extraordinary work on display together with many of Frida Hansen's other works. The story behind *Sørover* and its acquisition was published in *Aftenposten* and *Stavanger Aftenblad* and shared on NRK News at the time of the announcement.

Major works by Frida Hansen are also in the collections of Museum für Kunst und Gewerbe in Hamburg, Museum Bellerive in Zurich, Nordiska Museet in Stockholm as well as Norwegian collections; National Museum in Oslo, KODE Art Museums in Bergen and Nordnorsk Museum in Tromsø.



Frida Hansen, *Sørover*, 1903. Courtesy Christen Sveaas' Art Foundation.
Photo: Erik Sæter Jørgensen, Stavanger Art Museum.

Facsimile, *Stavanger Aftenblad*, 11.12.2025

Frida Hansen-teppet er reddet

Stavanger: Frida Hansen-teppet «Sørover» blir i Stavanger kunstmuseum. Christen Sveaas' Kunststiftelse har finansiert kjøpet, etter at det monumentale kunstverket ble funnet i en søppeldunk i Amerika.

Fakta

Frida Hansen

Frida Hansen

- **Født** 1855, død 1931
- **Norsk billedvever** og tekstilkunstner, født i Stavanger.
- **En av pionerene** i europeisk art nouveau-vevskunst.
- **Kjent** for sin transparente teknikk, der lys og rom fikk slippe gjennom veven. Tok patent på metoden i 1897.
- **Fikk internasjonalt gjennombrudd** på Verdensutstillingen i Paris i 1900, der hun vant gullmedalje.
- **Motiver** hentet fra natur, hager og historie, ofte med sterke kvinnefigurer.
- **Totalt 31 tepper** er kjent. Flere er forsvunnet.
- **Verkene** hennes finnes blant annet i Nasjonalmuseet i Oslo, Stavanger Kunstmuseum og museer i Tyskland, Sveits og Storbritannia.
- **Etter sin død** falt hun i glemsel, men de siste årene har interessen økt kraftig.

Avdelingsdirektør Hanne Beate Ueland viser fram det monumentale kunstverket som nå er reddet, takket være et samarbeid mellom Stavanger kunstmuseum og Christen Sveaas' Kunststiftelse.

Foto: Jarle Aasland

Arild I. Olsson
arild.inge.olsson@aftenbladet.no

Kjell Arne Knutsen
kjell.arne.knutsen@aftenbladet.no

- **Vi er veldig**, veldig glad for denne løsningen, sier kunstmuseumsjef Hanne Beate Ueland.

Frida Hansens monumentale billedvev «Sørover» er stilt ut på Stavanger kunstmuseum for aller første gang i Norge, etter nesten hundre år i USA. Nå har endelig kunstmuseet sikret det viktige, lokale kunstverket for framtiden

sammen med Christen Sveaas' Kunststiftelse.

- Jeg tok kontakt med Hanne Beate Ueland for å høre om de greide å finansiere kjøpet lokalt. Hun fortalte at de hadde fått avslag på en søknad. Da gikk vi en runde internt hos oss og besluttet å kjøpe teppet, sier direktør William Flatmo i Christen Sveaas' Kunststiftelse.

• Christen Sveaas (født 1956) er en norsk forretningsmann, investor, kunstsamler og donator. Han er grunnlegger og eneeier av Kistefos AS, viseformann i styret for Kiste-

fos-museet og formann i styret for Anders Sveaas' Allmenntilrette Fond. Ifølge Finansavisen er det anslått at Sveaas' totale formue når man inkluderer verdiene i Kistefos og andre eiendeler som kunst, skog og eiendom kan være over 13 milliarder kroner.

Stiftelsen deponerer i første omgang teppet på Stavanger kunstmuseum i fem år, med en intensjon om å fortsette samarbeidet videre. Det betyr at kunstmuseet i Mosvannsparken vil få mulighet til å vise verket også

etter de fem årene.

Christen Sveaas' Kunststiftelse eier en rekke kunstverk som er utstilt på museer i inn- og utland.

Samarbeider allerede

- Det er et fantastisk teppe. En helt utrolig komposisjon. Frida Hansens kunst er helt særegen. Med utgangspunkt i at hun hadde en liten produksjon, og at dette teppet har vært borte fra offentligheten i hundre år, mente vi at det var viktig å sikre at det ble værende i Norge og at det ble tilgjengelig for offentligheten, sier Flatmo.

Han forteller at stiftelsen eier over 800 kunstverk.

- Vi låner ut kunsten til andre institusjoner. Samlingen har ikke noe eget hjem og stiller derfor verkene til disposisjon for andre. Det er nedfelt i vedtektene våre. Siden stiftelsen ble etablert i 2019 har vi hatt 450 lån og langtidseponier i institusjoner over hele verden, sier Flatmo.

Hanne Beate Ueland understreker at også Frida Hansen-verket «Blå vase» på Stavanger kunstmuseum er i Christen Sveaas' eie. Sveaas har hatt en interesse for Frida Hansen i lengre tid, ifølge Flatmo, og utvider nå samarbeidet med Stavanger kunstmuseum.

Kamp mot klokken

Det tre ganger fire meter store billedteppet «Sørover» vises nå i Frida Hansen-rommet på Stavanger kunstmuseum. Men bak viningen ligger en dramatisk historie om tap, gjenoppdagelse og en kamp mot klokken, før teppet nå er blitt kjøpt av Christen Sveaas' Kunststiftelse.

Tekstilkunstner Frida Hansen regnes som en banebryter i norsk kunsthistorie. Hun utviklet en egen vevteknikk med transparente partier og skapte tekstilverk som kombinerer naturmotiver med symbolikk og mytologi.

«Sørover» er et av hennes største og mest komplekse tepper, og ble vevd på verkstedet hennes i Oslo i 1903.

«Sørover» regnes som et av kunstnerens hovedverk, sammen med «Melkeveien», «Salomes dans» og «De fem kloke og de fem dårlige jomfruer». Det sistnevnte teppet er gjenstand for en kunstjakt fra forfatter Linn Ullmanns side. Hun skriver bok om jakten.

Kunstverket som nå er reddet, ble kjøpt direkte fra Frida Hansen av Berthea Aske-Bergh, en Stavanger-kvinne som hadde vært elev hos kunstneren før hun emigrerte til USA. I sitt nye hjemland ble Aske-Bergh en ivrig forkjemper for norsk vevkunst. Hun holdt foredrag, skrev avisartikler og brukte «Sørover» som et eksempel på norsk kunst i verdensklasse.

Teppet forsvant etter Aske-Berghs død og var i lang tid betraktet som tapt. Det ble solgt to ganger på auksjon, for så å forsvinne inn i privat eie.

Funnet i søppeldunk

Det majestetiske teppet viser ti rødhårede kvinner som rir på svaner over stiliserte bølger. Sist gang det ble vist offentlig, før det forsvant, var ved Brooklyn Museum i New York i 1931.

Teppet har vært på utlån til Stavanger kunstmuseum, med opsjon på kjøp. Hvis ikke museet fant midler til å kjøpe teppet, måtte det ruller sammen og sendes tilbake til en teppehandler i USA.

Kunstmuseet hadde vært på jakt etter teppet i ti år, da det ble funnet i en søppeldunk hos en avdød antikvitetshandler i Maine oppe i det nordøstlige hjørnet av USA.

Teppet ble funnet under opprydning og taksering av dødsboet. Teppehandler Peter Pap som gjorde den jobben, rullet ut teppet og oppdaget signaturen til Frida Hansen. Han googlet navnet og fant informasjon om teppet som lenge hadde vært etterlyst.

Aftenbladet har tidligere skrevet at teppet var til salgs for 750.000 dollar, rundt 7,5 millioner kroner, en pris Stavanger kunstmuseum ikke hadde budsjett til å dekke alene. Hva Christen Sveaas' Kunststiftelse har betalt den amerikanske teppehandleren er foreløpig ikke kjent.

Fakta

Christen Sveaas' Kunststiftelse

- **Grunnlagt av finansmannen Christen Sveaas** i oktober 2019. Stiftelsen har som formål å drive forvaltning, bevaring, formidling og utlån av stiftelsens kunstsamling for å fremme interessen for moderne kunst og samtidskunst. I 2020 mottok stiftelsen rundt 800 kunstverk fra grunnleggerens private samling. Ytterligere gaver de siste årene har økt det totale antallet verk til over 850.
- **Et vesentlig mål** for stiftelsen er å tilgjengeliggjøre samlingen for et større publikum. Stiftelsen samarbeider derfor tett med norske og internasjonale institusjoner om temporære utstillinger, deponi, langtidslån og dedikerte samlingsutstillinger. Ved å illustrere verkene i utstillingskataloger og produsere nytt tekstmateriale om kunstnerne, bidrar stiftelsen til å holde verkene levende og relevante for nye generasjoner.



Forretningsmann, investor, kunstsamler og donator Christen Sveaas.



Frida Hansen-rommet på Stavanger Kunstmuseum. Foto: Jonas Haarr Friestad

Loans and activity in 2025

Trondheim Art Museum, Trondheim

Passing Motherhood

4 April - 30 August 2025

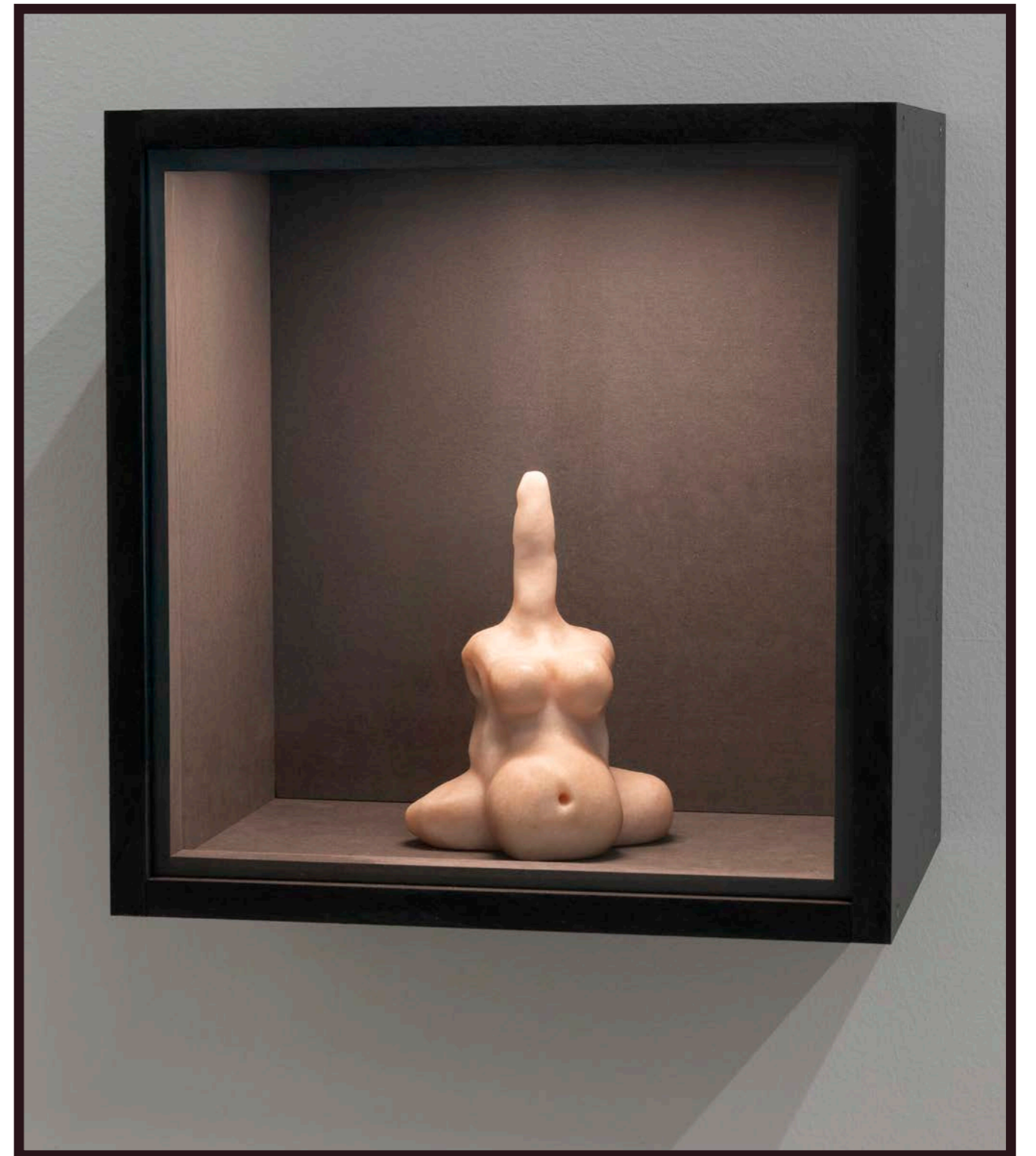
Passing Motherhood is an international group exhibition that explores the many dimensions of motherhood. How is motherhood shaped by politics, history and migration? How do war, displacement and inheritance affect the relationship between mothers, children and society? The exhibition is kaleidoscope of perspectives: from personal memory and embodied practice to colonial histories and institutional critique, and from the technological mediation of care to centuries-old ritual objects that have crossed borders and epochs. These works remind us that "motherhood" is an ever-shifting, multivalent state. It cannot be limited to biology or sentimentality, just as it cannot be pinned down with a single geographical pin. Instead, they demonstrate how motherhood is transmitted – through bodies through bodies, cultural structures, words, silence, traumas, images, crafts and

gestures of resilience. A tapestry woven in defiance of war, a glimmering sphere of compressed earth, a digitally programmed "cyber child", or the sound of someone else's mother tongue; all offer a distinct perspective on care, birth, inheritance and the sociopolitical contexts that shape how we carry one another across time.

Participants: Aine Motta, Athena Farrokhzad, Basma Al-Sharif, Elise Storsveen, Gitte Dæhlin, Maritea Dæhlin, Lisbeth Dæhlin, Guttormsgaards arkiv, Hannah Ryggen, Käthe Kollwitz, Louise Bourgeois, Marin Shamov, Nils Aas, Sheba Chhachhi and Sonja Jabbar, Thora Dolven Balke, Veslemøy Lilleengen and unknown authors. The exhibition is Trondheim Art Museum's contribution to the Hannah Ryggen Triennale 2025; MATER.



Exhibition view, *Passing Motherhood*, Trondheim Art Museum, 2025. Photo Lili Zaneta. To the right, Louise Bourgeois, *Femme*, 2005. Courtesy Christen Sveaas' Art Foundation



Louise Bourgeois, *Femme*, 2005. Photo: Lili Zaneta, Trondheim Art Museum. Courtesy Christen Sveaas' Art Foundation

Louisiana Museum of Modern Art, Humlebæk

Robert Longo

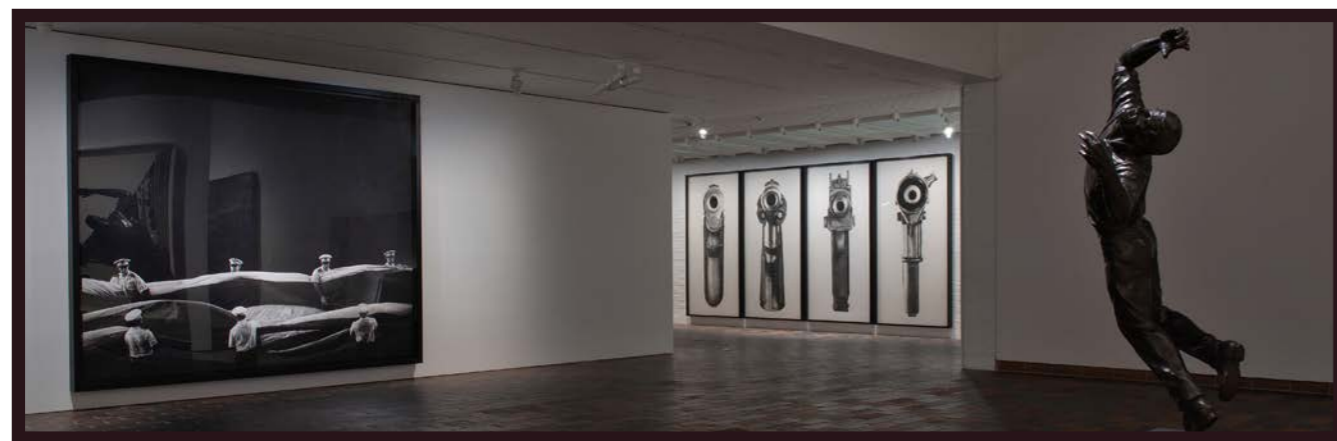
11 April - 31 August 2025

Black on white. Charcoal on paper. Snapshots, carved out of time. Robert Longo captures motifs from the whirlwind of images that surround us and then enlarges and constructs them, layer upon layer, into dramatic and gigantic charcoal drawings. The results are epic in format and scale and captivate us with an almost hypnotic force. Stop, look again, reflect, feel. American artist Robert Longo is widely renowned for his huge, hyper realistic drawings in black and white. The motifs are often intense and dramatic "shots" from the tumultuous and chaotic image storm of our time, which he first captures and crops, then unfolds in a truly monumental scale. Longo's painstaking and slow transformation

of these snapshots into giant charcoal drawings - the process for a single work can take up to a year - holds an enormous power of fascination. The results are both impressive and alluring while at the same time standing out as a powerful wake-up call from an artist who seeks to reclaim and maintain the individual image's ability to "bear witness". The exhibition at Louisiana was the first comprehensive display of Longo's work in Scandinavia. It brought together a number of key images from his entire career and also included the series of studies for the famous 'The Freud Cycle', based on photographs of Sigmund Freud's office and apartment in Vienna, taken just after the Nazis came to power in 1938.



Exhibition view, Robert Longo, Louisiana Museum of Modern Art, 2025. Photo Camilla Stephan. To the right, Robert Longo, *Untitled (Syrian and Iraqi Refugees wait in line for documents at processing center in Presevo, Serbia, Thursday, August 27th, 2015, based on a photograph by Sergey Ponomarev)*, 2018. Courtesy Christen Sveaas' Art Foundation



Exhibition view, Robert Longo, Louisiana Museum of Modern Art, 2025. Photo Camilla Stephan. To the left, Robert Longo, *Untitled (End of the Empire)*, 2022. Courtesy Christen Sveaas' Art Foundation



Robert Longo, *Untitled (Syrian and Iraqi Refugees wait in line for documents at processing center in Presevo, Serbia, Thursday, August 27th, 2015, based on a photograph by Sergey Ponomarev)*, 2018. Courtesy Christen Sveaas' Art Foundation



Robert Longo, *Untitled (End of the Empire)*, 2022. Courtesy Christen Sveaas' Art Foundation

Henie Onstad Kunstsenter, Bærum

Through the Seasons

24 April - 9 September 2025

With the seasons as its overarching theme, this exhibition showcases a diverse selection of Norwegian Modernism and international contemporary art from the Christen Sveaas' Art Foundation. Henie Onstad Kunstsenter has long been examining private and public collections in Norway through an ongoing exhibition series. Such collections play a pivotal role in shaping the visual arts and museum landscape in Norway, making

them essential to highlight and discuss. Featured artists include Anna-Eva Bergman, Ida Ekblad, Howard Hodgkin, Laura Owens, Glenn Ligon and Jakob Weidemann. The exhibition was curated by Lydia Yee, an independent curator and art historian, previously Chief Curator at Whitechapel Gallery, Curator at Barbican Centre in London, and Senior Curator at the Bronx Museum of the Arts in New York.



Exhibition view, *Through the Seasons*, Henie Onstad Kunstsenter, 2025. Photo: Øystein Thorvaldsen. To the left, Mona Orstad Hansen, *Downpour*, 2013. Centre, R. B. Kitaj, *Study for the Waste land*, 1987-1990. To the right, Anish Kapoor, *Untitled*, 2011. Courtesy Christen Sveaas' Art Foundation



Exhibition view, *Through the Seasons*, Henie Onstad Kunstsenter, 2025. Photo: Øystein Thorvaldsen. To the left, Laura Owens, *Untitled*, 2015. Centre, Edward Ruscha, *Mountain Standard*, 2000. Centre right, Dexter Dalwood, *Wittgenstein's Bathroom*, 2001. Second right, Ross Bleckner, *Birds*, 1996. To the right, Sverre Bjertnæs, *Atelier*, 2013. Courtesy Christen Sveaas' Art Foundation

Exhibition view, *Through the Seasons*, Henie Onstad Kunstsenter, 2025. Photo: Øystein Thorvaldsen. To the left, Thore Heramb, *Regnværs. Gaustad gård*, 1951, 1951. Second left, Howard Hodgkin, *Venice Rain*, 1984-1987. Centre back, Ibrahim Mahama, *UB40 Kofi*, 2016. Centre front, Theaster Gates, *Migration Rickshaw for Sleeping, Building and Playing*, 2013. To the right, Theaster Gates, *Resolution 2: The Only Lasting Resolutions Have Something To Do With James Baldwin*, 2013. Courtesy Christen Sveaas' Art Foundation

Exhibition opening Henie Onstad Kunstsenter

Through the Seasons

24 April - 9 September 2025

Photo: Birgit Solhaug



Telemark Art Museum, Notodden

Arne Ekeland – Maskindeler

3 May - 24 August 2025

Through a large presentation of Arne Ekeland's paintings, Telemark Art Museum spotlights one of the most important artists of the post-war period. Ekeland's paintings are powerful and colourful. It is art that makes an impression, with powerful depictions of people, war and class struggle. The title of the exhibition *Maskindeler (Machine parts)* is taken from the painting *Maskindeler i sne (Machine parts in snow)*. Both the painting and the title refer to people as machine parts in the capitalist system. Ekeland's political stance as a communist fills his artistic motifs, and revolution and social upheaval are recurring themes. The exhibition shows central motifs in his artistry such as class struggle, revolution

and liberation struggle. Themes that in today's political climate have once again gained renewed relevance. The exhibition provides a unique opportunity to delve into one of the most significant artistries that unfolded in Norway in the mid-20th century. The bulk of the works are related to Ekeland's breakthrough years, where he depicts working life and the human struggle against outdated attitudes and ways of thinking. The Foundation has an extensive collection of Ekeland's works and contributed with a substantial amount to the exhibition as well as acting as an engine in the development of the exhibition project.



Exhibition view, Arne Ekeland - Maskindeler, Telemark art Museum, 2025. Photo: Tomasz Wacko/NIA. Second left, Arne Ekeland, *Flyktingene*, 1956. Third left, Arne Ekeland, *Arbeider i blått rom*, 1942. To the right, Arne Ekeland, *Gullets verdi og bruksverdi*, 1939. Courtesy Christen Sveaas' Art Foundation



Arne Ekeland, *Perlemorsskyer II*, 1940. Courtesy Christen Sveaas' Art Foundation

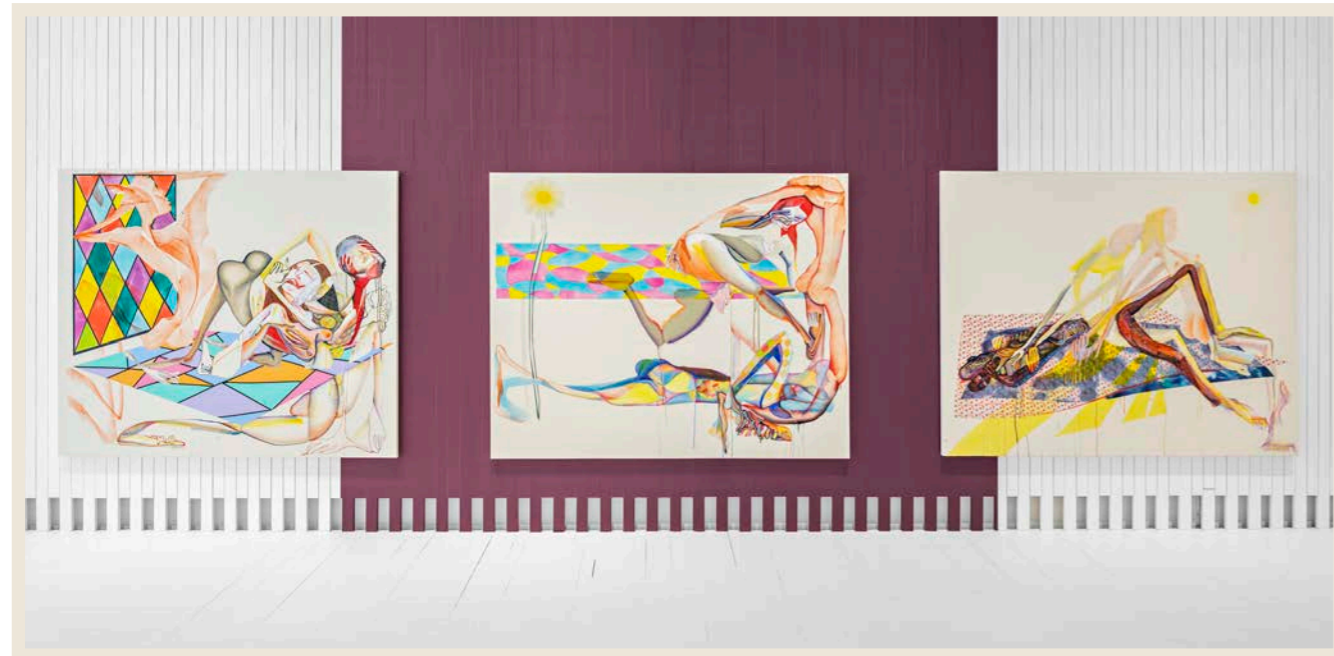
Kistefos Museum, Jevnaker

Christina Quarles – *Living in the Wake*

4 May - 10 October 2025

For the 2025 season, Kistefos presents *Living in the Wake*, the first major solo exhibition in Norway by acclaimed American artist Christina Quarles (b. 1985). Staged within the architectural landmark The Twist, the exhibition offers a comprehensive survey of Quarles' work and includes two entirely new paintings created specifically for the show. Quarles is widely celebrated for her fluid, dynamic figuration that grapples with the instability of identity and the complexity of embodiment. Her work challenges the boundaries of legibility and

representation, creating spaces where the self can be fragmented, overlapping, and constantly remade. *Living in the Wake* unfolds across the full span of The Twist, guiding visitors through a series of thematically arranged galleries that examine Quarles' evolving visual and conceptual language. The exhibition includes 23 works, spanning new and recent paintings, selected loans from institutions and private collections, and four significant works from the Christen Sveaas' Art Foundation and Art Collection.



Exhibition view, *Christina Quarles – Living in the Wake*, The Twist, Kistefos Museum, 2025. Photo: Vegard Kleven. To the left: Christina Quarles, *Bless the Nightn'gale*, 2019. Courtesy Christen Sveaas' Art Foundation



Christina Quarles, *Bless the Nightn'gale*, 2019. Courtesy Christen Sveaas' Art Foundation

Exhibition view, *Christina Quarles – Living in the Wake*, The Twist, Kistefos Museum, 2025. Photo: Vegard Kleven. Courtesy Christen Sveaas' Art Foundation

Seasonal opening Kistefos Museum

4 May 2025



Director of Kistefos Museum Kari Roll Matthiesen, Christen Sveaas, Nairy Baghramian and Director of Christen Sveaas' Art Foundation William Flatmo.



Director of Kistefos Museum Kari Roll- Matthiesen.

Photo: Creative Mill



Chief Curator Kate Smith and Artist Christina Quarles.



Kistefos Museum, Jevnaker

Springbrett 2025: Ring of Fire

14 June - 12 October 2025

Springbrett is an annual open call, which gives a young curator the opportunity to realise an exhibition concept based on works from the Christen Sveaas' Art Foundation. This year's exhibition is *Ring of Fire* curated by Liv Brissach. The exhibition takes the formal elements of the tectonic phenomenon The Pacific Ring of Fire as its starting point – the fire and the circle – to platform artistic investigations of fire and destruction, and their relationship to cyclicity today. The exhibition includes work from the Foundation by Olafur Eliasson, Korakrit Arunanondchai, Robin Rhode, as well as new commissions and loans by artists Nikhil Vettukattil, Elina Waage Mikalsen and Lesia Vasylenko.

Liv Brissach (they/them) is Curator at Nordnorsk Kunstmuseum / Davvi Norgga Dáiddamusea. They

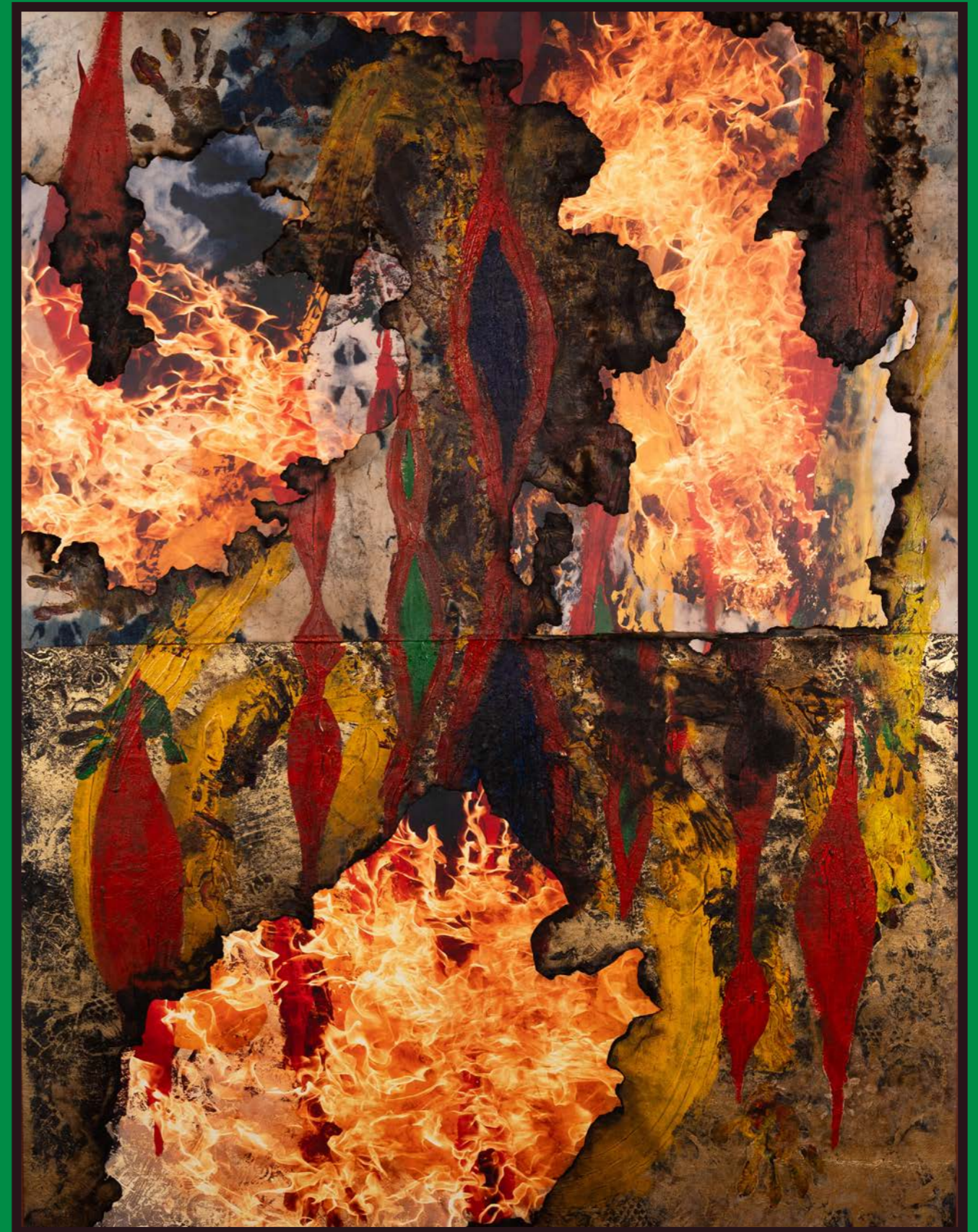
have previously worked as Curator of Contemporary Art at MUNCH, as Project Officer at the Office for Contemporary Art Norway (OCA) and as a producer at KORO – Public Art Norway. Brissach was co-curator of the MUNCH Triennale – The Machine is Us (2022) and assistant curator for The Sámi Pavilion at La Biennale di Venezia in 2022. They trained as an art historian at University College London (UCL) and the University of Oslo, and their texts can be found in publications by MUNCH, OCA, Artes Mundi, and Fotogalleriet.

Springbrett in collaboration with Christen Sveaas' Art Foundation supports young curatorial talent and is generously supported by Sparebankstiftelsen DNB.



Exhibition view, *Springbrett 2025: Ring of Fire*, Nybruket Gallery, Kistefos Museum, 2025. Photo: Jon Christen Bjone. To the left, Korakrit Arunanondchai, *Painting with history (cactuses)*, 2018. To the right, Korakrit Arunanondchai, *Untitled #8*, 2013. Courtesy Christen Sveaas' Art Foundation

Liv Brissach. Photo: Ole Sand



Korakrit Arunanondchai, *Painting with history (cactuses)*, 2018. Photo: Jon Christen Bjone, Kistefos Museum. Courtesy Christen Sveaas' Art Foundation.

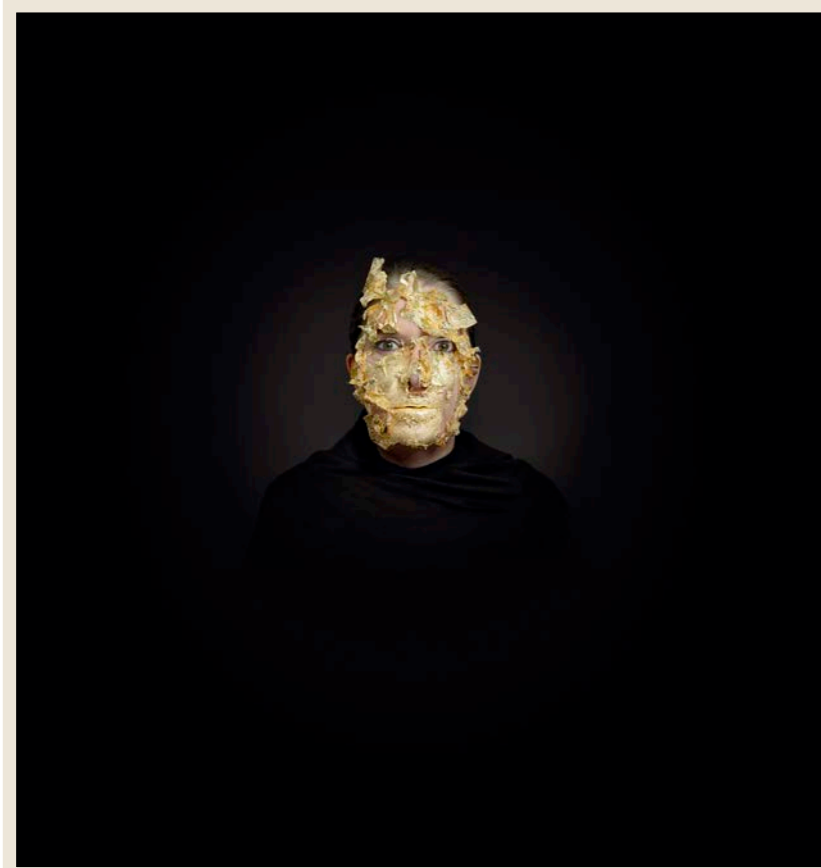
Kunstsammlungen Chemnitz, Chemnitz

Edvard Munch. *Angst*

10 August - 2 November 2025

Fear as a fundamental emotion is an essential feeling for survival. Like joy, sadness, disgust, surprise, anger and contempt, it is part of our human existence and is a lifelong companion. Everyone knows the feeling: the fear of failure, of losing loved ones, of losing your job and fearing for the future. It can release energy or leave us in a state of shock. Fear knows no social boundaries and affects all social groups. Fear of situations that are threatening or difficult to control, of the power and influence of internet giants, climate change, terror, change, "the stranger" and loneliness influence the way we live together. Under the motto 'C the unseen', the European Capital of Culture Chemnitz 2025 will not only focus on the unseen or the overlooked but also create visions of the future. In order to define such visions, the taboo subjects of fear and loneliness must also be brought into focus and negotiated. How could this be achieved more artfully than with the works of Edvard Munch, the pioneer

of modernism, who created landscapes of the soul in his paintings and reminded us to concentrate on the essence – 'life, love and death'? The Norwegian painter Edvard Munch was an existentialist. Through his emotionally penetrating paintings, he became a seismograph of an entire era and at the same time re-cast the foundations of art. The young artist first travelled to Germany in 1892, when he was not quite 30 years old, and remained in his chosen country intermittently until 1908. It was here that he created numerous major works, which brought the painter promotion and fame and helped him achieve his international breakthrough. His patrons also included Herbert Eugen and Johanna Esche, at whose invitation Munch came to Chemnitz in 1905 to paint portraits of the family of the industrialist for their Art Nouveau villa. His art influenced artists from the region such as Karl Schmidt-Rottluff and other members of the Brücke.



Marina Abramović, *Portrait with Golden Mask*, 2010 (film still). Courtesy Christen Sveaas' Art Foundation

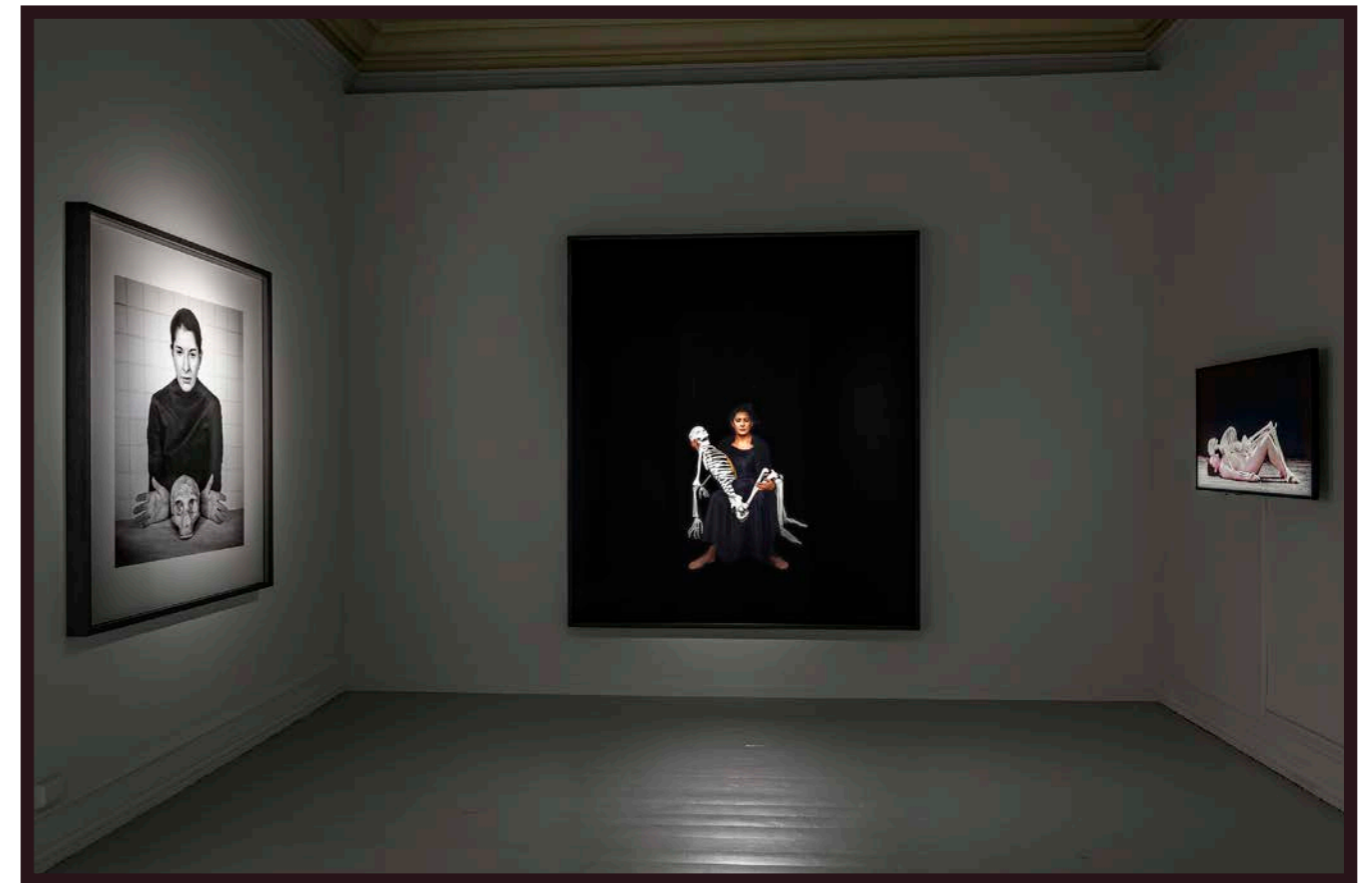
Galleri F15, Moss

Marina Abramović

25 October 2025 - 1 February 2026

Galleri F 15's solo exhibition with Marina Abramović will showcase a wide-ranging selection of works spanning five decades of her groundbreaking practice, including video performances, photography, and objects. Widely recognized as a pioneer of performance art as a visual art form, Serbian artist Marina Abramović has consistently redefined the boundaries of contemporary

art. The exhibition offers a rare opportunity to experience the breadth of Marina Abramović's artistic journey—from physically demanding performances to poetic reflections on nature, energy, and mortality. It invites visitors to engage deeply with the artist's exploration of human limits, spiritual transformation, and the power of presence.



Exhibition view, Marina Abramović, Galleri F15, 2025. Photo. Vegard Kleven. To the right, Marina Abramović, *Nude with skeleton*, 2002-2005. Courtesy Christen Sveaas' Art Foundation.

National Museum, Oslo

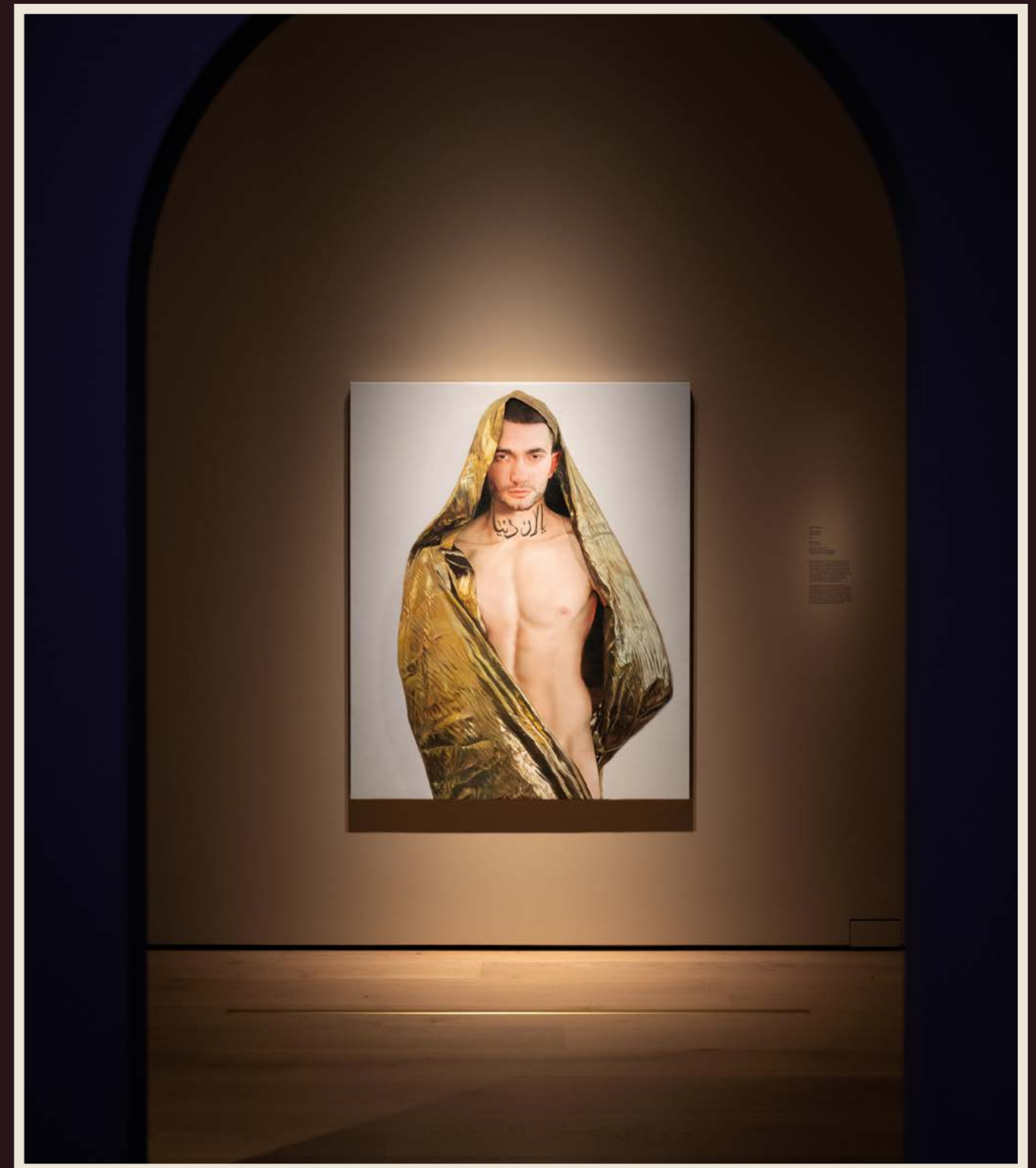
Deviant Ornaments

27 November 2025 - 15 March 2026

In the exhibition you'll see a broad spectrum of works and techniques, which depict or hint at diverse sexualities in different ways: from the explicit to the coded and ornamental. Historical tiles, textiles and illustrations are displayed side by side with contemporary installations, paintings and sculptures. What histories have we been told, and how do they shape how we interpret what we see? Can the pattern on a ceramic tile or on a carpet be seen as queer? And might there be interpretations hidden in the artworks waiting to be discovered? "*Deviant Ornaments*" spans more than a thousand years and four continents, with works by more than 30 artists, craftspeople and producers. You will find everything from golden plates from 11th-century Egypt and tiles from the 13th century, through to contemporary installations, video works, sculptures and paintings. Some of the historical works are of unknown origin, and more is known about the context they were made in, than about the people who made them. The exhibition explores historical periods full of transformations, translations

and exchanges across cultures and borders. Four contemporary artists have produced new works for the exhibition. They have all worked with historical sources, playing with and manipulating history in different ways. In "*Queer Alterations*", Kasra Jalilipour changes the gender of the figures in a Persian 19th-century manuscript that depicts sexual interaction. Based on an explicit Mughal illustration from the 17th century, Rah Eleh has produced a 3D-printed, almost life-size sculpture. Sa'dia Rehman's work is a drawing, with repeating architectural elements from the Taj Mahal and other cultural buildings, while Damien Ajavon presents a textile work based on protective symbols.

Deviant Ornaments is curated by Noor Banghu who was awarded the second edition of Springbrett at Kistefos Museum in 2024. She curated the exhibition *Has My Place Forgotten Me?*, exploring the theme of migration through artistic expressions.



Exhibition view, *Deviant Ornaments*, National Museum, 2025. Photo: Andreas Harvik / National Museum.
Taner Ceylan, *Fake World*, 2011. Courtesy Christen Sveaas' Art Foundation



Exhibition view, *Through the Seasons*, Henie Onstad Kunstsenter, 2025. Photo Øystein Thorvaldsen. To the left, Nan Goldin, *Jimmy Paulette and Tabboo! in the bathroom, NYC 1991, 1991*. Centre, Edward Ruscha, *Painkillers, Tranquillizers, Olive*, 1969. To the right, Wilhelm Sasnal, *Bar 2*, 2007. Courtesy Christen Sveaas' Art Foundation.

Long-Term Loans

Lillehammer Art Museum, Lillehammer

Borghild Røed Lærum

From 5 November 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.



Borghild Røed Lærum, *Kvinne i positur*, 1918.
Courtesy Christen Sveaas' Art Foundation

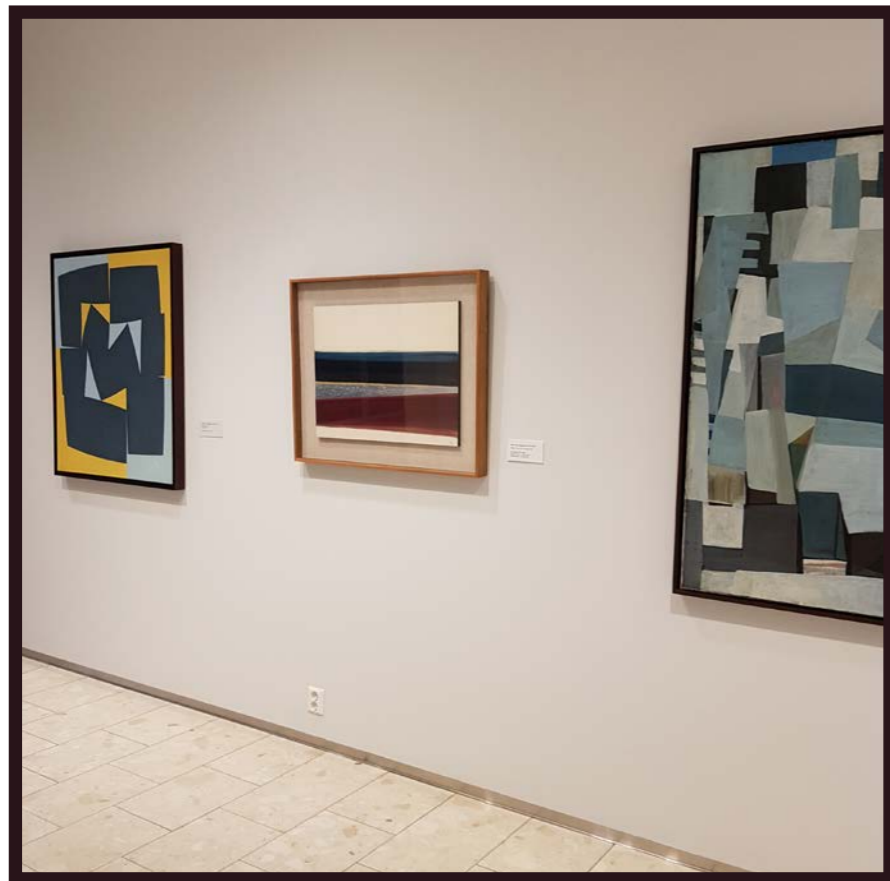
Lillehammer Art Museum, Lillehammer

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.



Anna-Eva Bergman, *Rivage rouge ciel gris bleu*, 1970.
Courtesy Christen Sveaas' Art Foundation

Exhibition view, *The Collection - Favourites and Surprises*, Lillehammer Art Museum. To the left, Gunnar S. Gundersen, *Komposisjon*, 1961. Centre, Anna-Eva Bergman, *Rivage rouge ciel gris bleu*, 1970. To the right, Jakob Weidemann, *Komposisjon*, 1949. Photo: Unknown, Lillehammer Art Museum.
Courtesy Christen Sveaas' Art Foundation

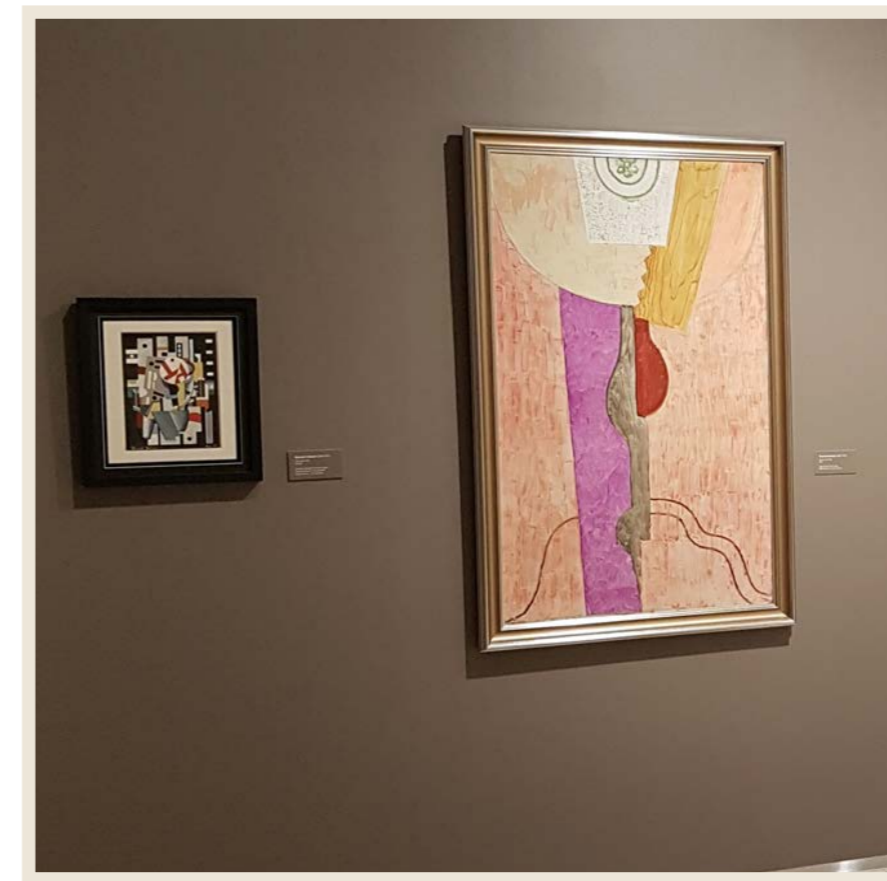
Lillehammer Art Museum, Lillehammer

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.
Courtesy Christen Sveaas' Art Foundation

Exhibition view, *The Collection - Favourites and Surprises*, Lillehammer Art Museum. To the left, Thorvald Hellesen, *Untitled*, 1927. To the right, Thorvald Hellesen, *Bordet*, 1915. Photo: Unknown, Lillehammer Art Museum. Courtesy Christen Sveaas' Art Foundation

Stavanger Art Museum, Stavanger

Frida Hansen

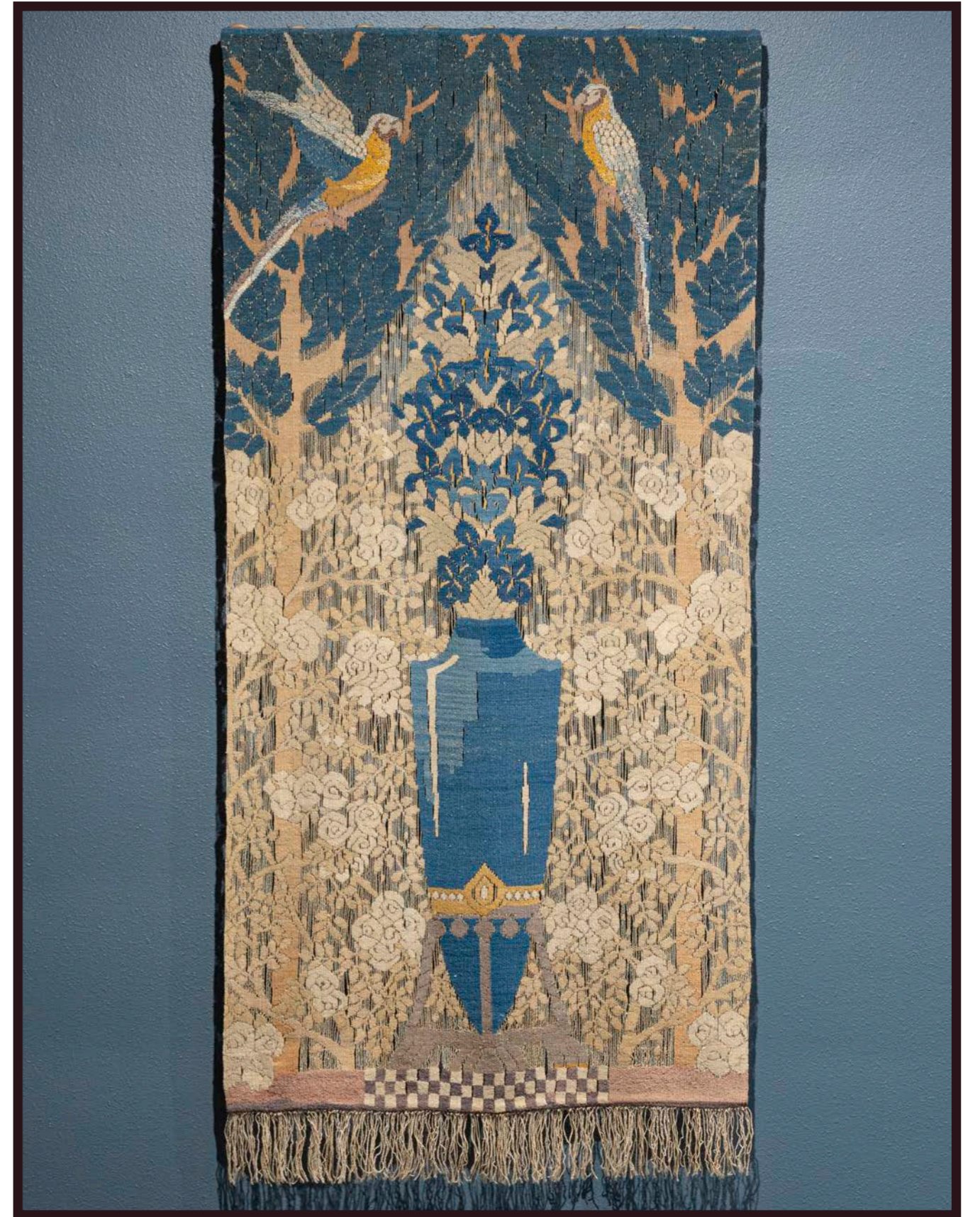
From 1 December 2025

Frida Hansen (1855-1931, Norway) is considered a pioneer within Norwegian art history. Her weaving technique of transparent sections and motifs of nature combining mythology and symbolism was unique, and "Sørøver" is amongst her largest and most complex tapestries. The tapestries shown in Frida Hansen. An international Art Nouveau artist from Stavanger at Stavanger Art Museum, are either deposits or purchases, and the works stem from various periods in

Hansen's career. One of Hansen's greatest contributions to international weaving is the technique she invented for creating transparent passages in portieres (doorway curtains) – she herself called these works 'transparent'. The translucent effect is achieved by using wool yarn for both the warp and weft. Because wool fibers cling to each other, this makes it possible to leave open fields in the weft such that light can shine through.



Exhibition view, *Frida Hansen. An international Art Nouveau artist from Stavanger*, Stavanger Art Museum, 2025. Photo: Erik Sæter Jørgensen. To the right, Frida Hansen, *Sørøver*, 1903. Courtesy Christen Sveaas' Art Foundation



Frida Hansen, *Blå vase, Hvide roser*, 1918. Photo: Oddbjørn Erland Aarstad, Stavanger Art Museum. Courtesy Christen Sveaas' Art Foundation

Finances

The Christen Sveaas' Art Foundation's Board Report for 2025

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 art collection to promote Norwegian and international contemporary art.

Loans

In 2025, the Foundation loaned 112 artworks to various institutions both nationally and internationally. Trondheim Art Museum loaned one work to the exhibition *Passing Motherhood*. Louisiana Museum of Modern Art in Denmark loaned two works to the exhibition *Robert Longo*. The work *Untitled (End of the Empire)* was the signature work in all of the exhibition marketing. Henie Onstad Kunstsenter organized a large exhibition on the Foundation's collection. More than 80 works were included in the presentation, and it was the museum's major initiative for the summer season 2025. The exhibition had 21 000 visitors. The Foundation's Ekeland collection was the pillars of an extensive exhibition of Arne Ekeland's oeuvre at Telemark Art Museum, Notodden. Kistefos Museum loaned works from the Foundation for their exhibitions with Christina Quarles and this year's Springbrett: *Ring of Fire*.

Kunstsammlungen Chemnitz loaned one work by Marina Abramović as well as a work by Paula Rego to the exhibition *Edvard Munch – Angst*. Galleri F15 also loaned two works by Abramović to the exhibition *Marina Abramović*. The National Museum loaned a work by Taner Ceylan for the critically acclaimed exhibition *Deviant Ornaments*. The Foundation continues its long-lasting collaboration with Lillehammer Art Museum with the long-term loan of works by Thorvald Hellesen, Borghild Rød Lærum and Anna Eva Bergmann.

The Foundation's Art Collection

The Foundation's collection consists of approximately 850 works of Norwegian and international art from the last 100 years and has been collected by Christen Sveaas over more than 30 years. A number of key artists are represented in the collection with significant works. The depth and breadth of the Foundation's collection make this a large and presumably important art collection in Norway. In 2025, the Foundation acquired a major work by the Norwegian textile artist Frida Hansen. The work has been deposited for 5 years at the Stavanger Art Museum. The Foundation received 8 artworks, amongst others Frida Hansen and the school of Frida Hansen. The Foundation also received 351 artobjects.

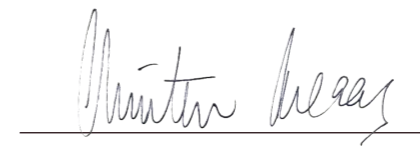
The Foundation's Finances

Net operating income in 2025 totaled approximately 189 MNOK compared to 227.497 NOK in 2024. Operating expenses for 2025 amounted to 6.935.896 NOK compared to 5.696.888 in 2024. The increase in operating costs in 2024 was primarily due to expenses related to increased rent with the storage facility for the Foundation's art works. 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 2025 was a surplus of 182,1 MNOK, compared to a deficit of approximately -5,4 MNOK in 2024.

The Foundation's recorded capital amounted to 1,437 MNOK as of December 31, 2025.



Christen Sveaas
Chairman of the Board



Bettina Banoun
Board member



Jens Henrik Munthe-Kaas
Board member



William Flatmo
Managing Director



Hege Galtung
Board member

Christen Sveaas' Art Foundation

31/12/2025

Profit and Loss Statement

	Note	2025	2024
<i>Operating Income</i>			
Non-recurring gifts received	2	188 929 500	0
Other operating income		68 000	227 497
Total operating income		<u>188 997 500</u>	<u>227 497</u>
<i>Operating Expenses</i>			
Wages and salaries	3	520 126	384 568
Other operating expenses		6 475 770	5 312 320
Total operating expenses		<u>6 995 896</u>	<u>5 696 888</u>
<i>Operating Profit</i>		<u>182 001 604</u>	<u>-5 469 390</u>
<i>Financial Income and Expenses</i>			
Other interest income		73 829	93 907
Other financial income (-expense)		-21 110	5 488
Net financial income / -expenses		<u>52 719</u>	<u>99 395</u>
<i>Annual Result</i>		<u>182 054 323</u>	<u>-5 369 996</u>
<i>Transactions</i>			
Proposed for other equity		182 054 323	-5 369 996
Total transactions		<u>182 054 323</u>	<u>-5 369 996</u>

<i>BALANCE</i>	Note	2025	2024
<i>ASSETS</i>			
<i>Fixed Assets</i>			
Artworks and other valuable objects	4	1 434 775 796	1 254 518 565
Total fixed assets		<u>1 434 775 796</u>	<u>1 254 518 565</u>
<i>Current Assets</i>			
Accounts receivable		50 000	6 000
Other short-term receivables		8 435 416	593 659
Total receivables		<u>8 485 416</u>	<u>599 659</u>
Bank deposits, cash flow etc.		<u>506 087</u>	<u>140 046</u>
Total current assets		<u>8 991 503</u>	<u>739 705</u>
<i>Total Assets</i>		<u>1 443 767 299</u>	<u>1 255 258 270</u>
<i>EQUITY AND LIABILITIES</i>			
<i>Equity</i>			
Share capital		1 000 000	1 000 000
Other equity		1 435 948 169	1 253 893 845
Total equity		<u>1 436 948 169</u>	<u>1 254 893 845</u>
<i>Liability</i>			
Short-term liabilities			
Trade creditors		6 599 997	193 734
Government taxes, holiday pay, tax deductions		18 395	17 344
Other short term liability		200 738	153 347
Total liability		<u>6 819 130</u>	<u>364 425</u>
<i>Total Equity and Liabilities</i>		<u>1 443 767 299</u>	<u>1 255 258 270</u>

Notes

Note 1 - Accounting principles

The Foundation's main purpose is to manage, preserve, disseminate and lend the foundation's art collection.

The Foundation may acquire works of art, shares and other securities, as well as other assets, by inheritance or gift, when this can contribute to carrying out the purpose.

The purpose is operated from Oslo.

The annual accounts have been prepared in accordance with the Accounting Act and good accounting practice for small enterprises.

Revenue recognition

Interest income are recognized in the profit and loss as they are earned.

Received non-recurring gifts are recognized as income at the value of the gift at the time of the transaction; in cases where it is specified in the gift of deed that the gift is to be added to the share capital, the gift is recorded as a capital contribution.

Current assets/ Short-term liability

Current assets and short-term liabilities normally include items that are due for payment within one year of the balance sheet date, as well as items related to the product cycle. Current assets are valued at the lower of cost and estimated fair value.

Fixed assets

Fixed assets include assets intended for permanent ownership and use. Fixed assets are valued at acquisition cost and are not depreciated. Impairment is carried out if the decrease in value is due to reasons that cannot be assumed to be temporary and must be deemed necessary according to generally accepted accounting principles. Impairment is reversed when the basis for impairment no longer exists.

Note 2 - Received non-recurring gifts

The Foundation has received the following gifts in 2025:

	2025
Kistefos AS	5 000 000
AS Holding	10 000 000
Christen Sveaas' donation of art objects (amongst others Frida Hansen)	173 929 500
Total received non-recurring gifts	<u>188 929 500</u>

Objects donated by Christen Sveaas has been part of his private collection.

Note 3 - Wages and board fees

The Foundation has only one employee and is therefore not covered by the mandatory occupational pension law.

	2025	2024
Board fees	90 000	120 000

Note 4 - Assets

	Art and other valuable objects
Book value 01.01.2025	1 254 518 565
Additions during the year	181 522 231
Disposals during the year	1 265 000
Book value 31.12.2025	<u>1 434 775 796</u>

The art is not depreciated.



Exhibition view, *Christina Quarles – Living in the Wake, The Twist*, Kistefos Museum, 2025.
Photo: Vegard Kleven. Courtesy Christen Sveaas' Art Foundation.

Christen Sveaas' Kunststiftelse



CSK.ART

This annual report is designed by
Maren B.T. Kjærnes, Bjorg Studios AS