



# Christen Sveaas' Kunststiftelse

ANNUAL REPORT 2023  
Christen Sveaas' Art Foundation



Thorvald Hellesten  
«Dans», 1921  
Olje  
Galleri Christies  
Christies Kunsthandel

T. Hellesten 21

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# About Christen Sveaas' Art 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.



From left: Christian Krohg, «Woman lighting a cigarette», 1912; Rosemarie Trockel, «Creature of Habit 1 (Drunken Dog)», 1990; Anna-Eva Bergman, «Planète» Argent, 1973; Louise Bourgeois, «Torso, Self-Portrait», conceived 1963-1964, carved in 1982; Louise Bourgeois, «Blue is the colour of your eyes!», 2008. All works courtesy Christen Sveaas' Art Foundation and Private Collection. Installation image, «This is the Night Mail: Ida Ekblad selects from the Christen Sveaas Art Foundation», Whitechapel Gallery, 2021. Photo by Stephen White.

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 over 850.

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.

The first donation of 800 works was marked by the exhibition «Come Out!» at Kistefos, which was visited by a record 168.000 people. Later in 2020, the foundation partnered with KODE Museum in Bergen, Norway on the

exhibition «Private Eyes», which showed postmodern American art from the past 50 years.

In 2021 and 2022, the foundation was invited by Whitechapel Gallery in London to collaborate on four collection displays – the first time large parts of the collection were shown abroad. Each exhibition was curated by an artist whose work the foundation supports. The four artist curators were Ida Ekblad, Paulina Olowaska, Hurvin Anderson and Donna Huanca. A fifth exhibition entitled «Tracing Absence» was curated by 10 student curators from the MA program Curating Art and Public Programmes at the London South Bank University. Each display was accompanied by a publication.

The exhibitions at Kistefos are created in close collaboration with the foundation and the exhibition program is based on works and artists from the foundation.

# HYP OCR ITE



Informational text panel, likely describing the artwork or exhibition details.



Installation view of the inaugural exhibition «Private Eyes» at KODE Bergen, 2020.  
Installation image by Dag Fosse

# Loans and activity in 2023

A record high amount of loans were extended to Norwegian and international institutions in 2023, while other works are on long-term loan to Norwegian institutions.



Photo: Michael Richter

## Kistefos Museum, The Twist

«Tony Cragg - Material in Mind»

29.04 - 29.10.2023

Among last year's highlights was Kistefos Museum as a prioritized institution. Because the number of works largely surpasses the size of the museum, they are also made available to Norwegian and international museums, organizations and institutions. An anniversary exhibition celebrating the work of Jakob Weidemann was developed with Lillehammer Art Museum. 30 works were lent to the exhibition, which concentrated on the period 1942-1957. Further details on all exhibitions below.

# New loans

Travelling exhibition:

Whitechapel Gallery, UK

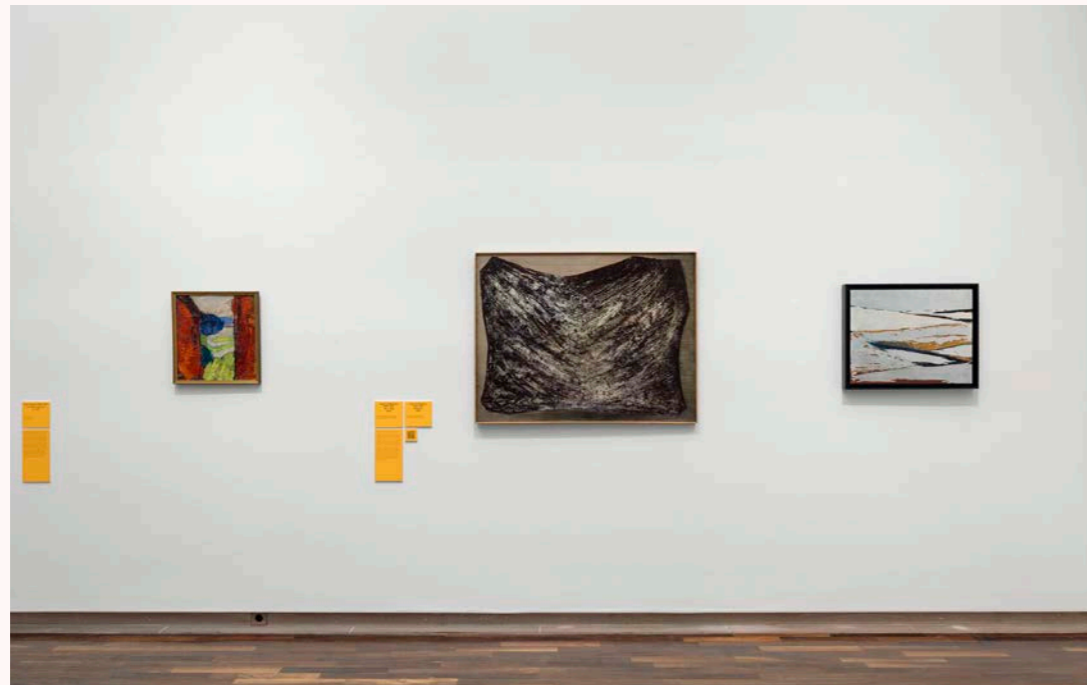
9 February – 7 May 2023

Fondation Vincent Van Gogh, France

3 June – 22 October

Kunsthalle Bielefeld, Germany

2 December 2023 – 3 March 2024



Installation View: «Action, Gesture, Paint: Women Artists and Global Abstraction 1940 – 70», 9 February – 7 May 2023, Whitechapel Gallery, London. Works by Anna-Eva Bergman center and right.  
Photo: Damian Griffiths

## *Action, Gesture, Paint: Women Artists and Global Abstraction 1940–70*

The major exhibition *Action Gesture Paint: «Women Artists and Global Abstraction 1940-70»* presented 150 paintings from an overlooked generation of 81 international women artists.

Reaching beyond the predominantly white, male painters whose names are synonymous with the Abstract Expressionist movement, the exhibition celebrated the practices of the numerous international women artists working with gestural abstraction in the aftermath of the Second World War. The exhibition featured well-known artists associated with the Abstract Expressionism

movement, including American artists Lee Krasner (1908-1984) and Helen Frankenthaler (1928-2011), alongside lesser-known figures such as Mozambican-Italian artist Bertina Lopes (1924-2012) and South Korean artist Wook-kyung Choi (1940-1985).

Two works by the Norwegian artist Anna-Eva Bergman (1909-1987) were lent to all three institutions. The decision to include them can be seen in connection with the five collection displays at Whitechapel Gallery in 2021 and 2022, during which the curators became well acquainted with the the collection and Bergman's oeuvre.

24 March  
–  
17 September

## Hamburger Bahnhof Nationalgalerie der Gegenwart, Germany

### *Christina Quarles - Collapsed Time*

The first institutional solo exhibition of the US painter Christina Quarles in Germany featured paintings and works on paper, as well as a site-specific painting installation conceived especially for the show.

The formal language of Quarles' paintings explores the experience of living in a racialized, queer body. Her figures contend

with the boundaries of identity, as they intervene with complex patterns and planes. In «Collapsed Time », Quarles exhibited her paintings alongside works from the German Nationalgalerie collection, including Vito Acconci, Stanley Brouwn, Daniel Buren, Annette Kelm, Nam Jun Paik, and Charlotte Posenenske.



Left: Christina Quarles, «Bless tha Nightn'gale», 2019. Courtesy Christen Sveaas Art Foundation. Installation view at Hamburger Bahnhof. Photo: Jacopo La Forgia

31 March  
–  
20 August

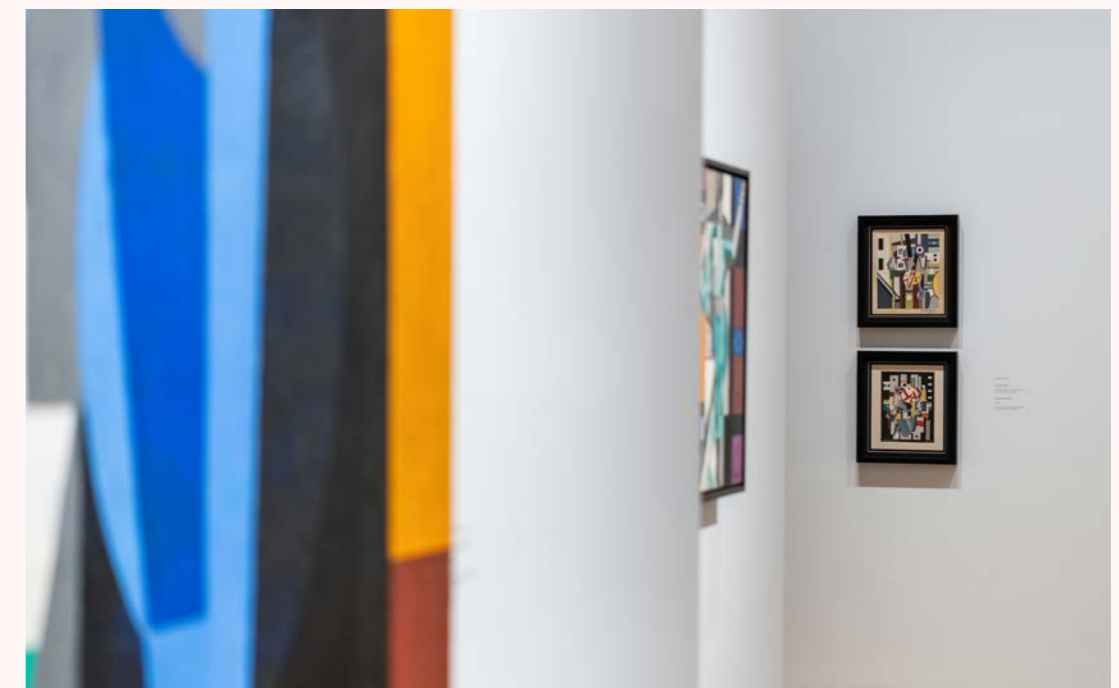
## The National Museum, Norway

### *Thorvald Helleesen: Pioneering Cubism*

'Colour orgies (...) hurled at the wall!' This was one of many disparaging descriptions published in newspapers during Thorvald Helleesen's first – and last – exhibition in Norway in 1919. Never again did he exhibit in his homeland, and he was eventually forgotten.

With this retrospective exhibition, Helleesen's art, still unknown to many, was put on the map. It contained about 70 works, primarily

paintings, but also gouaches, drawings, couture and interior design. Christen Sveaas began collecting the work of Helleesen in the mid- 1990s, well before he was a household name in Norway. Today, the Sveaas Foundation and collection hold 12 works by the artist – one of the largest collections in the country, and still growing. Five of these were lent to the National Museum retrospective.



Far right, from the top down: Thorvald Helleesen, «La ville», 1926; Thorvald Helleesen, «Uten tittel (Typografen)», 1927. Photo: Annar Bjørgli.

29 April  
–  
29 October

## Kistefos Museum, Norway

### *Tony Cragg – Material in Mind*

Curated by Kate Smith in close collaboration with the artist, «Material in Mind» was the first major survey exhibition in Norway of works by the pre-eminent British sculptor Sir Tony Cragg, whose practice Christen Sveaas has supported for more than two decades. The exhibition comprised more than 20 sculptures including key works from Christen Sveaas' Art Foundation and Collection.

Cragg's sculptures explore the interplay between materials, forms, negative and positive spaces whilst pushing to find new relationships between humans and the material world. The presentation spanned the artist's prolific 5-decade career; from early found object 'assemblage' works inspired by the Arte Povera movement and 'readymades', to the technically sophisticated sculptures created in recent years. The artist works in bronze, steel, aluminium, wood, plastic, glass and wax – pushing and challenging the possibilities of these materials. Four sculptures are installed in the Kistefos Museum Sculpture Park on a permanent basis. Cragg was the first international artist represented in the park.



Tony Cragg, «Sail», 2018. Courtesy Christen Sveaas Art Foundation. Installation view at Kistefos.  
Photo: Michael Richter.

29 April  
–  
29 October

## Kistefos Museum, Norway

### *COPY PASTE*

The exhibition «COPY PASTE», curated by Kate Smith, explored the integration of text in contemporary artworks whilst reflecting on the arbitrary nature of linguistic signs and questioning the origin and interpretation of text and image. In a time where computer-generated content threatens the authenticity of the written word, the theme of the exhibition embraced the zeitgeist whilst offering an arena to exhibit a selection of the most iconic works from the Christen Sveaas Art Foundation.

With works by Martin Kippenberger, Ed Ruscha, Andy Warhol, Rodney Graham, Ida Ekblad, Matias Faldbakken, Cerith Wyn Evans, Robert Rauschenberg, Bjarne Melgaard, Sean Landers, Hugh Scott-Douglas, Jessica Jackson Hutchins, Oscar Murillo, Lari Pittman, Ibrahim Mahama, Eirik Senje, Wilhelm Sasnal, Candida Höfer, Monica Bonvicini and Per Inge Bjørlo.



From left, Candida Höfer, «Kupferstich Kabinett Dresden X», 2002; Matias Faldbakken, «Untitled (Salinger walking away from the interview with Betty Eppes, June 13, 1980)», 2014; Ida Ekblad, «Tracks (Delft blue vessel)», 2013; Ida Ekblad, «Tracks (Solitary Palisade)», 2013. Installation image by Vegard Kleven.





Installation view, "Tracing Absence" at Kistefos. Left to right: Andreas Gursky, «Symex Singapore», 1999; Rune Johansen, «Utsikt fra ei brygge», 1996. Photo by Vegard Kleven

29 April  
–  
15 October

## Kistefos Museum, Norway

### *Tracing Absence*

Selected from the Christen Sveaas' Art Foundation, with a primary focus on photographic works, «Tracing Absence» invited the viewer to experience absence as a process, one which encourages us to confront our discomforts and find reflection in emptiness. Absence is everywhere, existing beyond a vacant space or blank canvas; it can be found in crowded rooms, relationships, people, in nature and society.

«Tracing Absence» was curated by a group of student curators from the MA Curating Art and Public Spaces program at Whitechapel Gallery in association with London South Bank University. The curators were Sonia

Barbey, Gia Corisande MacCallum, Sara Cucè, Ada Egg Koskiluoma, Milo Frayre, Sophie Gibbons, Mariarosaria Iannaccone, Charlotte Nicoll, Cathy O'Sullivan and Harriet Poulter. This collaboration ultimately led to «Springbrett», an open-call for young curators which launched at Kistefos in 2024.

With works by Aase Texmon Rygh, Ilkka Halso, Rune Johansen, Per Inge Bjørlo, Sophie Calle, Nan Goldin, Andreas Gursky, Ola Kolehmainen, Ken Matsubara, James White, Wolfgang Tillmans, Joseph Sergi, Mikkel McAlinden, Francesca Woodman, Yiskāh (alias Jessica Beechey) and Zanele Muholi. A previous iteration was shown at Whitechapel Gallery in London in 2022.



Left to right: Mikkel McAlinden, "Landek Mine Last Shift August 21, 1991", 2015; James White, "Mirrored", 2012; Francesca Woodman, "Self portrait at thirteen, Boulder, Colorado", 1973; Wolfgang Tillmans, "Weak Signal IV", 2014. All works courtesy Christen Sveaas Art Foundation

13 May  
–  
27 August

## Lillehammer Art Museum, Norway

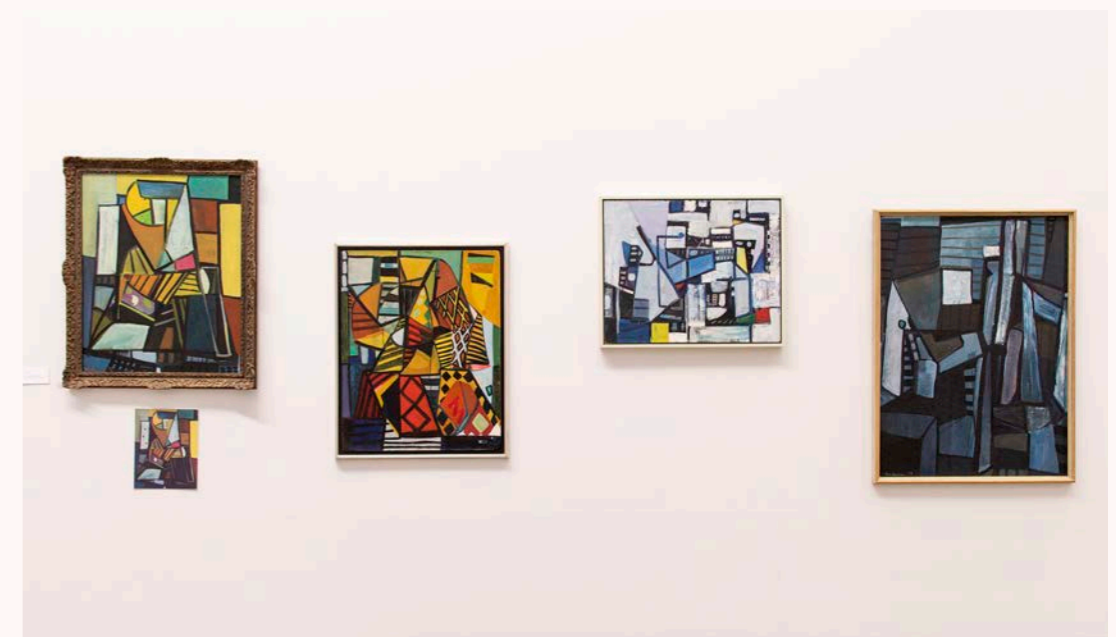
### *Kinds of Blue – Jakob Weidemann 1942–1957*

In the year that he would have celebrated his 100th birthday, Lillehammer Art Museum celebrated Jakob Weidemann's life and oeuvre with an anniversary exhibition. Jakob Weidemann (1923-2001) was a painter and illustrator who is considered one of the most important Norwegian modernist painters in the 1950s. He is best known for his geometric, abstract paintings where he used nature as his influence. The exhibition's focus was on the early works of Weidemann from a stage when he developed immense imagination which conveys the impression of unlimited artistic capacity and creativity. During

this time, he develops a whole universe of various, even contradictory expressions between late cubism, concretism, surrealism and expressive action painting. He had a strong position within the international development of art in the years after World War II.

The foundation's extensive Weidemann collection served as a basis for the exhibition, which was developed in dialogue with curator Nils Ohlsen.

In total, 30 paintings by Weidemann were lent from the foundation.



Installation view at Lillehammer Art Museum, 2023

18 July 2023

–  
2 March 2024

## Tel Aviv Museum of Art, Israel

### *Ilya & Emilia Kabakov: Tomorrow We Fly*

The first large exhibition in Israel of the groundbreaking Russian-born, American-based artists Ilya and Emilia Kabakov, opened in July 2023 at the Tel Aviv Museum of Art, only six weeks after Ilya's death. The Kabakovs are best known for their ambitious total installations—autonomous «sets» installed in museum halls, comprising architectural elements and paintings. Ilya and Emilia Kabakov worked together as an artist duo in their Long Island, New York home from 1989 until Ilya's passing. Ilya Kabakov is considered the father of Russian conceptual art, and was born in 1933 in Dnipropetrovsk, FSU (now Dnipro, Ukraine). The major painting «The Window Into My Past» (2012) was lent to the exhibition. Kabakov has a permanent sculpture installed at Kistefos, entitled «The Ball».



Ilya Kabakov, «The Window into My Past», (2012). Installation image by Dor Kedmi

10 September 2023

–  
13 January 2024

## Museum of Modern Art, New York, USA

### *ED RUSCHA / NOW THEN*

«ED RUSCHA / NOW THEN» featured over 200 works—in mediums including painting, drawing, prints, photography, artist's books, film, and installation—that make use of everything from gunpowder to chocolate. Exploring Ruscha's landmark contributions to postwar American art as well as lesser-known aspects of his more than six-decade career, the exhibition offered new perspectives on a body of work that has influenced generations of artists, architects, designers, and writers. In March 2024, the exhibition will travel to Los Angeles County Museum of Art. Christen Sveaas has been a longtime supporter of Ruscha's practice, and acquired his first painting by him in 2000. Today, the foundation holds 5 key works, including the 1969 painting «Painkillers, Tranquilizers, Olive», which was included in the exhibition.



Ed Ruscha, 'Painkillers, Tranquilizers, Olive', 1969.

26 October 2023 –  
11 February 2024

## Museum Villa Stuck, Germany

### *Kafka: 1924*

To mark the 100-year anniversary of Franz Kafka's death, Villa Stuck paid tribute to the influential writer with an exhibition that featured works by 20th and 21st century artists that explicitly or implicitly reference Kafka. Paula Rego's major work «Metamorphosing After Kafka» (2002) was lent to the exhibition. In Kafka's «The Metamorphosis», written in 1912 and referenced by Rego, the protagonist Gregor Samsa wakes up one morning to find himself transformed into a large insect. Among the other exhibited artists were Louise Bourgeois, Rodney Graham, Andreas Gursky, Robert Gober, Maria Lassnig, Anri Sala and Chiharu Shiota.



Above: Installation view from Museum Villa Stuck. Next page: Paula Rego, «Metamorphosing After Kafka», 2002, on loan from the foundation.



# Ongoing long-term loans



Six of the eight works by Brancusi seen on the blue wall to the right. Installation image by Øystein Thorvaldsen

«Merz! Flux! Pop!»

Henie Onstad Art Center, Norway

2020  
-  
2025

## Henie Onstad Art Center, Norway

### *Constantin Brancusi*

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.



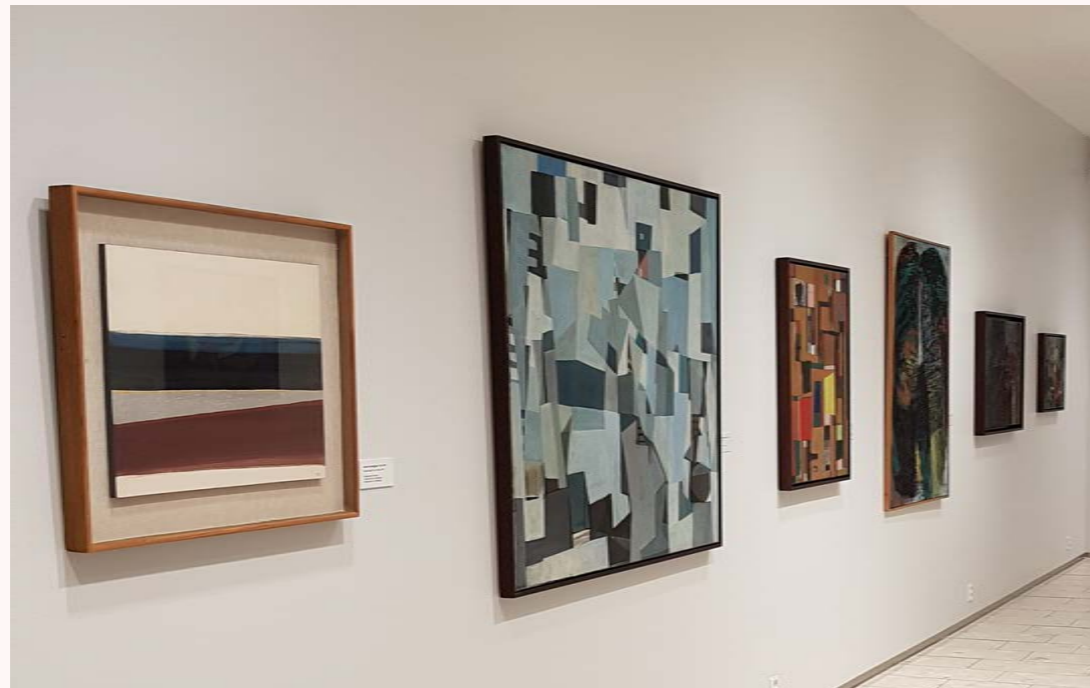
Constantin Brâncuși, « Autoportrait dans l'atelier et tronc d'arbre », Paris (1933)

2020  
-  
2025

# Lillehammer Art Museum, Norway

## *Anna-Eva Bergman*

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.



Installation view: Anna-Eva Bergman to the left

2020  
-  
2025

# Lillehammer Art Museum, Norway

## *Thorvald Helleesen*

Thorvald Helleesen (1888-1937) is considered one of Norway's first cubists. He spent most of his adult life in Paris where he integrated the circles around Picasso and Fernand Léger, who both had a profound impact on him. In 1921, an art critic in L'Esprit Nouveau wrote: «Among the Cubists, Helleesen is one of the most interesting, for he seems to have a well-defined aesthetic, where colour and form blend in systematic fashion». Several works by Helleesen disappeared after the 1930s. He was rediscovered in the 1980s and subsequently included in the Norway's National Museum Collection.



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



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

2020  
-  
2025

## Lillehammer Art Museum, Norway

### *Borghild Røed Lærum*

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

# New acquisitions

Five works were donated to the foundation by Christen Sveaas in March 2023:



Dragan Zdravković

«In the Name Of», 2022

Oil and acrylic on canvas, 200 x 300 cm.

## *Dragan Zdravković*

Dragan Zdravković (Belgrade, 1969) is an artist known for his captivating exploration of themes such as identity, memory, and the human experience. Zdravković's work draws features from the non-objective, biomorphic paintings of Spanish artist Joan Miro and Cubists such as Braque and Picasso, combined with elements from realism, surrealism, metaphysical painting, minimalism, pop-art, photorealism, and the new Leipzig school of painting. In early 2023, he opened a solo exhibition at Brandstrup Gallery in Oslo, presented in collaboration with Christen Sveaas' Art Foundation. Christen Sveaas has been a supporter of his work since 2017, when discovering his work at the Venice Biennial. While some artworks remain in his private collection, seven paintings spanning from 2005 to 2022 now belong to the foundation.



Dragan Zdravković

«Spontaneous Combustion», 2021

Oil and acrylic on canvas, 300 x 175 cm



### Håkon Bleken

Håkon Bleken is a prominent figure in recent Norwegian art history, celebrated for his distinctive style and profound exploration of human experience. Born in Trondheim in 1929, Bleken's artistic journey spans over seven decades, during which he has left an indelible mark on the landscape of contemporary Norwegian art. Renowned for his striking use of color and form, Bleken's work often delves into themes of existentialism, identity, and the human condition. Christen Sveaas has collected his works for twenty years, and Bleken had a solo exhibition at Kistefos Museum in 2006. With the recent addition of these three monochromatic works, the foundation now oversees a total of 9 works spanning from 1978 to 2012.



### Håkon Bleken

«Massakre», 2008  
Charcoal on paper, 81.5 x 104.5 cm



### Håkon Bleken

«Slakterhus III», 1998  
Charcoal on paper, 92 x 63 cm



### Håkon Bleken

«Krigslandskap», 2012  
Charcoal and acrylic on canvas, 160 x 150 cm

## Two works were acquired by the foundation in May 2023:

### *Nan Goldin*

Nan Goldin's (born 1953, US) work has transformed the role of photography in contemporary art. Her photographs and moving-image works address essential themes of identity, love, sexuality, addiction, and mortality. Uniting art and activism, Goldin has confronted the HIV/AIDS epidemic since the 1980s and today brings international attention to the overdose crisis.

The recently acquired photograph is part of Goldin's «Ballad of Sexual Dependency», the first series she created after moving to New York in 1980. The series depicts relationships, parties and drug use, and offer intimate portrayals of people close to the artist. The foundation already owns one photograph by Goldin from 1991, and "Self-Portrait in Kimono with Brian, NYC, 1983" was an important addition to the collection.



### Nan Goldin

«Self-Portrait in Kimono with Brian, NYC, 1983», 1983  
Cibachrome print, 64.7 x 97.7 cm

### *Matthew Barney*

The foundation already owned nine photographs by Matthew Barney (born 1967, US), including one composed of three, and one of four photographs. Three of the works form part of his Cremaster Cycle 3, a part zombie thriller, part gangster film created and produced by Barney with related sculptures, photographs, drawings, and artist's books. Cremaster 3 is the final installment of the cycle, and the film and accompanying works are a distillation of the artist's major themes and signature aesthetic devices. The recently acquired sculpture «Grand Master» is part of the same cycle. The cabinets are a central part of Barney's oeuvre, embodying and illustrating the scope of the cinematic universes Barney created as part of the Cremaster Cycle.



### Matthew Barney

«Grand Master», 2002  
Cast and engraved sterling silver, Merino sheepskin, polyorganza, poly-lame, and acetate ribbon in high density polyethylene and acrylic vitrine. 101.6 x 62.2 x 72.4 cm

# Finances

## Annual Report Christen Sveaas' Art Foundation 2023

Christen Sveaas' Art Foundation was established on October 7, 2019 and registered in the Register of Business Enterprises on October 31, 2019. The foundation's share capital of NOK 1 million was established through a gift by Christen Sveaas.

The foundation's offices are located in Oslo.

### Goals

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

### Small enterprise

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

### Continued operations

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

### Equality and work environment

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

### External environment

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

### Finances

Net operating income in 2023 was a total of NOK 6.7 million. Gifts recognized as income from the foundation's founder Christen Sveaas were NOK 1.1 million. The value of the most valuable artworks was determined through external market assessments. Assumed market value was used as a basis for the valuation of the other works.

The foundation's operating costs in 2023 were NOK 3 million.

The annual result for 2022 was a profit of NOK 3.89 million.

The foundation's total capital amounted to NOK 1,260.2 million per 31 December 2023.



Andy Denzler, «A night in the woods», 2017, Christen Sveaas' Art Foundation

### Loans

In 2023, the foundation extended loans to a number of institutions in Norway and abroad. Two works were lent to Kistefos Museum for last year's main exhibition «Tony Cragg – Material in Mind» in The Twist. Two exhibitions based on the foundation were presented on separate floors of the Nybruket Gallery: «Copy Paste» focused on text-based works, while «Tracing Absence» showed mainly photo-based art. Lillehammer Art Museum was lent 30 works for the anniversary exhibition «Jakob Weidemann – Kinds of Blue», which concentrated on the period 1942-1957. The Museum of Modern Arts (MoMA) critically acclaimed solo exhibition dedicated to Ed Ruscha, «Now/Then», included the key work «Painkillers,

Tranquilizers, Olive» from 1969. In 2024, the exhibition and the work will travel to the Los Angeles County Museum of Art (LACMA). In total, 85 works were lent from the foundation in 2023.

### The foundation's art collection

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

Jens Henrik Munthe-Kaas  
Board member

William Flatmo  
Managing Director

Hege Galtung  
Board member

Erik Wahlstrøm  
Board member

Christen Sveaas  
Chairman of the Board

Bettina Banoun  
Board member

# Regnskap 31.12.2023

RESULTATREGNSKAP	Note	2023	2022
<b>DRIFTSINNEKTER</b>			
Mottatte gaver	2	1 125 316	17 173 150
Annen driftsinntekt		5 591 393	39 000
<b>Sum driftsinntekter</b>		<b>6 716 709</b>	<b>17 212 150</b>
<b>DRIFTSKOSTNADER</b>			
Lønnskostnad	3	374 114	335 469
Annen driftskostnad		2 626 119	2 957 512
<b>Sum driftskostnader</b>		<b>3 000 233</b>	<b>3 292 981</b>
<b>DRIFTSRESULTAT</b>		<b>3 716 476</b>	<b>13 919 169</b>
<b>FINANSINNEKTER OG -KOSTNADER</b>			
Annen renteinntekt		138 163	10 997
Annen finansinntekt		46 111	0
Annen finansinntekt / -kostnad		-7 196	-331
<b>Netto finansinntekter / -kostnader</b>		<b>177 079</b>	<b>10 666</b>
<b>ÅRSRESULTAT</b>		<b>3 893 554</b>	<b>13 929 835</b>
<b>Overføringer</b>			
Avsatt til annen egenkapital		3 893 554	13 929 835
<b>Sum overføringer</b>		<b>3 893 554</b>	<b>13 929 835</b>

BALANSE	Note	2023	2022
<b>EIENDELER</b>			
<b>ANLEGGSMIDLER</b>			
Kunstverk		1 255 792 271	1 256 720 042
<b>Sum anleggsmidler</b>		<b>1 255 792 271</b>	<b>1 256 720 042</b>
<b>OMLØPSMIDLER</b>			
Kundefordringer		531 000	0
Andre kortsiktige fordringer		613 796	628 870
<b>Sum fordringer</b>		<b>1 144 796</b>	<b>628 870</b>
<b>Bankinnskudd, kontanter o.l.</b>		<b>3 638 029</b>	<b>692 285</b>
<b>Sum omløpsmidler</b>		<b>4 782 825</b>	<b>1 321 155</b>
<b>SUM EIENDELER</b>		<b>1 260 575 097</b>	<b>1 258 041 197</b>
<b>EGENKAPITAL OG GJELD</b>			
<b>EGENKAPITAL</b>			
Grunnkapital		1 000 000	1 000 000
Annen egenkapital		1 259 263 841	1 255 370 287
<b>Sum egenkapital</b>		<b>1 260 263 841</b>	<b>1 256 370 287</b>
<b>GJELD</b>			
<b>Kortsiktig gjeld</b>			
Leverandørgjeld		252 483	30 850
Skyldig offentlige avgifter		31 547	16 201
Annen kortsiktig gjeld		27 226	1 623 859
<b>Sum gjeld</b>		<b>311 256</b>	<b>1 670 910</b>
<b>SUM EGENKAPITAL OG GJELD</b>		<b>1 260 575 097</b>	<b>1 258 041 197</b>



Christen Sveaas'  
Kunststiftelse

# 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.

## Note 2 - Mottatte gaver

09. mars 2023 mottok stiftelsen en gave på 5 kunstverk donert av styrets formann Christen Sveaas. Kunstverkene har vært en del av Christen Sveaas' private kunstsamling og den anslåtte verdien på gaven er i størrelsesorden 1,1 MNOK.

## Note 3 - Antall årsverk

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

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Christen Sveaas' Art Foundation

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