

2025

ANNUAL REPORT

Fotogalleriet

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Index

Preface.....	3
Director statment.....	4
Key numbers.....	6
Visitor Numbers.....	7
Financial report overview.....	9
Exhibitions.....	11
External productions.....	24
Youth advisory group.....	37
Mediation.....	38
Press and media coverage.....	49
Collaborators.....	50
Styrets årsberetning 2025.....	51
Financial report.....	54
The Fotogalleriet organization.....	62

Preface



Image:
Nkule Mabaso, Erik Wolf, Eric Strand, image by Dev Dhunsi

Director statement

2025 unfolded as a year in which Fotogalleriet deliberately slowed its pace in order to work with greater depth, care, and intention. Rather than focusing on volume or rapid turnover, the programme was shaped around a desire to create conditions for sustained artistic research, meaningful public engagement, and institutional learning.

This approach was most clearly articulated through PROCESS: we are what we do over and over, which set the conceptual and methodological tone for the year. By prioritising collaboration, participation, and cyclical development over fixed outcomes, the project challenged both artists and institution to rethink what an exhibition can be and how a gallery can function. It required new ways of working internally, greater attentiveness to time and resources, and a heightened sense of responsibility toward artists and audiences alike. The experience reaffirmed the value of process-oriented practice as a foundation for long-term relevance and resilience.

Alongside this experimental framework, the programme remained grounded in Fotogalleriet's responsibility to the professional photographic field. The Spring Exhibition, developed in collaboration with Forbundet Frie Fotografer, strengthened community dialogue and reaffirmed the gallery's role as a platform for diverse contemporary practices. During the summer months, the Window Exhibition extended the programme beyond the gallery walls, offering a quieter but highly visible intervention in the public realm and reaching audiences who might not otherwise encounter the institution.

In the autumn, Tredje Rom provided a space for reflection on hybridity and in-betweenness—concepts that resonated strongly with the year's broader concerns. The exhibition became a point of departure for continued conversation through its associated public programmes, demonstrating how exhibitions can function as ongoing processes rather than discrete events. This commitment to continuity was further underscored by KLub, a long-term project by Saskia Holmkvist that closed the year and carried into 2026, signalling Fotogalleriet's sustained investment in artistic inquiry.

Fotogalleriet also engaged with peers at other KhiN (Kunsthallene i Norge), including the representation of our exhibition developed by Fotogalleriet at Hordaland Kunstsenter in Bergen, this multi-site engagement fosters opportunities for artists to present work in different contexts while reinforcing collective strategies for audience development and curatorial collaboration. This initiated an acquisitions dialogue with the National Museum. Additionally, we have participated in co-presentations and dialogic events that forged reciprocal ties that strengthen the national museum and kunsthall ecosystem.

Beyond Oslo, and complementing this internal experimentation, Fotogalleriet deepened its international institutional cooperation through the FUTURES Photography Platform, a Europe-wide network supporting emerging and mid-career artists from member institutions. Our participation in FUTURES enabled us to nominate Norwegian artists for professional development opportunities, creating transnational pathways into international exhibitions, publications, and peer networks. This collaboration not only amplified the visibility of artists connected to Fotogalleriet, but enriched our own curatorial horizons through cross-institutional exchange.

Institutionally, 2025 was also a year of capacity building and strategic development. Through open calls, recruitment processes, and internal development, the institution worked to build the capacity necessary to support more ambitious and research-driven programming in the years ahead. These efforts were guided by an understanding that artistic quality and public relevance depend on robust organizational foundations.

I would like to extend my sincere thanks to the artists, collaborators, staff, board members, funders, and audiences who contributed to the work of Fotogalleriet in 2025. Their trust, engagement, and commitment made it possible to navigate a demanding year with clarity and purpose. Together, we have reinforced Fotogalleriet's position as a critical space for contemporary photography and image-based practices, and laid important groundwork for the future.

Key numbers

Exhibitions	4
Public Programming	19
External programs	3
Visitors in total	12 004

Exhibitions

Process **520**

Vårutstillingen **136**

Tredje Rom **496**

KLub 2025 – **322**

Public Programming

5 performances

6 workshops

4 dj sets

1 book launch

3 guided tours

External programs

Oslo Negativ **10 000**

Mediation

DKS Skeive Ikoner **500**

Gamle Munch Fotoklubb **30**

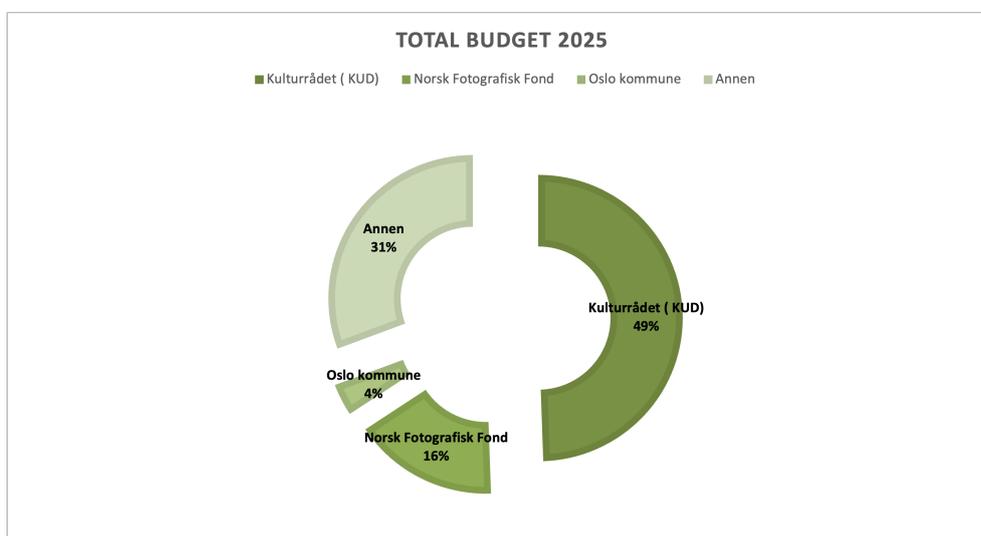
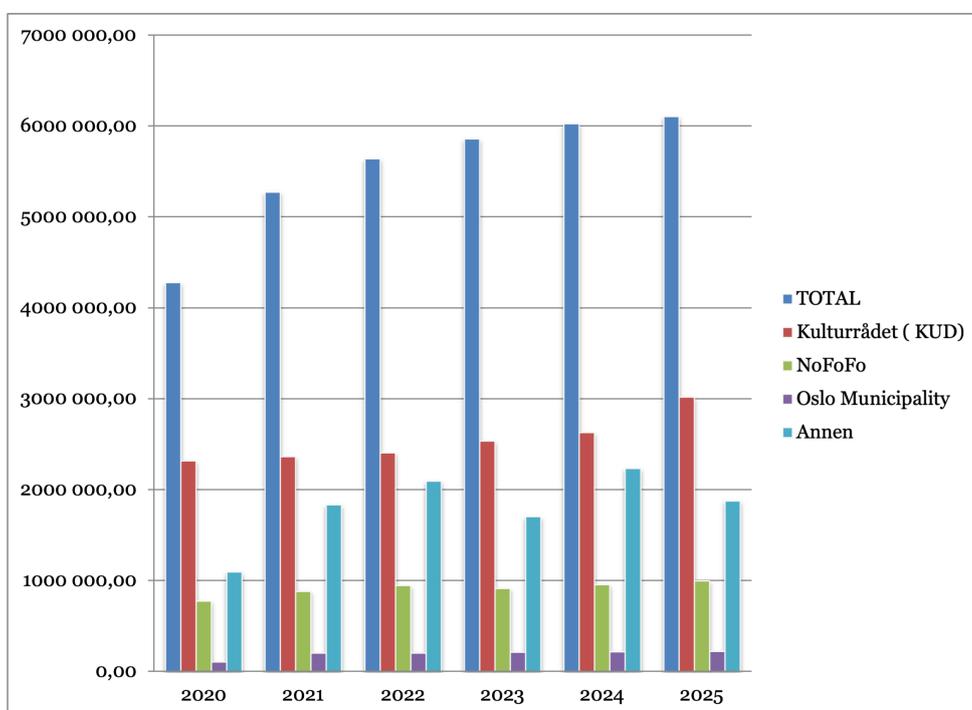
External programs

Facebook **13 000**

Instagram **321 500** views

Financial report overview

The Fotogalleriets primary funding comes from public funds allocated by the Ministry of Culture and Equality (KUD), Norwegian Photographic Fund (Nofofo) and Oslo Municipality. The institution is not based on commercial activity and relies on public funding.



The Fotogalleriet's communication and exhibition activities are financed through both public and private funds, including support from the Cultural Council, The Cultural School Bag (DKS), Stiftelsen Fritt Ord, Sparebankstiftelsen DNB activities related to the Youth Advisory Group, and KORO — Art in public space.

Fotogalleriet has also received international funding from the EU's Creative Europe through our participation in the FUTURES platform.



Pedagogical forms at the Fotogalleriet



PROCESS

SPRING EXHIBITION

THE WINDOW EXHIBITION

TREDJE ROM

KLUB



PROCESS

PROCESS: we become what we do over and over again

21.03.2025 – 04.05.2025

PROCESS is an exhibition developed by Marie Cole, Haweya Jama, Ayesha Jordan, and Lara Okafor. It served as an inquiry into creative processes and how they encourage critical thinking, communal growth, exchange, and defiance; specifically, from Afrodiasporic perspectives. Their aim was to co-create an ever-evolving environment that can be influenced by the numerous bodies and ideas that engage with the space.

The six weeks were divided into three chapters: cleanse, cultivate, and harvest. These three seasons were in conversation with plant cycles. They also describe the PROCESS they hope participants would engage in during the exhibition period. Artists Ayan Abdi, Javon Bennett, and Waldane Walker used the gallery as an open studio, allowing their practices to evolve in dialogue with the public.

We are living in a time where we need more than just production for consumption. The institutional gallery space will therefore be opened up for use as an open studio by three Afrodiasporic artists whose practices involve working in a communal and process-oriented way. These artists will each had interventions during the course of the last two seasons (cultivate and harvest).

There were various publicly-engaged workshops, events, and performances. Their aim was to transform the gallery into a space that feels like a "cup of hibiscus tea on a cold winter day". There were opportunities for community-oriented artists and collectives to have events in the space.





SPRING EXHIBITION

23.05.2025 - 22.06.2025

The Norwegian Association of Fine Art Photographers (FFF) and Fotogalleriet are proud to invite you to The Spring Exhibition once again. Since 1976, The Spring Exhibition has been a central event for Norwegian photography, and this year's exhibition makes it clear that photography continues to play an important role as an artistic expression. The Spring Exhibition 2025 is the 44th edition and has been shown at Fotogalleriet since 1988.

The nine selected artists present works that show breadth in both materiality and expression through the exploration of a range of camera-based techniques. Characterised by tactile curiosity, the works in the exhibition simultaneously express today's political uncertainty and the need for emotional response. By challenging the invisible boundaries between the personal and the universal, the artists' works create space where individual experiences are reflected in a larger, shared experience. The exhibition's fragmented and sensory structure mirrors the fragile and complex state of contemporary times.

The jury consisted of Åsne Eldøy (chair), Hamid Waheed and Ingrid Eggen.

Artists: Andreas Meinich, Irene Kaltenborn, Hilde H. Honerud, Johan Andrén, Line Bøhmer Løkken, Marianne Bjørnmyr, Mattias Cantzler, Morten Andersen, Sara Larsen Stiansen



Image view: Installation view of Spring Exhibition. Credit: Tor Ulstein/KUNSTDOK

SPRING EXHIBITION

Image view: Installation view of Spring Exhibition. Credit: Tor Ulstein/KUNSTDOK

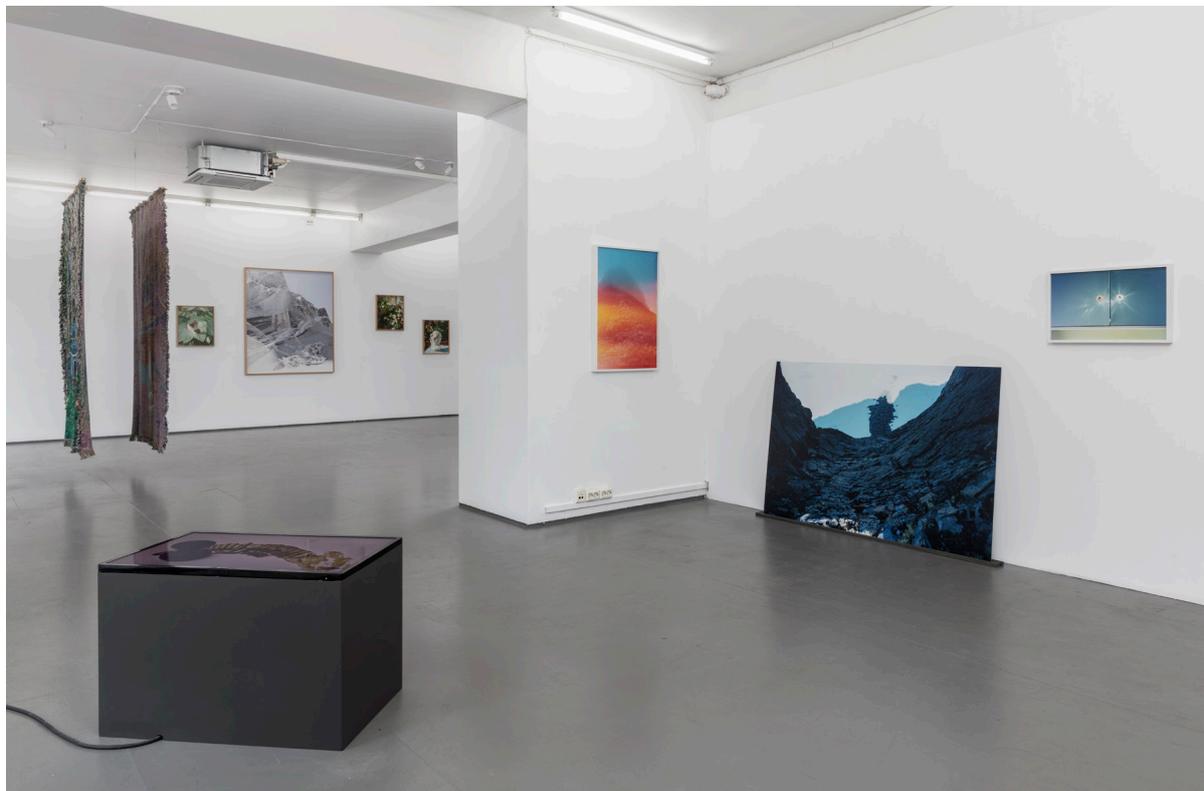
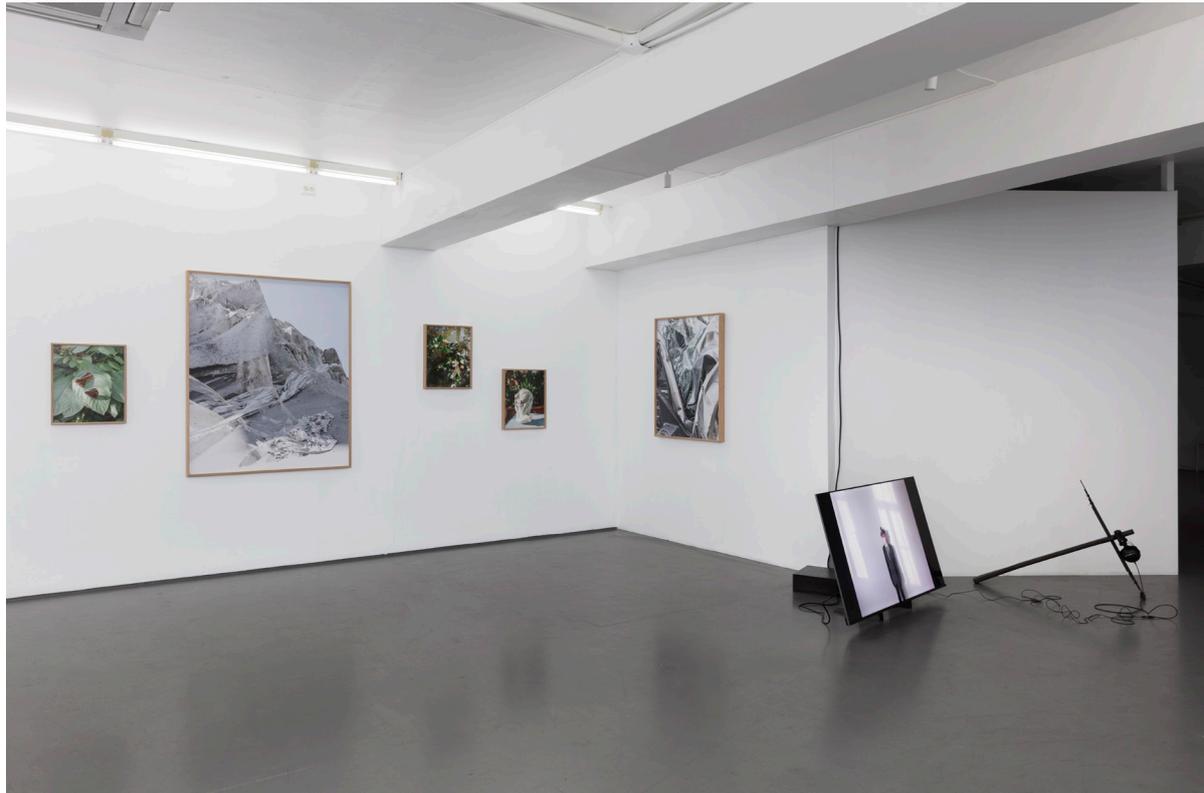


Image view: Installation view of Spring Exhibition. Credit: Tor Ulstein/KUNSTDOK

WINDOW EXHIBITION

WINDOW EXHIBITION

06.07.2025 - 06.08.2025

In collaboration with Ayman Alazraq and Liam Alzafari, Fotogalleriet will exhibit a window installation during the summer holiday.

The window exhibition is the third iteration of the Artist to Artist project. Started in 2024 as a digital residency, the initiative aims to connect Gazan photographers and artists with artists, curators, and cultural workers based in Norway. The project has earlier been shown in Oslo at Gallery 69, Visit Vestbredden, Podium, Tenthaus and Kunsternes Hus Kino.

In a new turn, the Artist to Artist project is expanding into a digital platform and virtual exhibition. A selection of the artists' works is displayed in Fotogalleriet's five large windows, offering a glimpse into the broader and more comprehensive presentation available online. The website will also include video messages from the artists and other written statements about their projects and the realities about surviving, living and making art in Gaza today.

Artists: OMAR SHALA, JEHAD JARBUO, MUSTAFA MUHANNA, FOUAD KHATER, SHEREEN ABED AL-KAREEM

<https://www.artist2artist.no>

Image view: Street view of Window Exhibition. Credit: Dev



TREDJE ROM

19.09.2025 - 19.10.2025

Fotogalleriet's Youth Advisory Board presented the exhibition Tredje Rom – a project developed by and for young people, grounded in cultural theorist Homi K. Bhabha's concept of the third space. In Bhabha's theory, the third space designates a dynamic in-between zone that emerges through encounters between different cultures, experiences, and perspectives. It is a space where identity is negotiated, boundaries are challenged, and new forms of community can arise.

Building on this understanding, the Youth Advisory Board has explored how subcultures, countercultures, and alternative communities create and sustain their own third spaces. At the same time, they have sought to establish a corresponding space within Fotogalleriet itself.

Since 2022, Fotogalleriet's Youth Advisory Board has offered young people between the ages of 17 and 25, from diverse socioeconomic and geographic backgrounds in Oslo, a genuine platform for participation in the art field. The project was initially launched through Kulturtanken, in collaboration with TrAP and Nøkkel til byen. Following the pilot year, it was continued as a three-year project funded by Sparebankstiftelsen DNB. Its members Abdirahmaan Hasan, Esmā Bouhaddouz, Hamda Barise, Selma Beyoglu, and Karl Ian Centino, represent a wide range of experiences, interests, and subcultures, and form the core curatorial team behind Tredje Rom.

Through an open call, young artists from varied backgrounds were invited to submit their works to a jury consisting of the Youth Advisory Board members, guided by the project's producer, Camilla von Køppen, and Fotogalleriet's Head of Exhibitions, Miki Gebrelul. The selected works together reflect a multiplicity of expressions, experiences, and narratives. The result is an exhibition that both investigates and embodies the third space as a dynamic and inclusive site.

Artists: Jenny Skaale, Farhad Soufi, Mateo Tilrem, Mira Niedzielak, Stella Lindeberg, Ingrid Sande Mathisen, Nora Louise Johannessen, Nasha Perez, Selma Astrup Trebler Wold, Bror Hogasen-Hallesby, Martin Johan Melbye, Maria Grazia Ines Habiyambere, and Antonios Dimitracopoulos.



Image view: Installation view of Tredje Rom Exhibition. Credit: Studio Abrakadabra



Image view: Installation view of Tredje Rom Exhibition. Credit: Studio Abrakadabra



Image view: Installation view of Tredje Rom Exhibition. Credit: Studio Abrakadabra

KLUB



KLUB

14.11.2025 - 22.02.2026

A solo exhibition by Saskia Holmkvist

Curated by Corina Oprea

Performances by: Ina Hagen, SteinarBrovold Hauge, Finn Adrian Jorkjen, Elise Macmillan, George Seamus McGoldrick, Manuel Pelmus, and Lykourgus Profyris

KLub by Saskia Holmkvist is an exhibition that unfolds through acts of return, translation, and shared memory. Working across film, sound, and live gestures, Holmkvist revisits a remembered performance to ask how histories can be reactivated through listening. At the centre of the exhibition is *Margaret (Back Translation)* (2024), a new film responding to *KLub* (2001), a performance by Belfast-based artist Heather Allen commemorating the murder of Margaret Wright during the Troubles. Rather than restaging the event, Holmkvist traces its echoes—its images, voices, and silences—revealing what remains untranslatable across time and context.

Through a method she calls “back translation,” Holmkvist moves between forms to explore how meaning shifts in relation to others. The exhibition turns Fotogalleriet into a porous space where sound drifts, images circulate, and histories are held collectively. *KLub* is both homage and reactivation: a living situation where memory becomes a practice of solidarity, and translation becomes a way of staying with what persists.

During the exhibition months, live activations took place at the mic in Fotogalleriet and offsite at Sandaker Trialekteket in a forgotten bar (live streamed into the gallery). Formats include readings, vocal pieces, DJ interludes, and short responses to the film and archive. Times are kept concise; the room is tuned for listening.

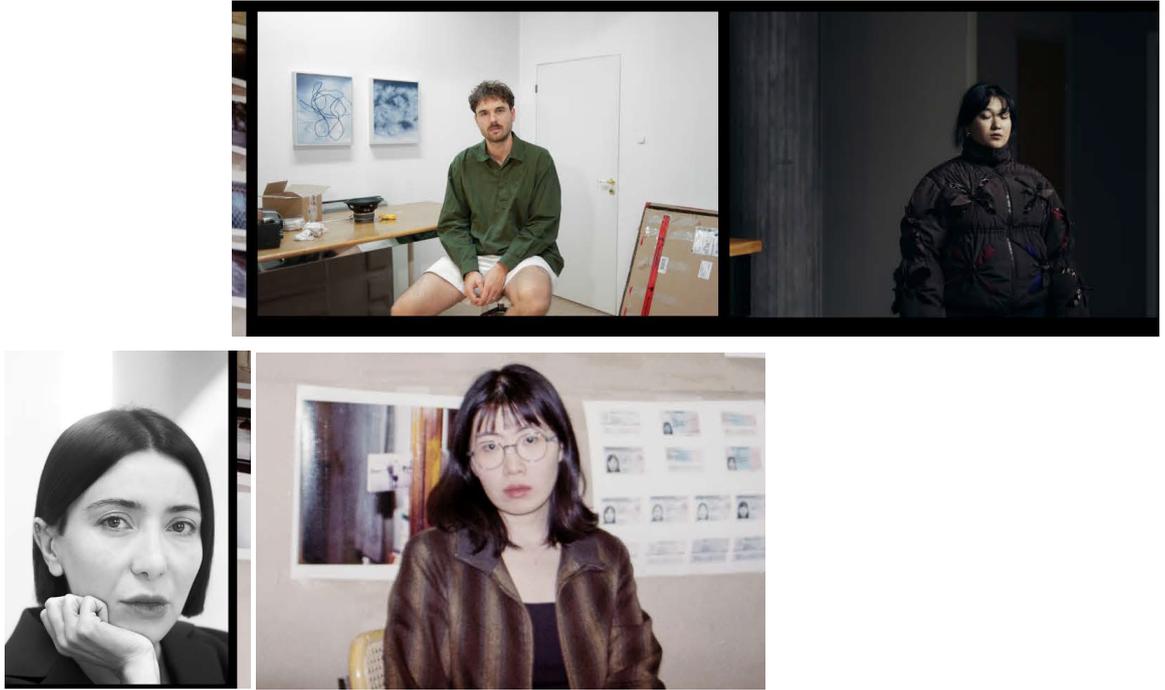
Image view: Installation view of KLab Exhibition. Credit: Studio Abrakadabra



Image view: Installation view of KLab Exhibition. Credit: Studio Abrakadabra

External productions

Futures



The artists nominated by Fotogalleriet in 2025

Fotogalleriet selection of artists represent a broad artistic and geographical landscape. Rooted in photography as the main medium, each artist expands our perception of photography as an art form. While being based in the Nordics, their field of work reaches beyond physical and metaphysical borders. Time and obscurity are central in each of their works – questioning our predisposed set of beliefs. While specifically exploring varied topics of diaspora, migration, shifting identities and heritage they collectively touch upon temporality, memories, loss, and change.

Through explorative materializations of their artform from Joanna Chia-yu Lin's soft photographic sculptures; to Jošt Dolinšek's site specific photographs printed with fine sand on black surfaces; to aluminum explosives of clandestine devices of the dark room by Nazanin Raissi; and Louise Sinaga Helmfrid's astute portrayals, they invoke under current positionalities within photographic art and visual culture production.

For the second year, Fotogalleriet has engaged curators, writers, researchers from the whole Nordic region as jury constituted by Curator at Röda Sten Konsthall Amila Puzić; Liisa-Ravna Rinborg, writer, researcher and curator currently situated at The Munch Museum; Samuel Girma, a curator, activist and cultural producer from Malmö; Nkule Mabaso, Director of Fotogalleriet; and Miki Gebrelul, Curator and Head of Exhibitions at Fotogalleriet.

External productions

Process public programme

PROCESS – Cleanse

In PROCESS' first season, Cleanse, we explored the question: What can we release? Calling back to natural cycles, the same way we weed the ground in preparation for planting, we want to shed those things which may be inhibiting our growth and make way for what is to come.

Family in Focus: Studio Pop-up
29 & 30 March 2025

Family in Focus is an evolving photographic archive that explores African and diasporic family identity through the intimate act of portraiture. Using analog photography, this project documents and bridges familial connections across geographical and cultural landscapes, capturing families in Norway, Brazil, Egypt, and Kenya. Through these images, Ayan Abdi aims to reveal how family bonds are visually represented, preserved, and passed down over time.

On Saturday 29 and Sunday 30 March, 2025, the residency will function as a pop-up studio, inviting families and individuals to participate in portrait sessions while also contributing their own family photographs. By bridging the tradition of African photography studios with diaspora archives, the project examines how space shapes identity, memory, and belonging. This interactive approach transforms the gallery into a communal space—an ever-growing archive of family stories that reflects both personal and collective memory.

While the project highlights connections within the African diaspora, it also actively welcomes participation from local and global communities. Through portrait sessions, image collection, and digital contributions, Fotogalleriet becomes a living, evolving space where photography is not only exhibited but created in real time.

Soil Ground – A Ritual in Soil

29 March 2025

What would happen if my body became soil?

Over the past 24 months, Marie Cole developed a practice rooted in intuition, body work, movement, and repetition. Working across diverse media—video, textiles, prints, sculptures, and gatherings—she has pursued performative rituals. Her ongoing investigation, titled *Soil Ground*, is an evolving organism of poetic ideas, archival material, and personal memories. These elements come alive through ritual performances, video, readings, and textile prints that examine the relationship between body and soil.

In this performance, Marie Cole, invites Gloria Kapako, and Marea Vigesaa to explore the soil. As they strive to return to earth, Cole has defined the body through three interconnected movements: Transformation, Transplantation, and Transmission. The prefix “trans-” signifies crossing, moving through, or beyond, framing her understanding of our connection with soil.

Guided by an intuitive score shifting between building and digging, the ritual interrogates my Black, queer, diasporic body alongside an imagined Soil Body—both familiar and unfamiliar. More than a performance, *Soil Ground* is a ritual, an invitation to return to the land, to presence, and to the kneading between past, present, and future.



Image view: *Soil Ground* program of Process Exhibition. Credit: Angelique Culvin

PROCESS - Cultivate

The second season, Cultivate, explored the question: What can we water? Plants require nourishment to grow and so do we. Together, we would like to focus on the parts of ourselves, our creative practices, and our communities that need attention and care.

DIG IN: Very Seedy Bizness
5 April 2025

Spring is here and it's time to sow some seeds. This hybrid performative workshop led by Ayesha Jordan will engage and hopefully entertain you while learning the basics of seed starting. There will be conversations, music, snacks, and most importantly seeds!

Hibiscus Tea Ritual – A Collective Practice
12 April 2025

The Hibiscus Tea Ritual is an opening ritual that invites participants to honor practices of remembrance—practices that embody continuity between us, the African diaspora, the land, and time.

How do we remember our connections to each other across time and geography? Through this gathering, I will share a practice that blends personal stories with my Guinean heritage. Participants are invited to ground themselves in the present moment while honoring ancestors with a warm cup of hibiscus tea.

Get the Bag
17 April 2025

An event with Ayesha Jordan, Cecilio Orozco-Martinez, and Liselli Grunwald.

Call it first aid, preparedness, or just bag game tight. This hands-on workshop inspired by Ursula K. Le Guin's 'Carrier Bag Theory', first aid kits, 'Go Bags', and the chaotic world we are living in we'll create our own emergency/first aid bags for unhinged times.



Image view: DIG IN program of Process Exhibition. Credit: Angeliqe Culvin

PROCESS – Harvest

In PROCESS' third and final season, Harvest (19 April-4 May), we explored the question: What can we offer and receive? Plant structures such as fruits and flowers restart the next life cycle. They also add pleasure and beauty to our lives through the gift of food or ornamentation. How can we embody this part of the PROCESS cycle?

LIFTED

19 April 2025

Inspired by lived experiences, Lifted is an experimental immersive performance by Waldane Walker that explores improvisation, ritual and observations in the aims of amplifying the narratives of the black, gay-identifying body. Through this performance Walker seeks to instigate a critical discourse on how these queer bodies of colour navigate space, time and circumstances. Literally and figuratively. The evening closes with an open-floor discussion with the artist.



Image view: LIFTED program of Process Exhibition. Credit: Angelique Culvin

PROCESS x ASSATA

Grounding Circle 20 April 2025

The Grounding Circle is a space of reflection and study. This month's edition will be hosted by Haweya Jama and Ayesha Jordan. We will be discussing how racialized individuals can cultivate a sense of belonging in Norway, and what systems of oppression may inhibit this important work. In line with the Harvest season, we offer a compendium with curated literature rooted in Black Geography and Black Studies. We also encourage participants to bring a quote, an anecdote, or anything else to share in the grounding. We hope to see you there!

Grounding Circle is a monthly event usually hosted at ASSATA—a printing press and curated library that collects works from revolutionary writers around the world. This month, Grounding Circle finds its home in the third season of PROCESS.

Open up the Kitchen 27 April 2025

Open Up the Kitchen is a Sunday of familial baking by Javon Bennett, a recollection of how he was taught to experience food and the processes entailed in their creations. Taking traditional methods of coal-fire and making beloved treats, it is a languid affair, an invitation to come and have a slice of sweet potato pudding, a cup of Jamaican hot chocolate (coco tea), and relax on a spring afternoon.

Harvest Tea Party 2 May 2025

A tea party to mark the end of the Harvest season and the PROCESS experimental container's physical presence at Fotogalleriet. There will be tea, closing rituals, and the opportunity for attendees to give a new home to some of the plants and objects that have made the space.

External productions

Tredje rom public programme

TrAP Talk #5

30 September 2025

Hva skjer med ungdom når fritidstilbud og åpne møteplasser legges ned? Hvordan skaper vi våre egne tredje rom? Og hvilken rolle kan kunst og kultur spille når politiske prioriteringer gjør hverdagen trangere?

I samarbeid med TrAP inviterte vi til en spesialutgave av TrAP-talk, som en del av Public Program til utstillingen Tredje Rom, kuratert av Fotogalleriets ungdomsråd. Utstillingen bygger på Homi K. Bhabhas idé om «third space», et mellomrom der identitet forhandles, grenser utfordres og fellesskap kan oppstå.

Gjester:

Neslihan Ramzi, Ali Asad og Maria Habiyambere.

Ledet av Abdirahmaan Hasan

The Bed Place – Performance

4 October 2025

The bed is a stage, the bed is a refuge, the bed is a threshold, a mirror, a veil. Under the canopy of The Bed Place unfolded a series of three experimental performances that wrapped around the audience like a dream.

Nasha Perez – builds an intimate and immersive soundscape of noise, resonance, and fragile melodies.

MIKE TV – a psychosonic ritual at the intersection of noise and experimental music, where no performance is ever the same.

For the occasion, Fotogalleriet was transformed: the windows draped in a textile collage by Nasha Perez, smoke spreads across the room, the lights are turned off and only a single spotlight illuminates the bed at the center. A projector cast fragments of images over the stage.

Image view: THE BED PLACE program of Tredje Rom Exhibition. Credit: Studio Abrakadabra



Image view: THE BED PLACE program of Tredje Rom Exhibition. Credit: Studio Abrakadabra

ArtClub with Maria Habiyambere

9 October 2025

Maria brought her Art Club concept to Fotogalleriet. They worked with mixed media and used photography, video, collage, painting and drawing to create something new together.

Art Club with Maria Habiyambere is a creative meeting place for artists and art enthusiasts who want to draw, paint and develop work in a community. Art Club puts multi-cultural perspectives at the center, both in conversation and in practice.

Maria Habiyambere is a 23-year-old multidisciplinary artist who is concerned with the intersection between art, social justice and sustainability. She is currently studying sound and music production while exploring being a DJ and has a bachelor's degree in social work.

AGENDA Text + Graffiti workshop

18 October 2025

Artist Fela held a graffiti workshop focusing on sketching and spray-painting techniques, simultaneously AGENDA held a critical writing workshop.

In October 2025, Fotogalleriet presented a work by FUTURES 2025 nominee Nazanin Raissi as part of the Oslo Negativ photography festival at Nasjonalgalleriet in Oslo. Fotogalleriet's participation in Oslo Negativ continues our engagement with critical contemporary photographic practices and supports emerging local and international artists within a wider European network.

Nazanin Raissi (b. 1981, Tehran) is a Swedish-Iranian artist and clinical psychologist whose research-driven practice spans photography, site-specific installation, animation, and sculpture. Her work addresses memory, displacement, and the layered sediment of human experience.

For Oslo Negativ, Fotogalleriet presented *Arrival* (2024), an immersive animation built from a black-and-white press photograph depicting a group of Iranian men arriving as political refugees at Stockholm Arlanda Airport. Through a cinematic process that inverts the original image to its negative and subjects it repeatedly to mechanical copying, the work unfolds in an infinite loop of slow, barely perceptible zooms. This recursive visual strategy evokes the layered nature of memory and the elusive traces of human journeys, suggesting both displacement and the act of looking itself.

Arrival exemplifies Fotogalleriet's commitment to presenting conceptually diligent photographic work that engages audiences beyond documentary representation, reinforcing our role in international dialogues around photography today.

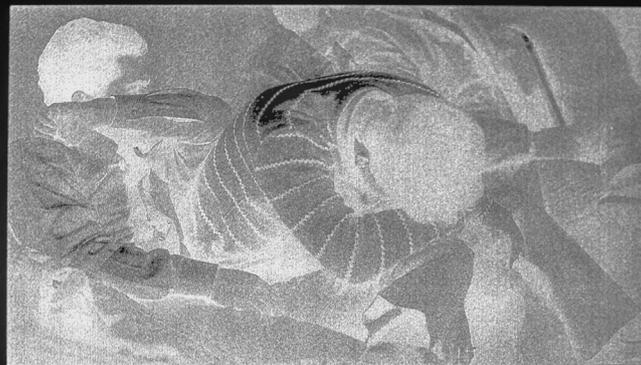


Image view: Installation view of Oslo Negativ Exhibition. Credit: Shawn



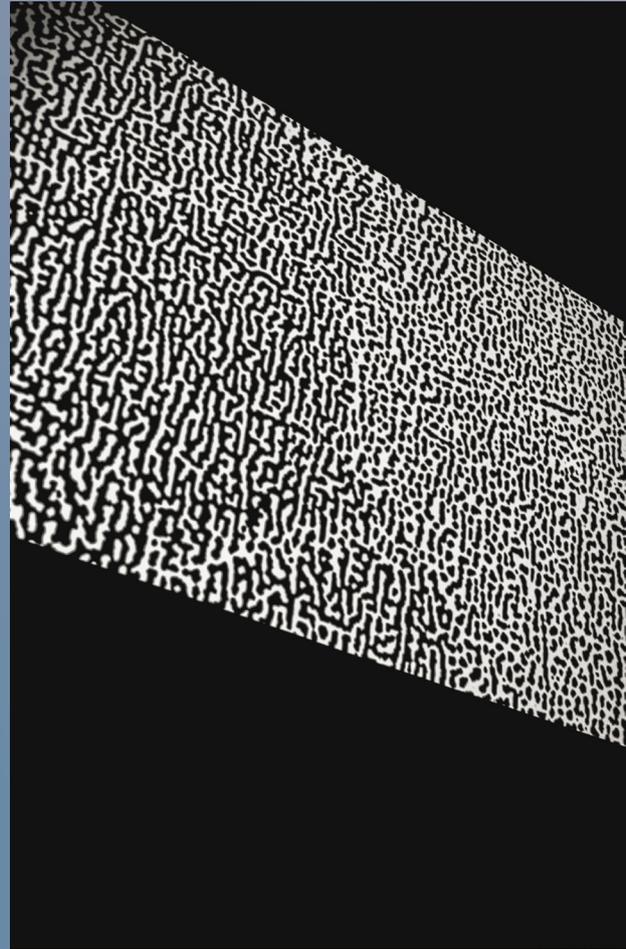


Image view: Installation view of Oslo Negativ Exhibition. Credit: Shawn

Youth advisory group

Tredje Rom at Fotogalleriet with Nkule Mabaso and a Youth Advisory Board members, at Soft Infrastructures: Participation and Public Programmes (MAMBA), organized by KHiO in collaboration with Kunstnernes Hus, Kunstnernes Hus, October 24, 2025.

Image credit: Belén Santillán



Mediation

DKS Skeive Ikoner



Image view: Installation view of DKS Skeive Ikoner Exhibition at Randaberg vgs



Image view: Installation view of DKS Skeive Ikoner Exhibition at Revheim skole

FOTOKLUBB

19.NOVEMBER

FOTOGALLERIET

X

GAMLE MUNCH

I SAMARBEID MED
BYDEL GAMLE OSLO
TØYEN FRIVILLIGSENTRAL

Photo club: Final report

Workshop in collaboration with Tøyen Volunteer Center, Gamle Oslo district, and Gamle Munch

Period: November 2025

Project manager/producer: Fotogalleriet, Randi Midthun

Coordinator: Oslo Met practice student, Thea Emilie Horgen

Workshop leaders, artists: Stella Oter Lindeberg and Ida Emilie Bakken

The "Photo Club" project has been a series of photo workshops that brought together two groups – a reception class from Oslo Handelsgym and participants from Tøyen Volunteer Center's call for applications. The aim has been to strengthen inclusion, creativity, and collaboration through photography. Two workshop leaders and a producer have led the workshops, which resulted in concrete photo projects and documentation showing the participants' work and development. The project was carried out with support of NOK 10,000 from the City of Oslo.

The project aimed to create a free, low-threshold meeting place for people interested in photography, with a particular emphasis on inclusion, participation, and cultural exchange. The grant of NOK 10,000 from Oslo Municipality - Bydel Gamle Oslo enabled fees, catering, and the implementation of activities.



Background and purpose

The project was based on an application to establish Tøyen Fotoklubb as a permanent and inclusive photography network in the district. The initiative builds on previous camera courses conducted by Lena Vida and Fotogalleriet in collaboration with Tøyen Frivilligsentral (2021–2023).

The purpose of the project was to offer a free cultural and leisure activity for people with ties to Gamle Oslo, create a social meeting place around photography as an art form and means of expression, facilitate participation across age, language, and background and strengthen local belonging and community through creative activity

Partners

The project was carried out in collaboration with:

Tøyen Volunteer Center, which helped recruit participants and volunteers

The Gamle Oslo district, which supported the project through its grant scheme

Gamle Munch, which provided premises

Oslo Handelsgym (reception class), which participated as a separate group in the project

The collaboration between institutions, volunteers, and schools was crucial to the implementation and achievement of the project's goals. Volunteers from Tøyen Volunteer Center contributed to the planning and implementation, which was crucial in order to facilitate a diverse group of participants. Gamle Munch provided premises and served as an important arena for the project. Oslo Handelsgym participated with a reception class, which was allowed to participate as a separate group in the workshop process.

Implementation of the project

The project consisted of two main groups: a reception class from Oslo Handelsgym and a group of adult participants recruited through Tøyen Frivilligsentral. A total of approximately 35 people participated in the project.

Two professional workshop leaders, Stella Lindeberg and Ida Bakken, with backgrounds in photography, created their own concepts and led the technical content. Producer and project manager Randi Midthun had primary responsibility for planning, implementation, budgeting, and reporting. OsloMet intern Thea Horgen was present throughout the program and helped coordinate both workshops.

The workshops consisted of practical photography exercises, an introduction to photographic techniques, discussions about image use and visual expression, and a joint review of the participants' work. The program was adapted to participants with different linguistic and professional backgrounds, and emphasized safety, participation, and the exchange of experiences. The goal was not a finished "product," but a focus on collaboration and creative exploration of photographic tools using smartphones.

Results and experiences

The project largely achieved its goals. Participants developed a greater understanding of photography as a form of expression, while the project also contributed to social interaction and community building across age, language, and background barriers. Particularly valuable was the meeting between young people in the reception class and adult participants from the local community, which created space for the exchange of experiences and new relationships.

Feedback from participants was consistently positive, and several expressed a desire to continue participating in similar activities. Experience shows that low-threshold art and cultural activities can serve as effective tools for inclusion and local anchoring in the local community.



Finances

The project received NOK 10,000 in funding from the City of Oslo. The funds were used in accordance with the approved budget and were allocated to fees for workshop leaders, refreshments for participants and volunteers, and other project expenses such as various materials. Total expenses amounted to NOK 10,200.

Documentation

The project is documented through photographs from the workshops, as well as images produced by the participants during the course of the project. Documentation can be presented upon request.

Discrepancies between application and implementation

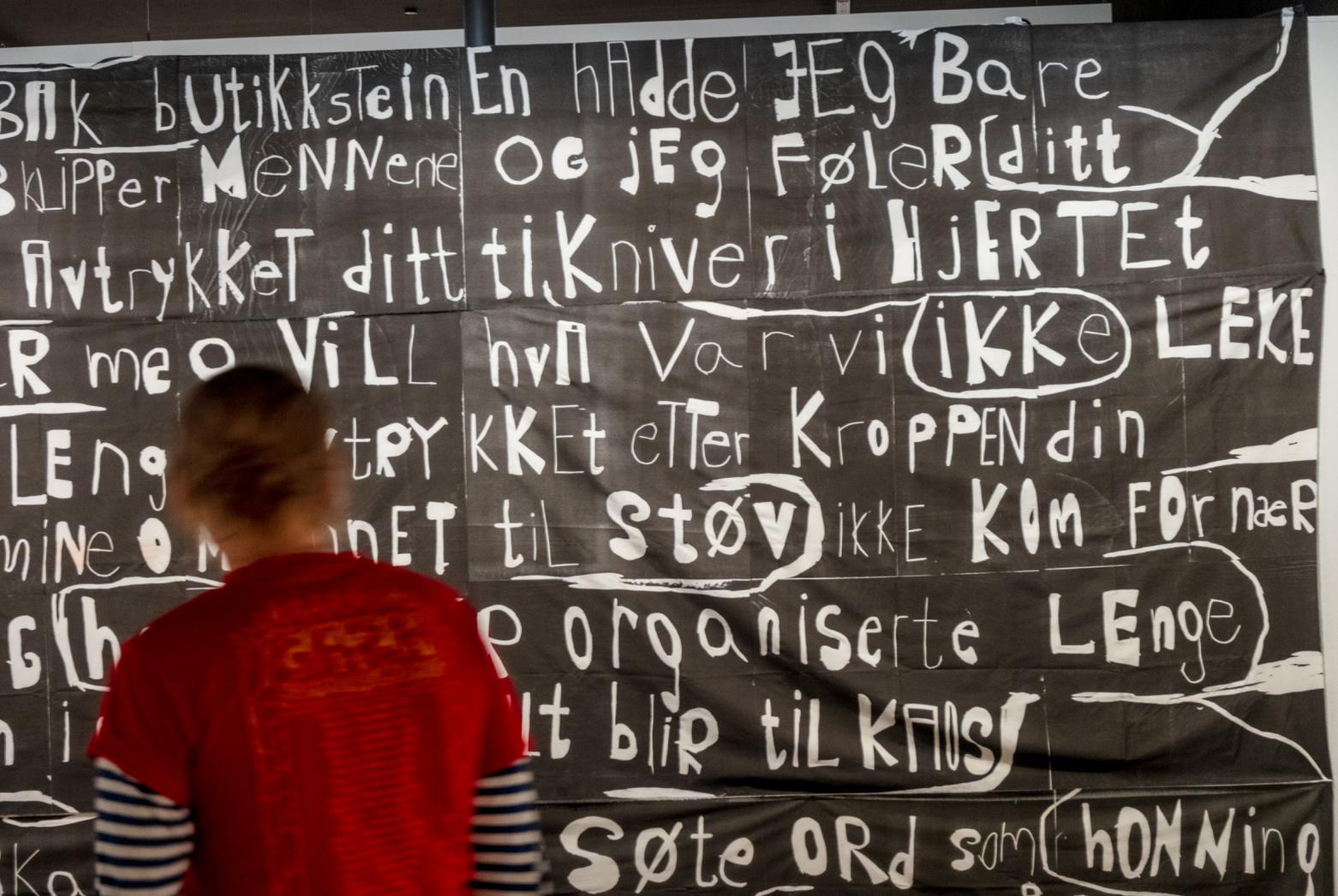
In the original application, the project was described as the launch of a monthly photo club with the first two club evenings in April and May 2024. During implementation, this was further developed into two more structured workshop courses, led by professional workshop leaders and a producer, and aimed at two clearly defined participant groups: a reception class from Oslo Handelsgym and participants associated with Tøyen Frivilligsentral. The deviation did not entail any change in the project's objectives, target group, or use of funds, but represented a professional and organizational adjustment to ensure good facilitation, inclusion, and quality in the implementation.

Final assessment

Photo Club – A Different View of Old Oslo has demonstrated how photography can serve as an inclusive tool for social participation, learning, and community building in the neighborhood. The project has created a safe and accessible arena where participants could meet across age, language, and experience, with art and visual practice as a common reference point.

A key strength of the project has been the collaboration between volunteers, schools, and art institutions. This structure enabled both professional quality and local anchoring, while volunteer efforts contributed to flexibility and adaptation to the participants' needs. The work with the reception class in particular demonstrated the importance of a clear framework and professional leadership to ensure genuine participation and security for a diverse target group.

The project has also provided valuable experience in how low-threshold cultural activities can be organized in a way that promotes diversity without requiring prior knowledge or language skills. Experience shows that a clear structure, refreshments, free participation, and the presence of both professionals and volunteers are crucial factors for success.



Report from coordinator

Oslo Met practice student, Thea Emilie Horgen

Photo workshop at Gamle Munch

On November 19, we organized two workshops at Gamle Munch as a result of a collaboration between Bydel Gamle Oslo, Tøyen Frivilligsentral, and Fotogalleriet. The aim of the workshop was to introduce different ways of working creatively with photography and to show that photos can be very different and look very different. The desire was to inspire participants to take photos and create a safe and social arena where they could experiment with new ways of taking photos. We wanted to show that anyone can take pictures and that you don't need expensive and fancy equipment to take good pictures.

Personal reflection:

For me, this project started while I was doing an internship at Fotogalleriet, when they reminded me about the project and the deadline. I was asked if I was interested in participating, which I agreed to, and immediately thought it seemed like an exciting and fun project. Since my time at Fotogalleriet had an end date, I wasn't entirely sure if I would be able to participate in the workshop or not, but fortunately, I was given the opportunity.

When we first started planning, I knew very little about the history and purpose of the project, or what the work would look like in practice. I had never been involved in a similar project before, so at the beginning I tried to familiarize myself with everything and find the information I needed. Originally, the idea was that the two workshop meetings could serve as the first two club meetings for a photography club for adults from the Tøyen area, and we tried to stick to this as best we could. One workshop was designed for adults, while the other was organized for a younger target group with students from refugee classes at FRAM and Oslo Handelsgymnasium. It turned out a little differently than originally planned, as things have changed somewhat since the grant was first applied for. Gamle Munch is to be sold, and it is therefore uncertain whether a photography club will be started or not. But we still wanted to do it twice, and so there were two different target groups. Since the groups were so different, it was fascinating to see how they approached the task, how they worked, and to hear what they thought along the way. Several of the participants also asked if this could be arranged again and showed interest in having it on a regular basis. I thought it was very nice and motivating to hear that we had achieved what we wanted and that they had enjoyed themselves.

During the project, things could seem a little big and distant, but it was fun to figure things out and see the pieces slowly but surely fall into place. It was a little stressful at times, but it was mostly fun, and I am grateful that I got to be involved from start to finish. I've only had good experiences and I'm eternally grateful to everyone involved, who have been absolutely fantastic to work with.

Om praksis på Fotogalleriet

Oslo Met praksis student, Thea Emilie Horgen

I løpet av praksisperioden min så har jeg fått være en del av teamet, og har fått prøvd mye forskjellig. Jeg har fått vært med på bl.a. workshop-møter med Bydelen Gamle Oslo, Kunstnermøte på Oslo Negativ, personalmøter, og møter med ungdomsrådet. I praksisperioden min baserte majoriteten av oppgavene mine seg på utstillingen Tredje rom, samtidig som jeg var gallerivakt, planla en Fotoworkshop, og hjalp til med Oslo Negativ.

TREDJE ROM:

Siden jeg startet praksisperioden min hos Fotogalleriet før utstillingen hadde åpnet, så fikk jeg vært med på noe av forarbeidet og installeringen. Jeg ble også invitert til kunstnermiddag litt før åpningen, noe som forsterket følelsen av at jeg var en del av teamet. Under installeringen av de forskjellige verkene så fikk jeg blant annet hjelpe med monteringen av en fototapet. Dette var noe jeg aldri hadde gjort før så det var en veldig morsom og lærerik erfaring som jeg tar med meg videre! Jeg fikk også hjelpe med å bygge og male et stort blått bord til utstillingen, og hjelpe med å fikse de tekniske problemene vi hadde med en karusellprosjektor underveis. Utstillingen vår åpen i en måned, og i denne perioden fikk jeg være gallerivakt og drive med kunstformidling til de besøkende.

TREDJE ROM ARRANGEMENTER:

Jeg fikk være med og hjelpe til på flere av eventene til Tredje rom. Hovedfokuset mitt var å hjelpe med å passe på at arrangementene gikk som de skulle, og hjelpe med å rigge opp og ned. Det var litt forskjellige behov til de forskjellige arrangementene, hvor noen trengte mer enn andre. På åpningen fokuserte jeg ekstra på baren og påfyll av drikke, men var også med på å rydde og stenge utstillingen. Jeg fikk også hjulpet til med riggingen og servering av drikke og snacks til TrAP talk og Agenda text+ Graffiti workshopen. Det var dessverre to arrangementer jeg ikke fikk deltatt på, og det var The Bed Place – Performance og Art club. Det siste eventet var Finissagen hvor jeg hjalp med servering.

ARBEID PÅ OSLO NEGATIV:

I løpet av tiden min hos Fotogalleriet fikk jeg muligheten til å være med på arbeidet deres til fotofestivalen Oslo Negativ. Jeg ble spurt om jeg ville være med da de skulle møte kunstneren, og fikk derfor være med veldig tidlig når det kom til planleggingen av arbeidet i rommet. Jeg fikk jobbe med Randi, Nazanin Raissi og hennes assistent, med ideer til hvordan vi kunne møte hennes ønske om en blackbox. Sammen med Randi og Oddur så sparklet og malte vi veggene, fastet sort tekstil i taket og tettet for alle kilder til lys. Her fikk jeg vært med og bidra masse! Jeg fikk teipe kanter, sparkle, pusse, og male. Jeg fikk også, med litt hjelp, fjernet dørene til rommet siden kunstneren ville ha de fjernet.

Da praksisen min begynte så ble jeg spurt om jeg hadde lyst til å ha ansvaret for å planlegge en fotoworkshop med Bydel gamle Oslo og Tøyen frivilligsentral. Prosjektet var originalt ment å bli utført i 2024, men fristen ble forlenget med ett år og måtte derfor utføres innen 2025. Her fikk jeg vært med på planleggingen fra starten, og har sittet i flere møter med Randi og Dijana hvor vi sammen planla en workshop som ble utført i november. Dette var etter praksisperioden min var over, men jeg ble spurt om jeg hadde lyst og mulighet til å være med på utføringen, og fikk derfor vært med hele veien fra start til slutt. Jeg lært masse om planlegging og utførelsen av en workshop, og om alt arbeidet som ligger bak. Det var veldig gøy å få sett alt fra starten av, og jeg er takknemlig jeg fikk muligheten til å være med hele veien.

REFLEKSJON:

Alle på Fotogalleriet har vært veldig hyggelige og imøtekommende, og har inkludert meg som en del av teamet fra dag 1. Jeg har fått egne oppgaver, de har hjulpet meg på veien om jeg har stått fast, og de har vært veldig tålmodige. De har også tatt mine idéer og innspill seriøst, og vurdert de på lik linje som alle andre. Praksisen har lært meg masse, forsterket interessen min i foto, og gjort meg mer interessert i å jobbe med kunst og kunstformidling i fremtiden.

Press and media

The year began with a review on 5 January by Joachim Aagaard Friis on Claiming Space 2.0, published on the Danish platform Bastard. In it, he tracks the various performances that were part of Claiming Space. He joined for the performances in Arendal, Oslo, Bergen and Bodø, and he dedicates quite some space to each of them and reviews them positively. In the end he makes a statement about the importance of initiatives like Claiming Space, which can allow artists from marginalized backgrounds to develop their practice qualitatively, and argues for a third iteration. You can read it here:

<https://bastard.blog/claiming-space/>

Later that month, Fotogalleriet is mentioned in a satirical piece on the Norwegian art scene in Kunstkritikk:

<https://kunstkritikk.no/allo-allo/>

On 5 Feb, Fotogalleriet was included as a must-see cultural attraction in a guide to Oslo by design platform Opumo:

<https://www.opumo.com/magazine/24-hour-oslo-itinerary/>

Tyrl Flom interviewed Nkule Mabaso about her approach to taking over an institution like Fotogalleriet. The conversation was published in Kunstavisen on 20 March:

<https://kunstavisen.no/artikkel/2025/ny-retning-fotogalleriet/>

Joachim Aagaard Friis returned to Oslo to do a piece on PROCESS, in which he describes the project and its participants to the audience of the Norwegian magazine Billedkunst. The article, which is published in the magazine's print issue, also includes the lengthy interview he did with Lara Okafor at Fotogalleriet.

For KLab, Fotogalleriet Julia Gelezova visited Fotogalleriet in January 2026 and covered the exhibition for OVER Journal:

<https://www.overjournal.org/article/a-return-to-the-pre-verbal-by-julia-gelezova>

Social media communication was supported by Dev Dhunsi, Randi Midthun and press by Arash Shahali.

Collaborators

Thank you to our artists, curators, and collaborators in 2025

2025 has unfolded through concrete shifts in how we work, gather, and sustain artistic practice. Across exhibitions, public programmes, and collaborations, the year has been marked by an increased attention to process, shared responsibility, and long-term thinking often under conditions that require patience, negotiation, and care.

Fotogalleriet's programme has been shaped through ongoing dialogue with artists, curators, researchers, and communities. The institution's work this year reflects a commitment to collective methods, research-based practice, and forms of knowledge production that extend beyond the exhibition format.

The Fotogalleriet staff would like to extend our sincere thanks to all artists, curators, partners, and collaborators who contributed to the institution's activities throughout 2025:

Artists and external curators

Marie Cole, Ayesha Jordan, Haweya Jama, Ayan Abdi, Javon Bennett, Waldane Walker, Ayman Alazraq; Liam Alzafari, Nicholas Norton; Saskia Holmkvist, Joanna Chia-yu Lin, Jošt Dolinšek, Nazanin Raissi, Louise Sinaga Helmfrid, Andreas Meinich, Irene Kaltenborn, Hilde H. Honerud, Johan Andrén, Line Bøhmer Løkken, Marianne Bjørnmyr, Mattias Cantzler, Morten Andersen, Sara Larsen Stiansen, Omar Shala, Jihad Jarbuo, Mustafa Muhanna, Fouad Khater, Shereen Abed Al-Kareem, Jenny Skaale, Farhad Soufi, Mateo Tilrem, Mira Niedzielak, Stella Lindeberg, Ingrid Sande Mathisen, Nora Louise Johannessen, Nasha Perez, Selma Astrup Trebler Wold, Bror Hogasen-Hallesby, Martin Johan Melbye, Maria Grazia Ines Habiyambere, Antonios Dimitracopoulos, Nazanin Raissi Amila Puzić; Liisa-Ravna Rinborg, Samuel Girma

Participants and collaborators in our public programmes

Forbundet Frie Fotografer (FFF); FUTURES photography network; ASSATAASSATA;, TrAP (Transcultural Arts Production Norway); Nøkkel til Byen; Oslo Negativ; Bydel Gamle Oslo.

Styrets årsberetning 2025

Virksomhet og beliggenhet

Stiftelsen Fotogalleriets formål er å formidle kunstnerisk fotografi, kunnskap om fotografi, samt utvikle interessen for fotografi.

Stiftelsen Fotogalleriets administrasjon og galleri er lokalisert i Møllergata 34 i Oslo.

Styret bestod i 2025 av fem styremedlemmer og to varamedlemmer frem til rådsmøtet i april. Etter rådsmøtet ble styret redusert til tre styremedlemmer og ett varamedlem. Bakgrunnen var et fjorten år langt etterslep i oppdateringen av Foretaksregisteret. Dette innebar at vedtektsendringene fra 2021, der beslutningen om å utvide styret ble fattet, ikke kunne legges til grunn. I stedet måtte man forholde seg til de sist registrerte gyldige vedtektene fra 2015, som fastsetter et styre på tre medlemmer og ett varamedlem.

Frem til rådsmøtet bestod styret av:

Anne Szefer Karlsen (styreleder)
Thora Dolven Balke (styremedlem)
Andreas Bennin (styremedlem)
Chiara Ayad (styremedlem)
Gabrielle Paré (varamedlem)
Lesia Vasylchencko (varamedlem)

Etter rådsmøtet bestod styret av:

Terje Abusdal (styreleder)
Thora Dolven Balke (styremedlem)
Hanan Benammar (styremedlem)
Jan Christensen (varamedlem)

Styrets årsberetning 2025

Styrets arbeid

Fotogalleriets styre har avholdt syv styremøter i 2025.

Styret har særlig lagt vekt på følgende saker:

1. Å rette opp tidligere feil knyttet til stiftelsens vedtekter.
2. Å legge til rette for et godt samarbeid med Forbundet Frie Fotografer og være en forutsigbar samarbeidspartner for Vårutstillingen.
3. Å være rådgivende for direktør i utviklingen av programmet, inkludert utredning av muligheten for formater som f.eks. open call, residency.
4. Å gjennomføre ansettelse i stillingene som formidlingskurator og kommunikasjonskoordinator.
5. Å oppdatere styreinstruksen samt formalisere instruks for fremtidig gjennomføring av Fotogalleriets rådsmøte, i samarbeid med Forbundet Frie Fotografer.
6. Å forberede oppdatering av strategi, visjon og handlingsplan i første halvår 2026.

Styrets årsberetning 2025

Fortsatt drift

Fotogalleriet hadde et underskudd på kr 2 908 kr ved utgangen av 2025.

Forutsetningen

for fortsatt drift av Stiftelsen Fotogalleriet er til stede, og regnskapet for 2025 er satt opp under denne forutsetningen.

Om lag 80% av stiftelsens faste driftsstøtte går til lønnskostnader og husleie, og likevel er lønnsnivået til de ansatte betydelig lavere enn ved tilsvarende institusjoner i Oslo. Små svingninger i økonomien har store utslag for daglig drift, og i likhet med i resten av samfunnet påvirkes vi også av dyrtid. Styret jobber med å øke lønnen for våre medarbeidere, men ser dessverre at finansieringen fra våre faste samarbeidspartnere ikke holder tritt med økte kostnader knyttet til leie, produksjon m.m. Denne økonomiske situasjonen gjør også utstillingsprogrammeringen vanskelig å planlegge og er en bekymring vi deler med mange andre aktører i feltet.

Arbeidsmiljø og likestilling

Styret er kjent med at arbeidsmiljøet i perioder har vært krevende. Styret følger situasjonen tett, og det arbeides løpende med tiltak for å styrke samarbeidet og sikre et fullt forsvarlig arbeidsmiljø i tråd med arbeidsmiljølovens krav. Styret legger til grunn at virksomheten skal tilby like muligheter uavhengig av kjønn og kjønnsuttrykk, klasse og kulturell bakgrunn, og vurderer fortløpende behovet for tiltak.

Ytre miljø

Stiftelsen Fotogalleriet har ingen nevneverdige forurensende effekt på det ytre miljø.

Terje Abusdal
Styreleder

På vegne av styret i Fotogalleriet

Thora Dolven Balke styremedlem
Hanan Benammar styremedlem
Jan Christensen vara

FULLSTENDIGHETS ERKLÆRING

Undertegnede og ansvarshavende i

Fotogalleriet STI

Orgnr. 952987259

Bekrefter herved at så vidt jeg vet:

- har vi oppfylt vårt ansvar for å påse at selskapets regnskap og formuesforvaltning er gjenstand for betryggende intern kontroll som muliggjør utarbeidelsen av regnskap uten vesentlig feilinformasjon.
- er virkning av tilfeller av ikke-korrigert feilinformasjon uvesentlig for regnskapet totalt sett.
- har vi gitt revisor alle opplysninger om misligheter eller mistanke om misligheter som kan ha påvirket regnskapet.
- er alle inntekter fra selskapets virksomhet i 2025 bokført.
- er alle pådratte kostnader vedrørende 25 bokført i regnskapet.
- har selskapet full eiendomsrett til alle bokførte eiendeler pr. 31.12.25
- er viktige forutsetninger som er brukt ved utarbeidelsen av regnskapsestimater rimelige.
- eier selskapet ingen flere eiendeler enn de som er bokført pr. 31.12.25
- eksisterer ikke gjeld pr. 31. desember 25 som ikke er bokført.
- eksisterer det ikke latente forpliktelser, garantistillelser, pantstillelser, diskonteringsansvar, kausjonsansvar etc. utover hva som fremgår av regnskapet for 2025.
- har vi opplyst om alle forhold til nærstående og eventuelt transaksjoner med disse.
- har det ikke skjedd viktige endringer etter balansedagen – eksempelvis oppsigelse av lån, kontraktsinngåelse, rettsvister med mulig økonomisk ansvar, leieavtale av betydning, vesentlige valuta – eller prisendringer, betydelige tap på fordringer etc. etter 31. desember 25 utover hva som fremgår av årsregnskapet for 2025
- har vi oppfylt vårt ansvar for å kontrollere opplysningene som er gitt i skattedokumentene er korrekte og fullstendige.

Oslo, den 24 / 02 / 2026



Terje Abusdal
Styrets leder



Nkule Mabaso
Kunstnerisk leder/daglig leder



CENTER REVISJON

Til styret i

Fotogalleriet STI

Orgnr. 952987259

Center Revisjon AS
Tuneveien 97
1712 Grålum
Telefon: 69 10 44 30
Orgnr. 916788517 MVA
Bankkonto: 6129.06.78845
centerrevisjon.no
Medlem - Den Norske Revisorforening

UAVHENGIG REVISORS BERETNING

Uttalelse om årsregnskapet

Konklusjon

Vi har revidert årsregnskapet til Fotogalleriet STI som viser et underskudd på kr 2.908,-. Årsregnskapet består av balanse per 31. desember 2025, resultatregnskap og noter til årsregnskapet, herunder et sammendrag av viktige regnskapsprinsipper.

Etter vår mening

- oppfyller årsregnskapet gjeldende lovkrav, og
- gir årsregnskapet et rettviseende bilde av stiftelsens finansielle stilling pr 31. desember 2025 og av dens resultat for regnskapsåret avsluttet per denne datoen i samsvar med regnskapslovens regler og god regnskapsskikk i Norge.

Grunnlag for konklusjonen

Vi har gjennomført revisjonen i samsvar med de internasjonale revisjonsstandardene International Standards on Auditing (ISA-ene). Våre oppgaver og plikter i henhold til disse standardene er beskrevet nedenfor under Revisors oppgaver og plikter ved revisjon av årsregnskapet. Vi er uavhengige av stiftelsen i samsvar med kravene i relevante lover og forskrifter i Norge og International Code of Ethics for Professional Accountants (inkluderte internasjonale uavhengighetsstandarder) utstedt av International Ethics Standards Board for Accountants (IESBA-reglene), og vi har overholdt våre øvrige etiske forpliktelser i samsvar med disse kravene. Innhentet revisjonsbevis er etter vår vurdering tilstrekkelig og hensiktsmessig som grunnlag for vår konklusjon.

Ledelsens ansvar for årsregnskapet

Styret (ledelsen) er ansvarlig for å utarbeide årsregnskapet og for at det gir et rettviseende bilde i samsvar med regnskapslovens regler og god regnskapsskikk i Norge. Ledelsen er også ansvarlig for slik intern kontroll som den finner nødvendig for å kunne utarbeide et årsregnskap som ikke inneholder vesentlig feilinformasjon, verken som følge av misligheter eller utilsiktede

feil.

Ved utarbeidelsen av årsregnskapet må ledelsen ta standpunkt til stiftelsens evne til fortsatt drift og opplyse om forhold av betydning om fortsatt drift. Forutsetningen om fortsatt drift skal legges til grunn for årsregnskapet så lenge det ikke er sannsynlig at virksomheten vil bli avviklet.

Revisors oppgaver og plikter ved revisjon av årsregnskapet

Vårt mål er å oppnå betryggende sikkerhet for at årsregnskapet som helhet ikke inneholder vesentlig feilinformasjon, verken som følge av misligheter eller utilsiktede feil, og å avgi en revisjonsberetning som inneholder vår konklusjon. Betryggende sikkerhet er en høy grad av sikkerhet, men ingen garanti for at en revisjon utført i samsvar med ISA-ene, alltid vil avdekke vesentlig feilinformasjon som eksisterer. Feilinformasjon kan oppstå som følge av misligheter eller utilsiktede feil. Feilinformasjon er å anse som vesentlig dersom den enkeltvis eller samlet med rimelighet kan forventes å påvirke økonomiske beslutninger som brukerne foretar basert på årsregnskapet.

For videre beskrivelse av revisors oppgaver og plikter vises det til

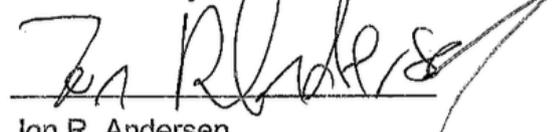
<https://revisorforeningen.no/revisjonsberetninger>.

Uttalelse om øvrige lovmessige krav

Basert på vår revisjon av årsregnskapet som beskrevet ovenfor, og kontrollhandlinger vi har funnet nødvendig i henhold til internasjonal standard for attestasjonsoppdrag (ISAE) 3000 «Attestasjonsoppdrag som ikke er revisjon eller forenklet revisorkontroll av historiske finansiell informasjon», mener vi at stiftelsen er forvaltet og utdelinger er foretatt i samsvar med lov, stiftelses formål og vedtektene for øvrig.

Sarpsborg fredag 20. februar 2026

Center Revisjon AS



Jon R. Andersen

Statsautorisert revisor

Årsregnskap for 2025

Fotogalleriet STI

Org.nr.: 952 987 259

Innhold:

Resultatregnskap

Balanse

Noter

Utarbeidet av:

Statsautorisert regnskapsfører Linda Chen, org.nr. 987 890 770

Resultat

	Note	2025	2024
Driftsinntekter			
Egne inntekter		417 875	870 423
Tilskuddsmidler	2	5 684 650	5 631 533
Sum driftsinntekter		6 102 525	6 501 956
Driftskostnader			
Varekostnad (Kunstnerisk aktivitet)		1 747 978	2 308 122
Lønnskostnad	3	2 558 494	2 571 777
Annen driftskostnad	4	1 836 498	1 676 591
Sum driftskostnader		6 142 970	6 556 490
Driftsresultat		-40 445	-54 534
Finansinntekter			
Finansinntekter		43 483	62 293
Finanskostnader		5 945	4 526
Netto finansinntekter		37 538	57 767
Årets resultat		-2 908	3 233

Anvendelse av årets resultat:

Økning egenkapital		3 233
Reduksjon egenkapital	-2 908	

Balanse

	Note	31.12 2025	31.12 2024
EIENDELER			
Anleggsmidler			
Depositum		265 434	208 246
Sum anleggsmidler		265 434	208 246
Omløpsmidler			
Kortsiktige fordringer		160 124	347 983
Bankinnskudd og kontanter	5	953 643	824 405
Sum omløpsmidler		1 113 767	1 172 388
SUM EIENDELER		1 379 201	1 380 634
EGENKAPITAL OG GJELD			
Egenkapital			
Egenkapital pr 1.1.		559 377	556 144
Årets resultat		-2 908	3 233
Sum egenkapital		556 469	559 377
Kortsiktig gjeld			
Skyldige offentlige avgifter		193 307	187 418
Annen kortsiktig gjeld		629 425	633 839
Sum kortsiktig gjeld		822 732	821 257
SUM EGENKAPITAL OG GJELD		1 379 201	1 380 634

Styret for Fotogalleriet STI

Oslo, 20. februar 2026



Terje Abusdal

Styreleder



Thora Dolven Balke (Feb 26, 2026 11:28:10 GMT+1)

Thora Dolven Balke

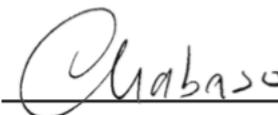
Styremedlem



Hanan Aouicha Sofia Benammar (Feb 27, 2026 01:10:47 GMT+1)

Hanan Aouicha Sofia Benammar

Styremedlem



Nkule Mabaso

Kunstnerisk leder

Noter

Note 1 - Regnskapsprinsipper

Årsregnskapet består av resultatregnskap, balanse og noteopplysninger og er avlagt i samsvar med regnskapslov og god regnskapsskikk i Norge for små foretak.

Note 2 - Tilskuddsmidler

Statstilskudd Kultur- og likestillingsdepartementet	3 017 292
Driftsstøtte NoFoFo	992 300
Driftsstøtte Oslo kommune	220 035
Honorarordning Kultur- og likestillingsdepartementet	250 000
Støtte DKS midler	425 023
Støtte prosjektmidler Norsk kulturfond	250 000
Øvrige tilskuddsmidler	530 000
Sum tilskuddsmidler	5 684 650

Note 3 - Lønnskostnad

Lønn inkl. feriepenger	1 602 902
Styrehonorar	140 000
Regnskap og øvrige frilanshonorar	422 474
Arbeidsgiveravgift	318 695
OTP og øvrige personalkostnader	74 423
Lønnskostnader	2 558 494

Gjennomsnittlig antall ansatte: 2,8

Stiftelsen er pliktig til å ha tjenestepensjonsordning etter lov om obligatorisk tjenestepensjon. Stiftelsens pensjonsordning tilfredsstiller kravene i denne lov.

Note 4 - Annen driftskostnad

Honorar for revisjon og beslektede tjenester utgjør kr. 25.000,- inkl. mva.

Note 5 - Bundne midler

Av stiftelsens likvidbeholdning pr 31.12 2025 er kr 109.801,- bundne midler vedrørende skattetrekk.

Skyldig forskuddstrekk og påleggstrekk er kr.107.790,-.

The Fotogalleriet Organization

STAFF

Nkule Mabaso, Director

Miki Gebrelul, Curator and Head of Exhibitions

Mikhela Greiner, Project Manager

Randi Midthun, Gallery coordinator and Mediator

Oddur Joensen, Janitorial Support

SUPPORT ROLES

Linda Chen, Accountant

Camilla von Kjøppen, Youth Advisory Board coordinator

Arash Shahali, Press Advisor

Dev Dhunsi, Social Media Communication

Nasha Perez, Gallery Assistants

Sofie Linnea Moe, Gallery Assistants

Ida Bakken, Gallery Assistants

Rabia Selma Beyoglu, Gallery Assistants

Ida Neverdahl, Graphic Designer

BOARD

Terje Abusdal, Chair of the board

Thora Dolven Balke, Board Member

Hanan Benammar, Board Member

Jan Christensen, Deputy Board Member

INTERNS AND FELLOWS

Lara Okafor, Curatorial Fellow 2024/25

Thea Holgren, Oslo Met

YOUTH ADVISORY BOARD

Abdirahman Hasan, Youth Board Member

Esmā Bouhaddouz, Youth Board Member

Hamda Barise, Youth Board Member

Karl Ian Centino, Youth Board Member

Rabia Selma Beyoglu, Youth Board Member

