

Dear Eden,

BILAG

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Thank you for interest in the «Feminine tripper» festival. We regret to have to inform you that after careful consideration we have decided that we cannot at this moment invite Israeli participants to our festival. The reason that we have made this decision is that we cannot with a clear conscience invite Israeli participants when we know that artists from the occupied Palestinian territories struggle with very restricted access to travel to international art venues and that they have little opportunity to communicate their art outside of the occupied territories.

We also have reason to believe that the Israeli government at the moment uses culture as a form of propaganda to whitewash or justify its regime of occupation and oppression of the Palestinian people. We refer for instance to this article the Haaretz: <https://www.haaretz.com/1.4875039>.

We appreciate your artistic project proposal and hope to have the opportunity to invite you to Norway again once the political circumstances have changed. We hope that you as an artist will help raise awareness in your society about the concern that many of us artists and cultural workers around the world have about the brutal effects of the occupation on Palestinians artists and the rest of the population.

Your sincerely,

Kristiane Nerdrum Bøgwald and Margrete Slettebø

Organizers of the "Feminine tripper" festival

March 15th, 2018

BILAG

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Feminine Tripper team,

This is a response letter to your email dated March 7th, 2018. It is written by all the Israeli choreographers that were denied participation in Feminine Tripper Festival that will take place in Oslo, Norway, on March 24th, 2018.

We find that your decision to deny participation in the festival from Israeli artists is encouraging division and the continuum of conflicts rather than setting an example of another path to the world, one that meets values of inclusiveness, freedom of speech and expression, dialog, openness, seeing beyond labels and multiplied perspectives.

Instead of using the same strategies you are coming against, which can be defined as generalization and group sanctions, we think that in order to make a real change we all should adapt different strategies than the ones we oppose. We would like to clarify that this is what we are aiming for in this letter.

In the open call for the festival, you are writing about gender: about the multi possibilities within it, about breaking down labeling strategies and structures, about gender as means of expressing a unique self. As you write in your own words:

"In a society where rationality and physical realities is given priority- where does art fit in? Are we still adapting to a hard-edged 'what you see is what you get'- man's world or is there space for the soft, intuitive and ambiguous? Art is about self-expression coming from our minds, our bodies our souls. What gender makes art"?

We suggest that the same perspective should be applied on any subject or theme, it can't stay as a standalone world of values considering gender exclusively.

Each of our identities is many, and in the same time each of us is an unlabeled singular entity, such as anyone else in the world. Each of us embraces their own complex identity, which allows us not only to embrace other's complex identities, but also to be in a real dialog with the other, which is different. Each of our identities expands and is not restricted, as we do not want to mimic political trends globally towards populism and towards division of "them and us" perspectives. Moreover, it should be clearly said that being Israeli doesn't mean one particular thing, the same applies on any other nation or group around the world. Each of our personalities, thoughts, actions and art are inherently in relation to the realities that surrounds us. This is a basic condition that all humans share, whoever we are, wherever we live and whatever we do. At the same time, the art of each of us is a genuine expression of herself.

In your letter, you rely on an article written in 2005, 13 years ago, which represents an opinion that was expressed back then. Our actual nowadays reality is complex, and artists are fighting in order to obtain their freedom of speech and expression due to recent censorship attempts by the Israeli minister of culture. Surprisingly as it might sound, Maayan's and Adi's works were marginalized both by our own minister of culture and by your own festival.

We are true to our art and will resist any kind of censorship, whether it is from inside of Israel or outside of it.

We consider art as a valuable and important action in the world, one that can hopefully make a change. We seek the opportunity for our art to be valued and we prefer not to be discriminated any more or any less than any other artist which represent a different nationality:

Would you reject a Spanish artist for the Spanish policy against Catalonia and the Basques?

Would you reject a Saudi Arabian artist for the Saudi Arabian restrictions on women rights?

Would you reject an American artist for the American policies regarding the "Muslim ban" regulations?

Would you reject a Syrian artists for the bloodshed war in the past years caused by the Syrian government?

Would you reject a Iranian artist for the forceful react to the last uprising in the country?

Would you reject a Hungarian artist for the Hungarian 'closed borders' policy regarding refugees?

If we were to be Muslim Arab Israeli artists, Christian Arab Israeli artists, Bedouin-Israeli artists, Circassian-Israeli artists, Druze-Israeli artists, or Jewish-Israeli artists living abroad, would we have been denied participation in the festival as well?

We are confused by your language in your open call, as quoted:

"All artists can apply with performances, video works, poetry, music, installations, visual works, regardless of age, sex, gender and nationality".

Your decision to deny access from Israeli artists to your festival seems to go against your mission and values, as it is not based on an artistic appropriation of our works, but on political reasons.

The only conclusion we can come to is that it is an act of reverse-discrimination.

The blunt reality nowadays is that governments all over the world execute injustice and non-humanitarian policies that asks for opposition and action. The oppression of an individual cannot be an answer to that.

In your email sent to each of us, you write:

"We hope that you as an artist will help raise awareness in your society about the concern that many of us artists and cultural workers around the world have about the brutal effects of the occupation on Palestinians artists and the rest of the population".

As you don't know us personally and have no knowledge about our artistic work and political stands, it is important for us to note that we repeatedly ask ourselves how art can have a greater impact on our realities. It is clear for us that the main tool we have as choreographers and performers is to offer something to the audience and than use that offer as a starting point for dialog and discussion. We think it is your main tool as curators as well, and we encourage you to act towards dialog rather than exclusion.

Waiting forward to hear your response soon,

Sincerely,

Eden Wiseman, Roni Rotem, Nitzan Lederman, Maayan Cohen Marciano & Adi Shildan

WIKIPEDIA

Trakassering

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Trakassering er handlinger, unnlatelser eller ytringer som har som formål eller virkning å være krenkende, skremmende, fiendtlige, nedverdigende eller ydmykende.^[1] For å regnes som trakassering må det oppleves som urimelig og uønsket av den som utsettes for det. Trakassering kan være enten en isolert eller gjentatt hendelse, men ordet brukes som et synonym til mobbing^[2] siden de fleste norske lover som skal gi personer vern mot slike handlinger bruker ordet trakassering, ikke mobbing.

Innhold

[Ordet](#)

[Norge](#)

[Se også](#)

[Referanser](#)

Ordet

Det norske ordet er hentet fra det franske *tracas* (verbalform: *tracasser*) som betyr «uorden, støy». Ordet kan også opptrer i formen trakasseri.^{[3][4]} Synonymer er *mobbing* og *sjikane*. Ordet *sjikane* kommer også fra fransk og forklares i Bokmåls- og Nynorskordboka som «vanærende krenkelse», «smålig, personlig forfølgelse» og «spott».^[5]

Norge

I juridisk sammenheng i Norge er trakassering definert som «handlinger, unnlatelser eller ytringer som virker eller har til formål å virke krenkende, skremmende, fiendtlige, nedverdigende eller ydmykende»^[6] og er forbudt når det finner sted på grunnlag av «etnisitet, nasjonal opprinnelse, avstamning, hudfarge, språk, religion eller livssyn».^[7]

I henhold til Arbeidstilsynet er det trakassering «når en eller flere personer gjentatte ganger over tid blir utsatt for negative handlinger fra en eller flere personer. Dette kan for eksempel være uønsket seksuell oppmerksomhet, plaging, utfrysing, fratakelse av arbeidsoppgaver, eller sårende fleiping og erting.»^[8] I tillegg er det en ubalanse i styrkeforholdet, for eksempel mellom en ansatt og en arbeidsleder, når trakassering eller mobbing forekommer.

I følge arbeidsmiljøloven skal «Arbeidstaker skal ikke utsettes for trakassering eller annen utilbørlig opptreden»^[9]

Se også

- Seksuell trakassering, uønsket og plagsom seksuell oppmerksamhet^[10]
- Krenkelse
- Hersketeknikk
- Personforfølgelse, tvangsmessig forfølgelse og opptatthet av en annen person som ofte finner besettelsen plagsom

Referanser

[Publish a space](#)

OPEN CALL: "FEMININE TRIPPER"

Opportunity by [Kristiane Nerdrum Bøgwald](#)

-
- Friday 23 February 2018 at 23:59h

BILAG

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Oslo Butoh-laboratorium would hereby like to invite professional artists (from all fields) to apply for participation in our festival: "Feminine Tripper" - An event showing multiartistic research into topics of femininity, gender identities and power.

The event will take place in Oslo at the Nordic Black Theatre on the 24th of March 2018.

See under for information on how to apply.

Application Deadline: 23. rd of February 2018.

"....She urges forward to reach her destination
OR to travel on. She arrived just now
and yet, she has been here for the longest time.
Who does SHE think that she is?

And how does she want to be known?

She follows invisible ebbs and tides and in her essence she will always be and also gone.

What or how many is her counterpart?"

The strength to be found in fragility, the softness lurking in solidity. Two opposing forces, seemingly opposite, but where one entails the other. What gender dream are we currently dreaming? Are we moving towards androgyny or multigenderism? Is femininity threatening masculinity, the other way around or are these labels outdated altogether?

Gender is a way to display ourselves. Self-presentation and identities are connected to our bodies. The body and voice represents physical realities, but also abstractions. It can be a door into knowledge and curiosity about who we are. In a society where rationality and physical realities is given priority- where does art fit in? Are we still adapting to a hard-edged 'what you see is what you get'- man's world or is there space for the soft, intuitive and ambiguous? Art is about self-expression coming from our minds, our bodies our souls. What gender makes art?

On the evening of the 24th of March selected artists from all fields will give their artistic interpretation of the topics at Cafeteateret in Oslo. All artists can apply with performances, video works, poetry, music, installations, visual works, regardless of age, sex, gender and nationality. Works will be chosen to be shown in the evening on the 24th of March. Visual works such as paintings, installations, drawings and videoworks will be presented in the festival arena as an exhibition in relation to the festival program.

HOW TO APPLY?

Send us an application by the 23.rd of February to femininetripper@gmail.com. Mark the e-mail: Feminine Tripper

THE APPLICATION SHOULD INCLUDE:

- A short project description.
- Photo/video material if possible.
- Time duration
- CV of all the contributing artists.
- Technical needs/equipment must be specified.

The application can be written in English or Scandinavian.

Please note: We are applying for funding and sponsorship for the artists, but we cannot guarantee any salary or reimbursement of any costs related to your participation at this point. Technical rehearsals will take place daytime on the 23rd of March.

FEMININE TRIPPER is supported by NORDIC BLACK THEATRE and organized by OSLO BUTOH-LABORATORIUM / Margrete Slettebø and Kristiane Nerdrum Bøgwald.

<https://www.facebook.com/events/1951721705077200/>

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[**OPEN CALL: "FEMININE TRIPPER"**](#)

Opportunity by Kristiane Nerdrum Bøgwald

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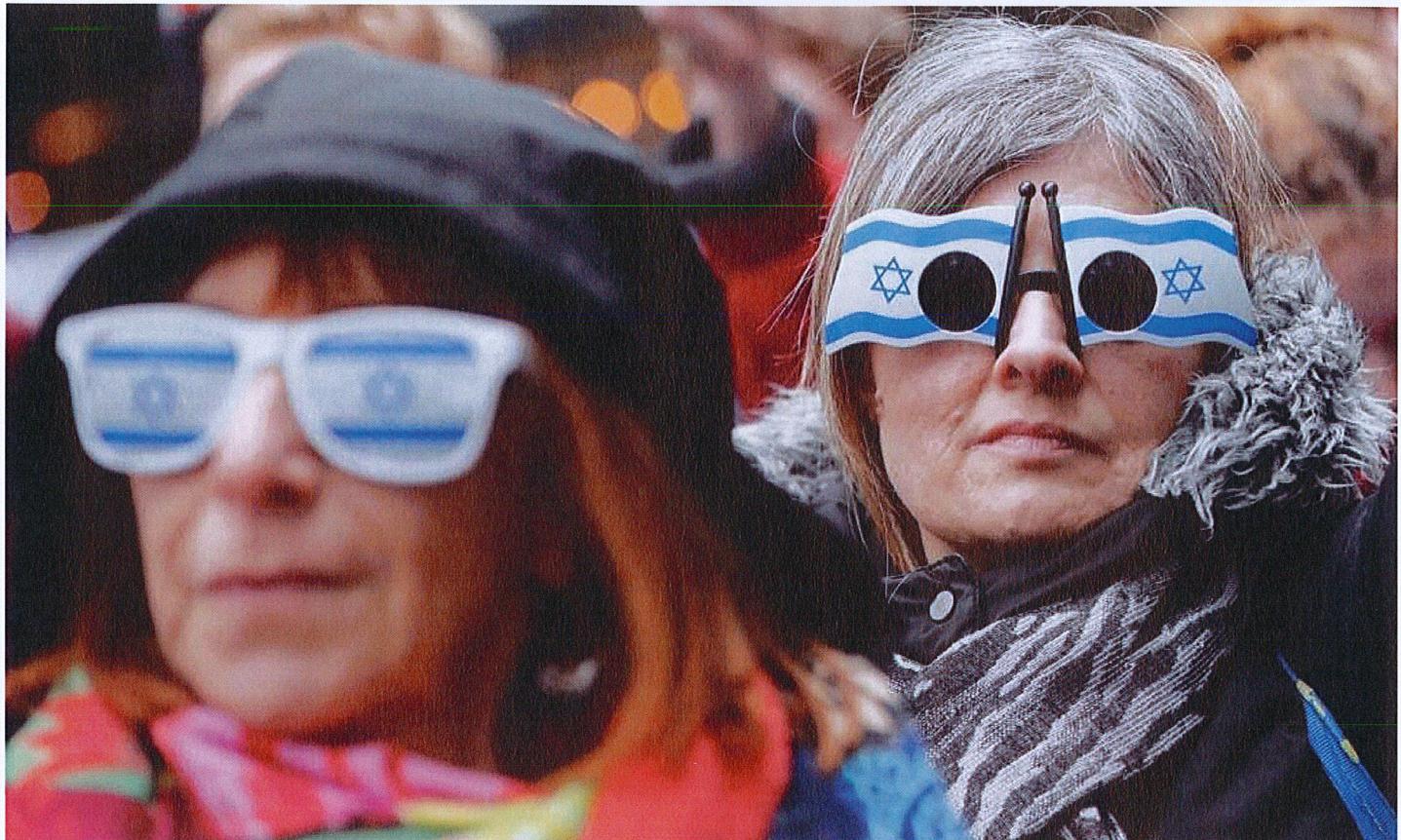
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Comments (0)

Debatt: sensur

Utestengt fra kunstfestival på grunn av nasjonalitet

Når arrangører dømmer og utelukker kunstnere på deres meninger og nasjonalitet er kunstscenen blitt ett verktøy for politiske aktivister som ikke ønsker debatt.



MED ISRAELSKE BRILLER: Den norske kunstfestivalen Feminine Tripper nektet israelske kunstnere å delta. - Vi ser strømninger også i Norge som handler om at den frie kunsten styres i retning av å måtte være politisk korrekt, skriver artikkelforfatteren. Bildet er fra en demonstrasjon i London, og er ikke relatert til kunstfestivalen. Foto: AFP PHOTO / Tolga AKMEN [Vis mer](#)

MENINGER 13. APRIL 2018 KL. 10.45

Av  Tonje Gjevjon

I utlysningsteksten til kunstfestivalen «Feminine Tripper» opplyste arrangørene Kristiane Nerdrum Bøgwald og Margrete Slettebø at: «alle kunstnere kan søke (med diverse ulike kunsttyper) uavhengig av alder, kjønn, kjønnsidentitet eller nasjonalitet».

Men da fem kvinnelige israelske koreografer søkte fikk de et brev fra arrangørene der det sto: «Etter nøyde vurdering beklager vi at vi må informere dere om vår beslutning om ikke å invitere israelske deltakere til vår festival» (...) «Den israelske regjeringen bruker kultur som en form for propaganda for å hvitvaske eller

14. AUGUST 2018 KL. 13.43

Hva avgjør om du er kvinne eller mann?

29. JULI 2018 KL. 22.42

Fra en guttejente som har det bra

28. JUNI 2018 KL. 12.59

rettferdiggjøre sitt okkupasjonsregime og undertrykking av det palestinske folk». Nerdrum Bøgwald og Slettebø utesneger altså alle israelske deltakere fordi de er Israelske. Dette er i strid med utlysningsteksten som de selv har forfattet.

[Les svaret fra Bøgwald og Slettebø her.](#)

Neste gang Nerdrum Bøgwald og Slettebø skal arrangere en kunstfestival kan de kanskje bare si det rett ut: «Alle utenom kunstnere fra Israel er velkommen til å søke». Å utesnenge Israelske kunstnere under påskudd av at kan være potensielle propagandaverktøy for den israelske staten er diskriminering. I et svarbrev til Nerdrum Bøgwald og Slettebø skriver de israelske koreografene: «Vi er tro mot vår kunst og vil motsette oss enhver form for sensur, enten det kommer internt i Israel eller utenfra». En av de fem israelske koreografene har publisert mailvekslingen med Nerdrum Bøgwald og Slettebø i [et åpent Facebook-innlegg](#).

Jeg trodde kunstneriske ledere og arrangører først og fremst var opptatt av kunstnerisk kvalitet. Jeg trodde også at diskurs der flere perspektiver møtes var en kjerneverdi for kuratorer og kunstneriske ledere/arrangører. Nå kjenner ikke jeg Nerdrum Bøgwald og Slettebø, men når det kommer til teori og praksis henger de ikke sammen. For selv beskriver de festivalen slik: «Vi ønsker å skape en kunstnerisk festival uten politisk dogmatikk, men med interessante perspektiver og kunstneriske dialoger.»

På Haugar Kunstmuseum ble nylig Hungry Hearts som jeg er kunstnerisk leder for [nektet å fremføre et arbeid fordi det kunne være potensielt støtende](#). Vi ser strømninger også i Norge som handler om at den frie kunsten styres i retning av å måtte være politisk korrekt. Og diskurs virker ikke lenger å være viktig.

Når arrangører dømmer og utelukker kunstnere på deres meninger og nasjonalitet er kunstscenen blitt ett verktøy for politiske aktivister som ikke ønsker debatt eller diskurs. Hva mener Kulturrådets rådsleder Tone Hansen og kulturminister Trine Skei Grande om denne tendensen? Og om det er sånn at kunstscenen ikke lenger er fri, men en kanal for politisk korrekte meninger - bør vi ikke da også diskutere finansieringen?

ANNONSE



Én skal ut