

AMSTERDAM ALTERNATIVE

Amsterdam Alternative Issue **#054** (May-Jun 2024)

Amsterdam Alternative, ontstaan in de tegencultuur en de vrijplaatsen van de stad, propageert en steunt collectieve actie, radicale politieke debatten en een wenselijke toekomst voor iedereen.

Originating with the city's counterculture and free spaces, Amsterdam Alternative stands for collective action and radical political debate for the sake of a desirable future for the many, not the few.



Extinction Rebellion A10 blokkade - Pag. 7 // © Peter Lange

Participating venues:

ADM Noord/Slibvelden, AstaroTheatro, Badhuistheater, Bajesdorp, Buurtwerkplaats Noorderhof, Cavia, Cinetol, De Appel, De Bermtoerist, De Ceutel, De Fabriek, De Nieuwe Anita, De Ruimte, Fort van Sjakoo, Framer Framed, Helicopter, Kaskantine, Kostgewonnen, LIMA, NieuwLand, OCCII, OT301, Pakhuis Wilhelmina, Plantage Dok, Plein Theater, Ruigoord, Ru Paré, Salon de IJzerstaven, Teatro Munganga, Treehouse NDSM, Volta, Vondelbunker, WG, Workshop op de Ceutel, Zaal100, ZID Theater, Zone2Source

Navigating looted artefacts

A post-colonial perspective from Black Land, Red Land - Restitute



Statue of Sekhmet

In December 2023, the interdisciplinary festival Black Land, Red Land - Restitute took place in Berlin. The festival centred around the specific Egyptian artefacts of the bust of Nefertiti at the Neues Museum in Berlin and a statue of Sekhmet from the Museo Egizio in Turin critically and interdisciplinary analysed the meaning of a cultural artefact, the notion of restitution and the role of museums as institutions.

The festival, unfolding over four days across various venues in Berlin, including Kunstquartier Bethanien and Silent Green, was funded by Berlin's Senate Department for Culture and Community and was initiated by Black Land e.V. Founded in February 2023 by Elena Sinanina and Yara Mekawei, the organisation has a twofold mission: to interrogate the roles of cultural institutions within broader political and cultural discourses and to foster intercultural dialogue aimed at redefining the meanings associated with restitution (Black Land 2024). Black Land e.V. expanded its scope with the festival, symbolically named "Black Land" to signify ancient Egypt's fertile territory and "Red Land" to symbolise the desert, where Sekhmet's mythological origins lie.

A central part of the festival consisted of the artistic performances of Yara Mekawei, Hani Mojtahegy, Cevdet Ere, Attila Csihar, and Houaida in Kunstquartier Bethanien in Kreuzberg. To Sinanina, Art is essential when dealing with history, which cultural heritage is part of. Art becomes a way to explore and open new dimensions and dialogue with an artefact, and through Art's new perspectives, there are new avenues for challenging and questioning the dominant Western institutional narrative surrounding cultural artefacts.

Yara Mekawei, a Sufi sonic music artist, has dedicated her work to preserving the essence of ancient wisdom and using it to "evocate sound bridging past and present". She has been researching and using sonic music to read deeper into the sacred Sufi book of the *Book of the Dead* for years. Part of the Sufi philosophy is essential to her cultural identity, and it is the custodian of Egyptian heritage. To her, sonic music can explore sacred artefacts' godly and spiritual nature where words cannot.

What rendered the artists' performances peculiar was the 3D print of a statue of Sekhmet from the Turin Museum. Through

the 3D print of Sekhmet, Elena went through a journey of exploration which enabled her to understand an artefact beyond its specific material nature. It stood on a veil of sand in front of the artists performing. As Elena says: "In Western Egyptology, there's a tendency to classify Sekhmet as less valuable compared to Nefertiti, often deemed unique. However, the truth is there are many Sekhmets. Despite the many Sekhmets we find across the globe, each Sekhmet is unique. Every statue bears inscriptions detailing its origins, history, and how it should be revered - much like understanding a person." (E. Sinanina, personal communication, 9th January 2024)

In the keynote speech, Dr. Fazil Moradi, who is currently a visiting associate professor at the University of Johannesburg in South Africa, discussed what he calls "Catastrophic Art." The words art and culture, he said, came to take on different meanings and roles during the rise of imperial colonialism in the 19th century. The expansion of imperial powers was closely intertwined with the promotion of art and culture, serving as technologies to establish and reinforce the myth of "civilisation" and, at the same time, colonial dominance. This imperial expansion meant the destruction of human collectives and life-forms and the plunder of art, culture and heritages. These acts of destruction, as Dr. Moradi shows in his publication entitled *Catastrophic Art*, materialised in murder of knowledge or "epistemicide," including the shipping, classification, and exhibition of these plundered heritages in Museum in imperial metropolises such as the British Museum, Louvre in Paris or Pergamon and the Egyptian Museum in Berlin. Dr. Moradi emphasised that while the restitution of cultural artefacts is an urgent quest for justice as tangled with memory, the current efforts fall short of addressing the profound destruction and loss of knowledge, histories and humanity of the targeted people and their spiritual life-world. Instead, these actions are driven



Closing discussion on Restitution and Commemoration: Sandeep Sodhi, Fazil Moradi, Saraya Gomis, Elena Sinanina, Monica Hanna, Nora Al-Badri

by political and economic calculations, perpetuating violence rooted in colonialism.

Another festival's main point was that museums are places of power, where truth is made and unjust power structures are sustained. To Dr. Monica Hanna, Egyptologist and Dean at the Arab Academy for Science, Technology & Maritime Transport in Egypt, Western narratives of Ancient Egypt, often preserved in museums, serve to validate Western modernity and imperialism. According to her, museums are not a Western invention. But with the West, museums became a form of Orientalism, through which imperial powers, by displaying objects from Egypt, for example, would create a process of othering that would support their imperial plans and objects in Western Museums become hostages held by museums to keep the cultural power over non-European. Nefertiti, isolated in a museum display, embodies Western perceptions of the exotic and sublime, divorced from her historical context and contested social biography.



Performance Yara Mekawei and Statue of Sekhmet Elena Sinanina, Monica Hanna, Nora Al-Badri

It is also interesting to notice the absence of key institutions like the Staatliche Museen zu Berlin and Stiftung Preussischer Kulturbesitz, although invited to join the discussions, underscores ongoing challenges in confronting colonial legacies. According to Sinanina, their avoidance of dialogue represents a form of violence perpetuating unequal colonial structures.

The festival also brought forward legal dimensions surrounding restitution and the

possibility of putting forward an alternative, more just restitution paradigm through law. Sarah Imani, a legal scholar and advisor, refers to a shadow report she contributed to on the Elimination of Racial Discrimination, shedding light on racism and colonialist patterns underlying cultural restitution, submitted to the UN in 2023 by the European Center for Constitutional and Human Rights (ECCHR). ECCHR, established in 2007, safeguards and promotes principles outlined in the Universal Declaration of Human Rights, advocating for those affected by colonial-era injustices.

Imani emphasised the need to move beyond the interstate relationship between communities and post-colonial states when specifically addressing the restitution of human remains. Advocating for a human rights lens rather than an ownership framework, Imani suggests applying laws regarding human dignity, such as Art.1 of the German constitution, to human remains and their restitution. She highlighted Article 15 of the Inter-

Brutalism | Aesthetics | Politics

AA talk with Nicholas Thoburn

Amsterdam Alternative will talk to Nick about his new book *Brutalism as Found: Housing, Form and Crisis at Robin Hood Gardens*. In the book, Nick uses the demolition of the (in)famous Brutalist housing estate in East London as lens through which to analyse the current wave of urban regeneration. What can we learn today from the Brutalist movement in architecture that combined bold aesthetics with political vision and social ambition at a time when the accounting spreadsheets of international investors increasingly determine the future of our cities? How can the memory of a housing project such as *Robin Hood Gardens* inform and inspire our struggle for a more democratic and inclusive Amsterdam?

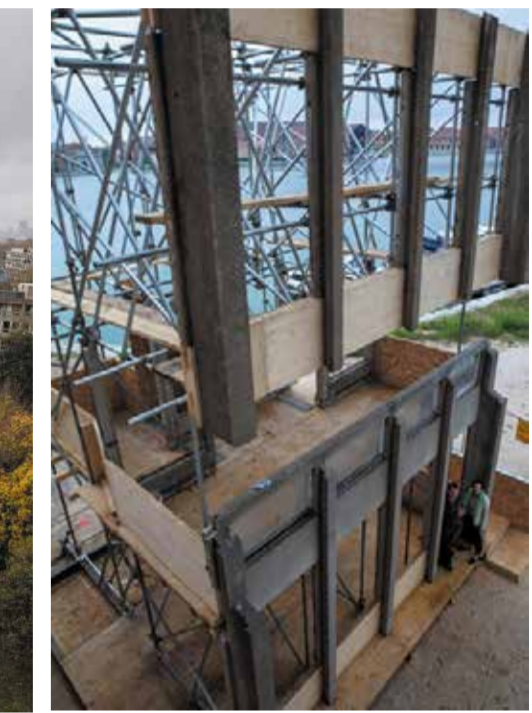
Friday, June 7th, 19.00 hrs, Ventilator cinema/bar // OT301



Brutalism "as found" at Robin Hood Gardens Nicholas Thoburn



Robin Hood Gardens, west block, green, and Canary Wharf. © Kois Miah, November 2015



A Fragment of Robin Hood Gardens at the 2018 Venice Architecture Biennale. © V&A, 2018

Robin Hood Gardens, the east London council estate designed by Brutalist architects Alison and Peter Smithson, sat on the fault-line of class and inequality that courses through the city. More than a cleavage between rich and poor, this fault-line is a destructive force of redevelopment that bore down on the estate and culminated in its demolition. Cleared for a £600 million redevelopment named Blackwall Reach, demolition commenced in 2017 with one of the estate's paired buildings, the other awaiting the same fate. But the fault-line had long been visible, on the one hand, in the estate's physical disrepair, readied for demolition by local-authority neglect and disinvestment, and, on the other, in the logo-topped towers of the international banks at Canary Wharf, looming ominously on the estate's near horizon.

These gleaming towers sited on London's former docks are both instance and icon of the "revanchist city," to invoke geographer Neil Smith's term for the renewed and vengeful calibration of the urban terrain to profit, rent, and speculation - the city remade by and for global finance. It is a social assault with a pronounced aesthetic dimension. Social, because the demolition of Robin Hood Gardens is one instance of the increasing ejection of working-class populations from inner London, and from housing affordability, security, and safety, a process that goes by the dissimulating term "regeneration." Aesthetic, because this social assault is commonly cloaked and lent motive force in its repackaging by government and media as a liberating "blitz" on the "concrete monstrosities" of Brutalist and other post-war council

estates, of which Robin Hood Gardens has routinely figured as a preeminent example.

The aesthetics of demolition are nothing if not complex, however. The moment the stigmatizing symbolism of the concrete monstrosity had fulfilled its promise in the destruction of Robin Hood Gardens, it was joined by an apparently opposing aesthetic evaluation, when London's Victoria and Albert Museum (V&A) stepped in to salvage a three-story section of the estate. Destined for installation in the culture-industries quarter of another London regeneration, part of the V&A's acquisition was first exhibited at the 2018 Venice Architecture Biennale. Here a curious transformation took place. What had long been maligned and condemned when it served as working-class housing, was in Venice championed as a "small segment of a masterpiece," now that it provided middle-class cultural consumption in the circuit of global art and culture.

Such are the social and aesthetic forces that have taken hold of Robin Hood Gardens in recent years. They also illustrate the public prominence of the estate. Since 2007 and the first of two high-profile campaigns to save it from demolition, Robin Hood Gardens has been the subject of colloquia, design competitions, artists' projects, documentary films, television features, a stage play, photography exhibitions, folk songs and a vinyl record, journalism, academic articles, books, and now the V&A work of salvage. Some of these have been more critically adequate to their object than others, and valuable for that. But Ang Li, in an essay about the campaigns to

save it, is right I think that Robin Hood Gardens has become something of a "concrete marionette," a malleable symbol for shifting representations, opinions, and political stakes, in which "the architecture is silenced into mere iconography."

I make this observation, I hasten to add, not because we should cut through representation and politics to rediscover an architectural object cleansed of incrustation. Representation and politics are integral to architecture and prominent in my understanding of this estate. Rather, the claim I make for my book, *Brutalism as Found* - and for the exhibition of Kois Miah's photographs of the estate's residents with which I collaborated - is that they recentre Robin Hood Gardens in its own story and in our time. This is not to integrate the estate or plot it in narrative, but to be immersed in it, to grasp it in its architectural and social complexity and originality, to encounter it as it confronts and provokes us in the crisis conditions of today. It is to be immersed in the estate's architectural forms, materials, atmospheres, images, concepts, and myths, in its residents' experiences, in its demolition and afterlife, as it courses with the conflictual conditions of the present. In turn, it is to follow how Robin Hood Gardens intervenes in these conditions, where its social and architectural forms interrogate and challenge today's Brutalist revival and the politics and aesthetics of social housing in its present crisis.

This is what it means to encounter Robin Hood Gardens "as found." The as found, one of many neologisms coined by Alison and

Peter Smithson in the course of their practice, is a Brutalist sensibility, even a method. Against the imposition of predetermined built form, it names an immersive relation to materials, sites, and social conditions, where their flux and crises are brought to light as integral to architectural expression. An architecture - and a criticism - that is as found is *flush with the world*, and all the more awkward, unfinished, experimental, and critical for it.

Excerpted from Nicholas Thoburn's book, *Brutalism as Found: Housing: Form and Crisis at Robin Hood Gardens*, London: Goldsmiths Press, 2022

Music tip top 6

Picked with care but you have to do the judging yourself. Tips and links to new releases are always welcome, please mail tips to: music@amsterdamalternative.nl.

Amsterdam Alternative has a playlist on Spotify that is updated on a regular basis and a Soundcloud + dedicated page on our website with DJ mixes, Podcasts and Audio recordings of discussion nights. Find the links at the top right of our website.



Brian Rays
Slime

Label: Acroplane recordings
Release date: April 2024
Genre: Bass, Acid
Format: Digital, Cassette



Nerds With Acid
60 Minutes of Magnetic Made Magic

Label: Acidchicken Records Hong Kong
Release date: April 2024
Genre: Acid, Electro
Format: Digital, Cassette



Lakker
Pathway

Label: YUKU Music
Release date: April 2024
Genre: Electronica
Format Digital



Konduku
Ebedi

Label: Nous'klaer Audio
Release date: April 2024
Genre: Techno
Format: Digital, Vinyl



Formula
Grime Street

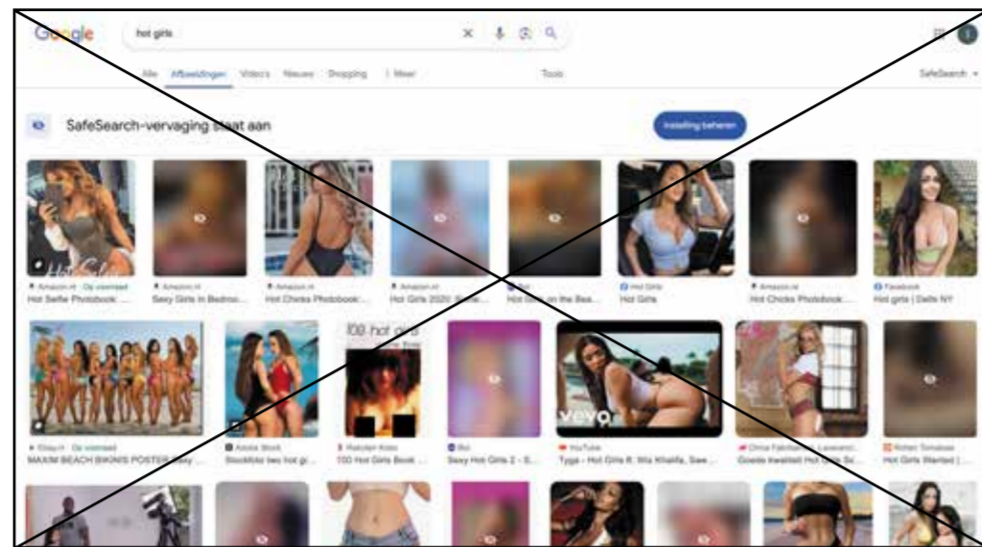
Label: Low Down Deep Recordings
Release date: March 2024
Genre: Drum and Bass
Format: Digital



AnD
When stars collide

Label: Instruments Of Discipline
Release date: March 2024
Genre: Techno
Format: Vinyl, Digital

Tienerjongens worden overspoeld met anti-feministische content



Onderzoek van Dublin City University suggereert dat tienerjongens binnen 23 minuten vanaf het moment dat ze hun account aanmaken anti-feministische en andere extreem-rechtse content voorgeschoteld krijgen.

Op TikTok en YouTube Shorts krijgen jonge mannen tussen de 16 en 18 jaar binnen de kortste keren 'toxische' filmpjes gesuggereerd door het algoritme. Het *anti-bullying centre* van Dublin City University publiceerde op 17 april 2024 een onderzoek naar het soort content dat tienerjongens gesuggereerd krijgen. Ze creëerde 10 zogeheten *sockpuppet* accounts (accounts die niet overeenkomen met een daadwerkelijk persoon). In de instellingen gaven de accounts aan mannelijk te zijn en ofwel 16 dan wel 18 jaar oud. Vervolgens zochten sommige accounts op termen die met mannen geassocieerd worden zoals *football*, *gaming*, *gym tips*, *hot girls*, *Men's mental health* en anderen specifiek op termen die geassocieerd worden met de *mansphere*, een verzamelnaam voor anti-feministische en sexistische groepen en individuen, zoals Andrew Tate, en Jordan Peterson.

Al deze accounts kregen binnen 23 minuten toxische filmpjes voorgeschoteld. Wat geldt dan als toxisch? Content die, bijvoorbeeld, vrouwen afschildert als onderdanig of als *gold diggers* of content die suggereert dat mannen agressief en emotioneel moeten zijn. Vervolgens bleek dat als de accounts interesse toonde in de toxische content, de mate waarin dit soort filmpjes aanbevolen werden dramatisch vergrootte. Uiteindelijk was het percentage toxische filmpjes voor alle accounts tussen de 75 en 80 procent van alle aanbevolen content.

Een interessant detail is dat alhoewel beide platformen dit soort content pushten, YouTube Shorts dat sneller en meer deed dan TikTok. In eerste instantie ligt het percentage toxische aanbevolen content voor YouTube Shorts tussen de 51.6 en 71.4 procent, en rond de 33 procent voor TikTok.

Dit onderzoek schijnt licht op twee andere fenomenen waar de laatste maanden over gerapporteerd is. Enerzijds wordt beweerd dat de politieke verschillen tussen jongens en meisjes dramatisch groeien, en anderzijds wordt beweerd dat jongeren in het algemeen voor het eerst minder progressief zijn dan de voorgaande generatie. De Financial Times publiceerde onlangs een artikel met de kop *"A new global gender divide is emerging"*, waarin wordt betoogd dat

over de hele wereld jonge mannen en vrouwen het steeds minder met elkaar eens zijn. Alhoewel betwist kan worden of deze fenomenen ook voor Nederland gelden - zoals in de Volkskrant gedaan werd in een artikel waarin beweerd werd dat mannen rechter stemmen dan vrouwen maar dat altijd al zo is geweest en dus geen opmerkelijk fenomeen - is er zeker wat betreft de huidige tieners ook in Nederland wel reden om alert te zijn. Zoals ook de Volkskrant beaamt zijn jonge Nederlandse kiezers voor het eerst gemiddeld conservatiever en ook als we naar de scholierenverkiezingen van 2023 kijken zien we dat extreem-rechts het uitzonderlijk goed gedaan heeft. Daarbovenop komt dat uit een *pilot study* op een middelbare school door *Stuk Rood Vlees* blijkt dat alhoewel kijkend naar heel Gen Z de kloof tussen en mannen wellicht meevalt, dat zeker niet per se het geval is voor de tieners. Op een aantal belangrijke punten blijken jongens een stuk conservatiever dan meisjes, met name over het idee dat mannen van nature leiders zijn en dat gender is aangeboren zijn de meningen verdeeld.

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Ook het onderzoek van Dublin City University geeft ons niet het volledige antwoord, daar het niet specifiek op Nederlandse jongeren gericht is en wel specifiek op jongens, maar het geeft wel zeker aan dat het onderdeel van de oorzaak kan zijn en stelt ter discussie of we er vrede mee moeten hebben dat de winstmerken van grote techbedrijven dicteren wat voor informatie Nederlandse tieners tot zich nemen.

Interview with Maya al Khaldi and Sarouna at Rewire 2024: A night of Arabic folklore and echoes from the past



As Friday evening grew dark, I was blessed to attend Maya al Khaldi and Sarouna's performance at Het Koorenhuis, Den Haag, for Rewire 2024.

With Sarouna on the sound mixer, qanun – traditional Arabic string instrument – and Maya Al Khaldi's voice, their harmonious yet grief-laden sounds pierced through the audience during the show. The Palestinian artists' focus on themes of nostalgia, longing, and reminiscence – common topics among today's Arab diaspora – were brought into the concert space through longings of the past and Levantine Arabic lyrics from their debut album (2022) *Other World* *عنايات*, which hit really close to home. Mixing in each of these songs are lyrics, melodies, or samples of audio recordings from the Popular Art Center in Ramallah. Full of percussion and folklore, Maya al Khaldi and Sarouna create a soundscape of rattling pasts in the midst of collapsing contemporaries.

So, for those who are not familiar with your music, could you please describe yourself, the focus of your artistic work and what it means?

Maya: I guess I would start with my curiosity around archival material and asking: How can I take it somewhere which helps me imagine some kind of future? Since time is a very non-linear experience, it's always our remembrance of the past that is very much tied to the future.

I personally come from a mixed background musically. I loved singing because my mom loved singing and we did it together. My mom had love for Fairuz, but also for western music. When the time came, I knew I wanted to study singing. I got a scholarship for studying Western classical opera in Cyprus. Before that, it was all just with my mom.

After that, I studied jazz, and when I came back home, I was like: "I don't know these languages." My head voice didn't feel right. After a long time, I decided to learn Arabic music, and learned the scales and tradition of the Arabic singing voice. With this project, *Other World*, what I'm doing, actually, is learning a lot.

Amazing. I think that's such a nice description. You started the concert with a Palestinian grief song, and I feel like it created an instant feeling of solidarity among the crowd. At the end of the show, everyone was chanting "Free Palestine" when you were leaving the stage. How does it feel to share these connections with people so far away from home, and how do you think that music can help bring those connections closer?

Maya: I really like that you're using the term connection, because it's exactly about that. It's not about conveying a message or getting people to emphasize, it's really just making this connection with an audience and taking them with us.

In Rewire, the connection was really amazing. At first, you're like, who are these people? Are they only here because they are now sympathizing with the Palestinian cause, because of the atrocity? Are they here because the music is good? I guess throughout the concert you start feeling it. But mostly, with the grief songs, regardless of the situation – which is very difficult to say because of the weight of the situation – we can all feel grief. And this is a very strong communal feeling.

Thank you so much for sharing. My other question is a bit more lighthearted. Which artists did you listen to during your childhood? Did any of them inspire your approach to music, and how you view music today?

Maya: Yes. I guess, so much of Fairuz. I'm only 36 years old and I still discover a new Fairuz song every day. And I guess we also had a musical play which my mom always used to put on, Porgy and Bess, and always listening to that famous song "Summertime." In my early teenage years, I listened to a lot of Sabreen, which is a Palestinian band. For 20 years, Kamilya Jubran was their lead singer and Said Murad the composer. They're just brilliant.

What they were doing is taking a lot of folklore and bringing contemporary sounds into it. I think it's relevant in the Arab world, even today, musically-speaking but also in terms of the lyrics. I think it's very inspiring to a lot of Arab musicians who are non-conventional.

Thanks so much for sharing these names! I'll definitely take a listen after this. Moving on, you included recordings from Palestinian audio archives in your music but you also introduce more intimate moments by adding your grandmother's voice, which you explained on stage. What inspired this interest in archives? What goes behind selecting them?

Maya: I think it's my interest in the past, less so of archives, which I think is quite a colonial concept of collecting, like a museum. Really what interests me is listening to the past, and this starts with my grandma because she told us so many beautiful stories about Haifa. She didn't live in the present, my grandma. She was a lovely storyteller in the way she also connected me to these stories through music. But the archives were just a resource for me to open a window into the past.

During the show, you were also accompanied by slow-mo visuals, which I felt really echoed the themes of long term memory and remembrance in your music. I want to hear it from you. How do you feel these visuals complement your work?

Maya: Dina Mimi worked on the visuals. We had done a residency together when I started to work on this album, at the Cité des Arts. She was very present in the beginning of the album and understood the music so well that we already created a connection. For example, with the lullaby for Sammy, she was like, "I want to shoot your brother on a horse." The songs are just so intimate and honest so we wanted the visuals to be like that too. Since I'm talking about my brother, my brother is gonna be there, visually.



(Next Questions with Sarouna)

Hello, what a lovely performance you both had on Friday! So, you are the founder of Tawleef, a women-led record label from Palestine. When and how did you start this? And what is your goal with Tawleef?

Sarouna: I began Tawleef in 2018. The idea developed first when I was studying in America, but I felt like I wanted to go back home and make music there. I wanted to work with artists and to be in the music scene at home. There was also the need for a space that didn't feel dominated by men. On top of the lack of space due to the occupation and

being fragmented as non-cis men in society, we wanted to have a space where we could create freely without needing to be judged, or checked, or whatever... More so on a local scale, there is no infrastructure in the Arab world at large, especially in Palestine. No publishing houses, distribution, copyright... So it's also taking that off the shoulders of the artists, and offering them these services to record, to produce for free, and to monetize their art in a non-exploitative way.

So, Maya was our first project, and she really trusted me with this and agreed to launch the album *Other World* on Tawleef. Hopefully, we have a few more projects coming up, with my album and a collaborative album I'm doing with a bunch of female artists in the country, Maya included. Now, we're just exploring the contracts, because we want to offer artists a space where they can release one album with us and not necessarily be binding to a corporate entity.

I asked the same question to Maya, but I also want to hear your perspective. How would you describe your work, and how does mixing and mastering relate to your approach to music?

Sarouna: I went to school for music production and engineering, and I started mixing, mastering, and producing then already. After I got back to Palestine around 2017, I started ingraining myself into the music scene, getting to know the people, and started DJing as well around 2018. A lot was moving culturally, in Palestine, and in the local electronic music scene and music scene in general. I also got involved in a DJ collective called Union, we were organizing underground electronic music parties in Ramallah around the time when Boiler Room came back. Unfortunately, after the pandemic and the worsening of the situation in Palestine, that scene has disappeared for now.

Over time, I was producing more and mixing for people, and mastering for rappers, mostly. There was another project for a five-piece acapella group that Maya was with, called Estiwanaat. And I continued from there, also thanks to Maya, who trusted me to take care of the sounds of the album, but also on a mixing level. Despite the golden rule of not mixing and mastering your own stuff, I think it worked out pretty well.

I think it definitely worked out pretty well. Thank you for sharing. Is there an Arab artist or Palestinian artist that you would recommend to people who are still getting familiar with music from the region?

Sarouna: I'm sure Maya has said this, but Kamilya Jubran. Youmna Saba, who's also on the album and played at Rewire, is an amazing artist. Anyway, it depends on the genres.

Last question, did you have time to attend any other concerts from Rewire this year?

Sarouna: Yes, I attended Jlin & Florence To, with Maya at PAARD. It was lifechanging. We also attended Arusha, and I attended Lilian Chlela, who is a friend of mine. So I saw those three, mostly, and I caught bits and pieces of others, yeah.

Amazing. That's basically it. Thank you guys so much. I'm happy I got to connect with other Arab creatives, who are really pushing the Arabic experimental music scene. I hope you have an amazing rest of your day.

Message from the author:
Free Palestine!

Sprouts Film Festival



In times of a glitching world, with weather extremes and inhumane conflicts intensifying, it can be tempting to avert your gaze. Instead, Sprouts wants to make the cinema a site for peaceful protest by showing newly released ecocinema and socially critical debut films. All selected features and shorts are fiction, because it is their belief that through the power of imagination, we can alter our behavior for the better and rethink our relationship with the more-than-human world. Sprouts is here to make you wonder, to inform, to spark resistance and to nurture fresh talent.

With 18 Dutch premieres and films from 28 different countries Sprouts helps to diversify the film landscape. New this year is their cultural side program at MACA | Moving Arts Centre Amsterdam. Both the Live AV Show and free Eco Expo, featuring (new) works by eight upcoming artists, explore the interconnectedness of environmental and social justice through the universal language of art and music. Like Sprouts, the festival is slowly growing and building a caring community. They eagerly await your participation in the 3rd edition.



Beau Travail poetically contrasts a brutalised Nigerian landscape with the Parisian club scene by means of a pulsating score and European cinema poster boy Franz Rogowski.

Mountains (US, 2023)
By Monica Sorelle
Sorelle's tender debut looks at a Haitian immigrant family on the verge of losing touch with one another, and Miami's Little Haiti, the place they call home. Gentrification is a problem all too familiar to cities like Miami and Amsterdam. While many people are in desperate need of a sense of belonging, housing shortages soar. Dreaming becomes the only option.



Find a selection from the program here:

Dilli Dark (IN, 2023)
By Dibakar Das Roy
Sweet, likeable Michael Okeke is fed up with the ceaseless racism he must endure as a Nigerian MBA student and reluctant cocaine dealer living in New Delhi. Das Roy's whirlwind debut eclectically alternates between slapstick, satire and some layered, meaningful character development. He understands the power of comedy, resulting in a witty, razor-sharp social critique that pops off the screen.

Disco Boy (FR, IT, BE, PL 2023)
By Giacomo Abbruzzese
After joining the French Foreign Legion young Belarusian Aleksei departs for the Niger Delta to protect oil companies' investments against revolutionary activist Jomo. Awarded at the Berlinale for its visual impact, Abbruzzese's haunting ode to Claire Denis'

Sister, What Grows Where Land Is Sick? | Den siste våren (NOR, 2022)
By Francisca Eliassen
Growing up in the absence of a future. The consequences of climate change are impacting young adults in different ways. While some channel their rage or anxiety and join Skolstrejk för klimatet, others slip away in a paralyzing state. Eliassen looks at the beautiful dynamics between two sisters differentially affected in this ecofeminist fairytale told through vibrant shots of folklore. Presented in collaboration with Stichting Perceval.

The Buriti Flower | Crowrã (BR, POR, 2023)
By Renée Nader Messori, João Salaviza
Pressing film about the Krahô people of Brazil, fighting for their existence and that of the Amazon, which was rightfully awarded at Cannes for the way it was made in close collaboration with its ensemble of non-actors. A lyrical blend of documentary and fiction,

Wooncoöperatie De Bonte Hulst zoekt mensen die het woning-landschap willen transformeren door middel van coöperatief en duurzaam wonen



We zijn momenteel bezig met het ontwikkelen van ons eigen huis en onze eigen gemeenschap in Amsterdam op een kavel dichtbij NDSM. Gepland zijn 32 midden-huur appartementen met huren variërend van €850 tot €1200 en contracten voor onbepaalde tijd. We zitten midden in het project en staan op het punt een nieuwe fase in te gaan, wil je deel uitmaken van ons om actief bij te dragen aan het project?

We zoeken mensen met expertise in het verkrijgen van financiering, gemeenschapsontwikkeling en bouw. Vaardigheden in projectmanagement, probleemoplossing en kennis van energiecoöperaties worden zeer gewaardeerd. Goed begrip van de Nederlandse taal is nodig. Het vermogen om samen te werken en te communiceren is de basis van alles.

Als wooncoöperatie zijn we gebaseerd op de principes van gemeenschapseigendom en -beheer, en bieden we een alternatief voor de traditionele, op winst gerichte woningmarkt. Onze coöperatie benadrukt waarden van duurzaamheid, welzijn en gemeenschap, en integreert deze in elk facet van ons project.

Bij het ontwerp gaan wij uit van het welzijn van de bewoners, met ruimte voor neurodi-

culminating in massive Indigenous demonstrations in Brasilia. It fuses past and present, systemic expulsion and defiance. Presented in collaboration with Stop Ecocide NL.

The Great Endeavor (US, AUS, 2023)
By Liam Young
Humans will need to decolonize the atmosphere on a planetary scale in order to avert the worst of climate change. Fans of Dune will be drawn to Young's awe-inspiring world building and sneak peek into the foreseeable future, accompanied by Lyra Pramuk's sublime music. An imposing elevator pitch about what would be the most challenging engineering project ever undertaken. Will be playing on loop at MACA as part of the free Eco Expo.

The Secret Garden | فيرسلا قدي دوحا (LEB, 2023)
By Nour Ouayda
Botanical life reclaiming urban spaces is at the center of Ouayda's poetic fairytale that makes visible what normally remains hid-

versiteit en het creëren van een prikkelarme omgeving. We geven prioriteit aan diversiteit en inclusiviteit, bieden verschillende soorten woningen geschikt voor individuen, stellen en gezinnen in verschillende levensfasen. Allemaal gericht op het doorbreken van de conventionele woningvormen die vaak onderscheid maken op basis van leeftijd en gezinsstatus.

Bovendien zijn de grote gedeelde gemeenschappelijke ruimten binnen ons complex, evenals de tuin en het dak, niet slechts voorzieningen; ze zijn essentiële onderdelen van onze missie om sociale verbindingen en gemeenschappelijke activiteiten te bevorderen. Deze ruimtes staan open voor de buur, versterken onze toewijding aan gemeenschapsintegratie en collectieve betrokkenheid.

We nodigen iedereen die gelooft in een rechtvaardiger, op de gemeenschap gerichte benadering van huisvesting uit om zich bij ons aan te sluiten.

Naarmate we verder gaan met ons project, nodigen we iedereen uit die gelooft in een rechtvaardiger, op de gemeenschap gerichte benadering van huisvesting om zich bij ons aan te sluiten. Dit gaat niet alleen over het bouwen van huizen, maar over het voeden van een levendige ondersteunende gemeenschap die staat als een baken van wat bereikt kan worden wanneer we mensen boven winst stellen in de woningsector.

den. The Secret Garden is part of the program Eco Shorts RECONFIGURATIONS.

The Stag (TAI 2024)
By An Chu
Chu tenderly captures the little-known world of deer farming, where toxic masculinity comes at the expense of animal welfare. The Stag is part of the program Eco Shorts MENTAL STATE.

May 7-12 in Studio/K, MACA and Kriterion. June 14-15 in Zone2Source.

For the complete program, dates, times and tickets, take a look at www.sproutsfilmfestival.com

Extinction Rebellion Koningsdag A10 blokkade

Zaterdag 27 april 2024, Amsterdam // Photo report by Peter Lange



Stop de woonarmoede protestmars

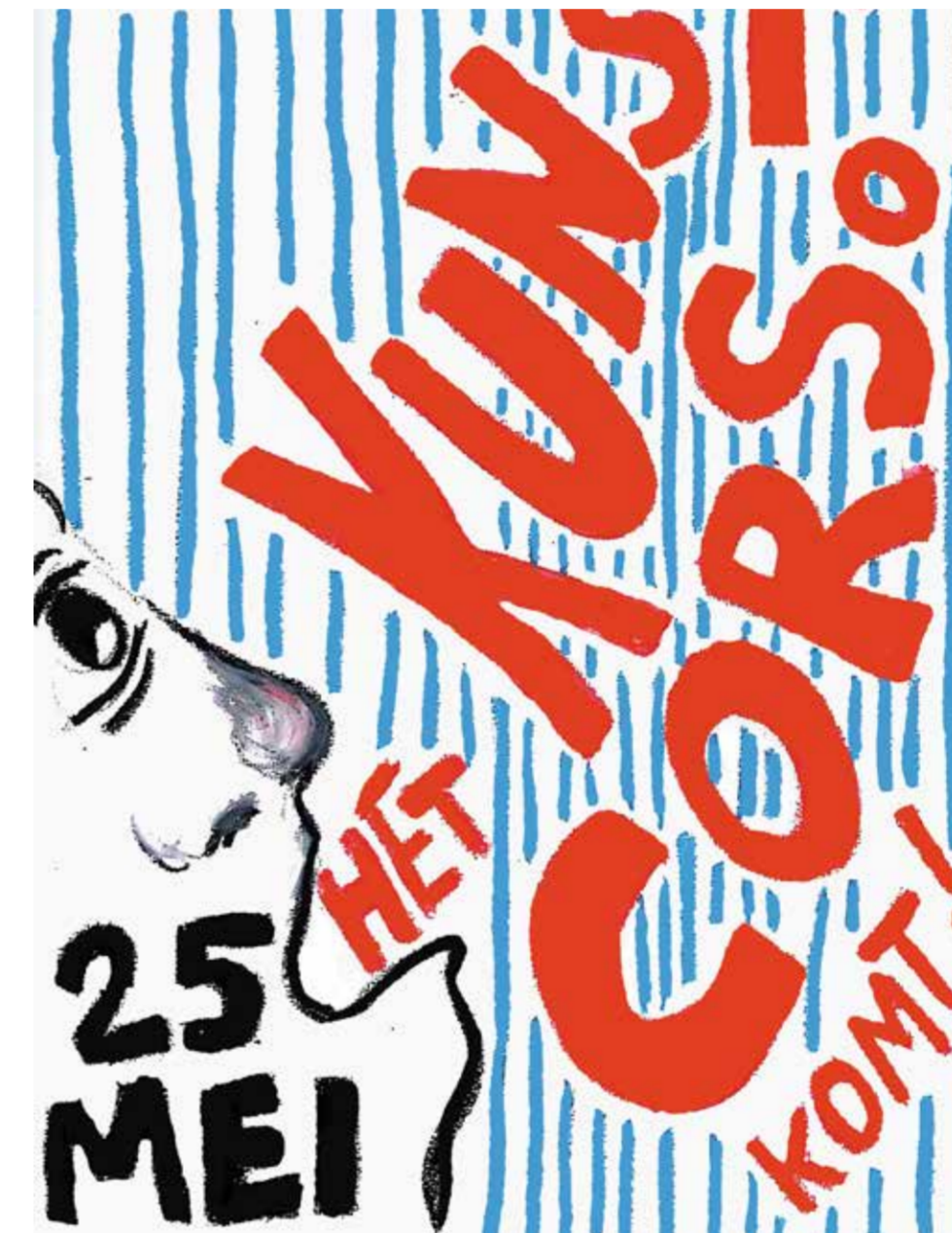
Zaterdag 20 april 2024, Amsterdam Noord // Photo report by Aron Oostwouder



Amsterdams Kunst Corso verenigt alle kunstvormen en groeit uit tot uniek spektakel

Zaterdag 25 mei 2024, start 13.00 uur

Voor het derde jaar op rij brengt de Culturele Stelling van Amsterdam (CSA) een feestelijke ode aan haar stad met het Amsterdamse Kunst Corso, dwars door heel Amsterdam.



Met het Kunst Corso vieren we de bruisende kunst- en culturele sector van Amsterdam en vragen we aandacht voor een leefbare en betaalbare stad voor iedereen. Want wat voor stad wil Amsterdam zijn?

4 stops en mini-festivalletjes van een half uur
Volg deze lange slinger, als een rijdend sieraad door de stad. Kom naar één van de vier stop- of standplaatsen in de stad waar voorstellingen en muzikale performances plaatsvinden en we de Amsterdammers oproepen om mee te denken en praten over meer culturele vrij ruimte in Amsterdam.

Zwaan-Kleef-Aan
Ook roepen wij alle CSA-leden en andere creatieve Amsterdammers op via een OPEN CALL om een speelse eigenzinnige bijdrage te leveren en op riksja's, bakfietsen of lopend aan te sluiten bij de feestelijke stoet! Zo kan iedereen meedoen en wordt het Corso een afspiegeling van Amsterdam Maakstad.

Bijzondere samenwerkingen
Dit jaar hebben we drie samenwerkings-

partners: Snowapple Collective, Theater de Roode Bioscoop en Festival Vurige Tongen. Het multidisciplinaire, internationale collectief van Snowapple neemt gedeeltelijk de artistieke invulling van de wagens op zich en zal met drie karren de stoet voorttrekken tijdens het Corso. Ook het eigenzinnige theater De Roode Bioscoop laat van zich horen tijdens het Corso met aanstormende en gevestigde podiumkunstenaars, zowel op een eigen wagen als ook tijdens de laatste van vier stops van de route. Tenslotte staan er twee wagens van het Corso alvorens te pronken met kunst en performances tijdens het weekend van Vurige Tongen, een gevarieerd woordfestijn festival op Ruigoord dat meer dan 4000 bezoekers trekt. Hier zullen bezoekers aangespoord worden zich de week erop aan te sluiten bij het Corso!

De Culturele Stelling van Amsterdam
Het Kunst Corso brengt een feestelijk tegengeluid vol toekomstmuziek. Zo luidt de doelstelling van de activiteiten van de Culturele Stelling van Amsterdam (CSA) dan ook: het zichtbaar maken van de kunsten en daar-

mee de kunst en haar culturele vrijhavens en panden in en rond Amsterdam op de kaart houden. Hier wil de Culturele Stelling een overkoepelende, actiegerichte en verbindende organisatie voor zijn.

Thema: 'Atlas is het Zat'
Voor aan de rijdende stoet worstelt een atlas met de wereld. Een bol van 4 meter doorsnede rolt constant van zijn vermoeide schouders het publiek in. Samen met het publiek zullen de kunstenaars Peter Zegveld en Terts Brinkhoff de wereldbol weer proberen terug te brengen naar Atlas, hopen dat ie hem nog terug wil.

Route
Het Corso rijdt vanuit het Rembrandtpark via het Vondelpark, Leidsestraat naar de Dam, Rozengracht, richting Westerpark. Precieze route volgt.

Meer info
www.culturelestelling.amsterdam



Vereniging De Culturele Stelling van Amsterdam bestaat uit kunstenaars, curatoren, producenten en sociaal ondernemers.

Performance, Beeldende kunst, muziek, straattheater, design: Jette Kelholt, Bart Eysink Smeets, Origins Krien & Merante, Four Siblings Collective, Lucas Huikeshoven, Selby Gildemacher, Ruigoord & De Luchtbuis, Snowapple, Zo Prod, Wybe de Haan, Between Two Hands Collective, Ninamounah, Pepijn de Kock, Mariana Penas Charrua, Maaïke Franssen, Peter Zegveld & Terts Brinkhoff, Bague Flamingo, Fanfare van de Eerste Liefdesnacht, Asbest Boys, De Roode Bioscoop.

Snowapple
Snowapple Collective is een collectief dat mensen samenbrengt onder de vlag van creatieve verkenning en expressie. Een toonaangevende educateur op cultureel gebied die kunst-residenties, festivals en evenementen organiseert. Daarnaast produceert het collectief ook muziekalbums, kunstfilms en rondreizende theaterstukken. Snowapple wordt geleid door vrouwen en belichaamt vrouwenemancipatie in alle lagen van de organisatie en producties.

Roode Bioscoop
Theater de Roode Bioscoop is een eigenzinnig podium en artistieke ontmoetingsplek voor onverschrokken artiesten en bezoekers in Amsterdam, met een avontuurlijke kijk op muziek en literatuur. Hier krijgen aanstormende talenten en gevestigde podiumkunstenaars de kans af te wijken van gebaande artistieke paden. Karakteristiek voor het theater is de intieme sfeer met maximaal 70 zitplekken, waarbij je als publiek dicht op de huid van de artiesten zit.

Vurige Tongen
Vurige Tongen is het oudste en meest gevarieerde Woordfestijn van Amsterdam, dat jaarlijks plaatsvindt tijdens Pinksteren op het terrein van kunstenaarsdorp Ruigoord. In gedichten, liedjes, cabaret, lezingen, Sonnetten en verhalen bloeit de woordkunst op tijdens dit tweedaags festival. Vurige Tongen brengt verschillende culturen, stromingen, woordkunstcollectieven van alle generaties samen. Zo maken jongeren hier kennis met werk van oudere kunstenaars en vice versa.

Voorlopige speellijst:

Spill Gold komt met nieuw album: ZaZa



In studio's tussen Amsterdam en Parijs heeft Spill Gold het afgelopen jaar gewerkt aan een nieuw album. Op 17 mei verschijnt hun nieuwste full length *ZaZa* op Teenage Menopause Records (FR). Dit wordt gevierd met een release concert in de Melkweg op 19 juni en 15 juni in La Boule Noire in Parijs.

Spill Gold combineert drums, synths en zang tot een uitdagende, dansbare, sonische reis. Nina de Jong op drums en Rosa Ronsdorf op zang en synths bundelden hun krachten in een samenwerking die genres overstijgt. De muziek van Spill Gold fungeert als een geweven tapijt van (ongehoorde) stemmen en nodigt uit om naar binnen te leunen. Het resultaat is een samensmelting van psychedelische echo's, dansbare ritmes en ingewikkelde percussielagen.

Hun nieuwste album is het resultaat van een behoefte aan hoop die verlangt naar een anti-anthropocentrische en niet-patriarchale wereld. De composities van het duo navigeren door cyclische patronen, met echo's van slangen die in hun eigen staart bijten, vulkaanuitbarstingen en heksenvingers die torens afbreken. Ze nodigen je uit in een wereld waar het concept van 'de eerste' of 'de beste' verwaagt en vragen je om hen te vergezellen op een muzikale reis zonder duidelijk begin of einde.

ZaZa is de opvolger van *Highway Hypnosis*, het debuut album van de band dat werd uitgegeven op Knekelhuis. Hiermee tourden zij veelvuldig Europa rond en vonden hun creatief thuis vervolgens in Parijs. Hier werd de plaat gemastered en zal het recordlabel Teenage Menopause de plaat uitgeven.

Voorlopige speellijst:
May 22 - Levitation Festival Angers (FR)
May 23 - Nantes - Lovecraft (FR)
May 24 - Rennes - Marquis de Sade (FR)
May 25 - Presqu'ale de Crozon - Club Rade Passion (FR)
June 4 - Lille - Aeronef (FR)
June 8 - Lisle - Lisle sauvage Festival (FR)
June 15 - Paris - la Boule Noire (FR)
June 19 - Melkweg Amsterdam (NL)
June 29 - De Doelen, Rotterdam (NL)
August 24 - Le Mans - Les Siestes Teriyaki (FR)

Sounds Of the Underground (SOTU) 2024: A Chat from the Underground

Interview with Frank Vis and Zeynep Sarıkartal



“Yeh, it started with a friend of mine I was studying with at the time. We saw this festival, ZXXZW, a festival in Tilburg later called Incubate, it was a very nice set-up. They invited different alternative music scenes to play at the festival. We thought, yeah, it’s a pity that it’s not in Amsterdam. That’s how we came up with the idea. It took a couple of years to organise it. Unfortunately, my friend didn’t manage to finish studying, and so he couldn’t organise it with me. So I grouped some other friends. I asked for help from the Hallo Gallo crew. Johan Keuth, who was a part of it, also designed the first SOTU poster,” says Frank Vis, one of the initiators of SOTU.

with Hans and his live transmissions of the festival’s happenings on the website bah.amsterdam, (also thoroughly archived).

“It was also this idea of, ‘let’s group up together, programmers, organisers, form a team and set up the festival,’” comments Frank. Perhaps a simple sentiment, but with a city like Amsterdam, continuously changing and growing with different subcultures and scenes, it seems almost impossible to achieve now. Though many different initiatives are giving space to certain music niches, without much overlap, these spaces become transitory and disjointed.

ident, she has been playing at SOTU since 2018. “There is this sound system crew in Vienna that also made a party/event series called *Panzerschokolade*. They had organised some shows, where Frank and the other friends from Berlin came out to play, such as DEL_F64.0. In 2018, I ended up connecting with Frank, Zara and Lena (DEL_F64.0), and we toured around Europe all together with a friend from the *Panzerschokolade* crew, and SOTU was the last stop.” And magically continent is connected, through friends of friends of bookers, of programmers, of drummers, of instrument makers, of poets, of others. This is the strength of the underground scene in its current state. Its stability and test of time can be attributed to its long-lasting connections, beyond an instagram follow. Perhaps younger generations of organisers and programmers can learn from them by understanding the benefit of growing a community outside of the online sphere, while still maintaining an online archive. This way there is still a manner in which new people can engage with organising, though in a more consistent way.

“There was this large network of people, back in the day, that stretched from the North of France to Praxis records in Berlin and other parallel networks through Eastern Europe, Turkey, some parts of the Middle East and South-Eastern Asia. This year at SOTU, there were also some artists from the French scene that Bomi brought out, such as I M M. These communities are/were connected with squat houses. For example in Berlin, not only are they connected with later squatted houses, but also with bunkers left over from the 2nd World War. These bunkers went from war bunkers to prisons for the *Rote Armee* to becoming home to the underground rave scene, in the 80s and 90s, later gaining the title of ‘cultural spaces’. By being a cultural space, these kinds of places made it to the mid-2000s, escaping from gentrification. But, just as we got to your generation, the state of gentrification has gotten so bad, even the places that have a cultural status, are being repressed by evasive politics. Especially during the pandemic, these spaces were closing one by one. Just in Berlin, maybe

a dozen of them closed.” Zeynep comments and adds... “On the other hand, you have cultural politics, and culture tourism, again in Berlin, with Techno, which is shown as an underground thing, though is actually very much in the mainstream, that is being pushed by the minister of cultural activities. Due to this, there is a separation between the actual underground and the one ministries are funding. This separation is created consciously to keep older generations from passing on knowledge. Naturally, the new generation has a harder time knowing about the actual underground scene that came before them. Inversely, the older generations stopped showing up to the newer initiatives, and turning their noses up to newer events.”



This trend in disconnection is seen in Amsterdam just as in Berlin, where you see fewer and fewer free music events, and more events being held in club spaces with a certain barrier of entry. This is why SOTU’s persistence is important as a leg of the larger underground scene. These sparse cultural spaces are victims of external pressure from policymakers, as Zeynep says above, but also victims of an increase in self-policing. “It seems like people are embracing this government control a bit more. To not be too wild,” comments Frank on the fact that these spaces are losing their edge.

I think SOTU is a beautiful part of the music ecosystem, and I hope to see more people my age gather together in a similar manner, rather than programming separate niche events. Maybe this could be a way to save the free spaces, and make sure they don’t get lost to oblivion. A personal fear of mine is the idea that free music culture is dwindling. Not only from the increased pressure the government puts on culture spaces, as Zeynep says above, but also a lack of knowledge from the new coming programmers on the scene. The disconnect between the older and younger generations needs to be mended in order to clear up certain assumptions about space, and how to ‘police’ it. Another aspect of this generational gap is the ever-expanding cultural gap between those who found the physical underground in the city, and those who found underground communities online. Though gaps lead to the dissonance of people, genre, and sound, that in turn yields the most exciting happenings once it all comes back together.

*Thank you Frank for the nice SOTU stories, and Zeynep for the great critical conversation about the current state of the underground scene.



Johann Kauth’s artwork, alongside the other posters made for the festival, can be found on sotufestival.com, also home to SOTU’s extensive and thoroughly documented archive. The archive not only includes the past acts and posters of who had played throughout the years, but also visual experimentations, mixes, and Comix Underground News’ contribution in 2014-2015 of a comic documentation of the festival. Zeynep Sarıkartal, who performed at SOTU this year, also commented on SOTU’s organisers’ commitment to archiving everything. She says it’s probably one of Europe’s best online archives of underground music events. Parallel to SOTU there is also Radio Patapoe,

The roots of SOTU run deep though, deeper than genre niches. Deep through Europe, connecting artists, and pulling people back into Amsterdam. These profound connections are nurtured via a cast of programmers. This year, Frank mainly programmed it along with Linda (Parasol), Shoco Mune, Bomi (sitbq), Jaco, and Teun. Applications to play are quite open but fill up fast - as it is mostly run through Google sheets and email threads. Also, many friends from the past years still come back and play.

Friends such as Zeynep Sarıkartal, also known as ZS ZS. Ankara-born, Vienna-res-

Les Indésirables: A depiction of segregation and hopelessness in a Parisian suburb



The topic of social inequalities has often been represented in cinema, where movies are a powerful tool to show the struggle between different groups in society. In *Les Indésirables*, film director Ladj Ly shows on screen this socio-political clash between the residents of a banlieue on the outskirts of Paris and the new political fraction of the city.

The neighbourhood of Montfermeil, situated in the North-East of Paris, is mainly inhabited by immigrants, often illegal, who live in very miserable, slum-like conditions. The politicians governing the city have always wanted to get rid of the people living in these apartments, which have grown into ghettos, to be able to rent them for more than the double price, consequently forcing these people to look for cheaper houses even further from the city. One of the residents living in this neighbourhood, Haby, considered as a fighter for the rights of the people of Montfermeil, tries to oppose this plan by running for the local elections. She is up against the white interim mayor, Pierre, a rich man who completely ignores the voices of the suburb’s residents. However, when one of the apartments sets on fire one day, the local council uses it as an excuse to evacuate the residents, forcing them out on to the streets in an inhumane manner. Suddenly, all the resentment and pain suffered by this invisible and ignored group of citizens, escalates into violence between them and the politicians in power.



This movie makes us reflect about what it means to be someone living outside of society, with no say in local policies, a slave of the current political system. Social inequalities, which are growing especially in big cities, and racism are at the basis of this segregation between first-class and second-class citizens, where the latter are often vulnerable, poor people and immigrants. Director Ladj Ly, who

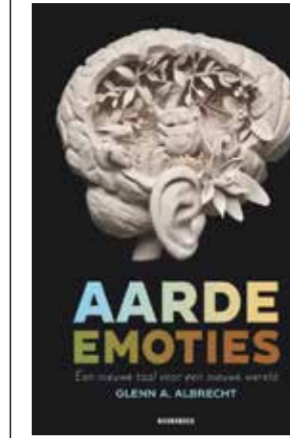
also comes from this Parisian banlieue, wanted to show how gentrification is also used as a tool by the privileged people in power to get rid of the lower social class. By removing these communities from their neighbourhoods, you push them away even further from the city, to make them disappear. Segregation is then often used by the people in power to get rid of unsolved social problems, highlighting the inhumane side of politicians who have no idea what it means to be a second class citizen and live in poverty and misery.

In one scene of the movie, the character Blaz, a resident of the slums, asks the wife of the white interim mayor: “Do you know what it means to be kicked out of your house and end up in the street with nothing?”, and she responds “No, I have no idea what it means.” This is one of the problems concerning the wealthy people in power: they cannot empathize with unprivileged communities, and they cannot imagine what it means to live in such miserable conditions. If they would know what it means, and they would experience it, maybe, there would be a chance they would act differently, and finally give voice to them.

After the success of his two films *Les Misérables* and *Les Indésirables*, Ly decided to invest money in the project *Kourtrajmé*, a film course for the people living in the Montfermeil banlieue. The course trains them in filmmaking and gives them a possibility to show on screen the social inequalities present in society and their fight for visibility. Projects like these give power to the underprivileged people at the bottom of society and let their voices be heard, in the hope that, by seeing their conditions, other people would also understand the harsh reality in which we live.

Books tip top 5

Tips and links to releases are always welcome. Please send them to books@amsterdamalternative.nl



Aarde-emoities
Glenn A. Albrecht
Publisher: Noordboek
Release date: 04-2024
Price: €34,90 // ISBN: 9789464711325

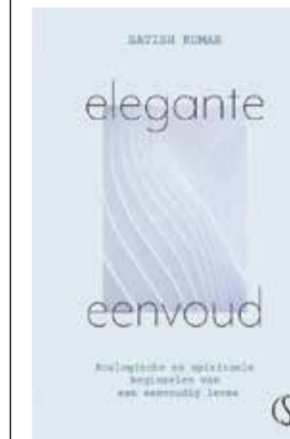
Onze relatie met de Aarde verandert. In dit invloedrijke boek reikt Glenn A. Albrecht hiervoor nieuwe woorden aan. Hij beschrijft nieuwe emoties zoals ‘solastalgie’, de ‘troostwee’ die je hebt, terwijl je thuis bent en je vertrouwde leefomgeving wordt vernietigd of in verval is. Dit is misschien wel de bepalende emotie van de eenentwintigste eeuw. Daarnaast lanceerde Albrecht de inmiddels bijna ingeburgerde term ‘symbioceen’, een tijdperk waarin we opnieuw ‘symbiotisch’ samenleven met de natuur.



Wat jou te doen staat voor het klimaat
Lena Hartog

Publisher: AmbolAnthos
Release date: 04-2024
Price: €21,99 // ISBN: 9789026346730

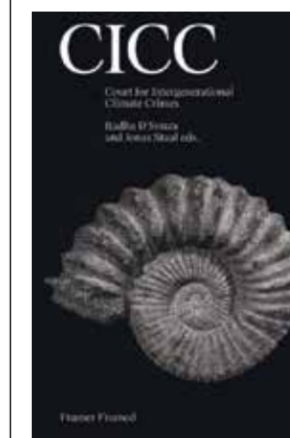
Heb jij het gevoel dat je ‘iets moet doen’ voor het klimaat, maar weet je niet waar te beginnen? Ben je al eens in actie gekomen en wil je meer? Of denk je dat je toch geen invloed hebt, maar maak je je desondanks zorgen om onze toekomst? Klimaatactivist Lena Hartog laat zien wat jij wél kunt doen – en dat gaat verder dan je eigen voetafdruk. Aan de hand van een stappenplan leer je hoe je het verschil kunt maken door kleine en grote acties op verschillende niveaus.



Elegante eenvoud
Satish Kumar

Publisher: Samsara Uitgeverij
Release date: 10-2021
Price: €25,99 // ISBN: 9789493228399

‘Elegante eenvoud’ is een boek voor iedereen die uit de onverdelijdelijke tredmolen van concurrentie en consumptie wil stappen en liever kiest voor een leven dat de ecologische integriteit van de aarde, sociale gelijkheid en rust en geluk in het persoonlijk leven vooropstelt. In dit boek brengt Satish Kumar vijf decennia van reflectie en wijsheid samen tot een leidraad voor iedereen.



CICC. Court for Intergenerational Climate Crimes
Jonas Staal, Radha D'Souza

Publisher: Framer Framed
Release date: 01-2024
Price: €29,95 // ISBN: 9789083079349

The aim of the CICC is to prosecute climate crimes committed by states and corporations, not only in the past and present, but also in the future. Central to this book is the first iteration of the project, commissioned and staged by Framer Framed in 2021, during which public hearings were held against the Dutch State and transnational corporations registered in the Netherlands: Unilever, ING and Airbus.



De mens is een plofkip
Teun van de Keuken

Publisher: De Correspondent
Release date: 04-2024
Price: €18,99 // ISBN: 9789400410565

Echt voedsel met herkenbare ingrediënten heeft de afgelopen decennia grotendeels plaatsgemaakt voor bewerkt fabrieksvoer zonder enige voedingswaarde, dat zo aangenaam is van structuur en smaak dat we er geen genoeg van krijgen. Via uitgekende receptuur, slimme marketing en agressieve reclame meet de voedingsindustrie ons vet als plofkippen, met ziekte en hoge maatschappelijke kosten tot gevolg. De fabrikanten zeggen dat wij zelf verantwoordelijk zijn voor ons gedrag. Maar is dat wel zo?

De Bowling

How squatting helped preserve Amsterdam Noord



Amsterdam, a city that has become notorious for its housing crisis, has set itself the goal of building 20,000 new homes by 2035, with a focus on densifying already existing neighborhoods while also improving their environment. However, with these new plans of investing in already existing communities, residents fear the impact gentrification might have on their neighbourhoods and their way of life.

The neighbourhoods being targeted in this new plan include Osdorpplein, ArenApoort, Zuidas, and also Buikslotermeerplein on the north side of the city. At the center of this neighbourhood in Noord lies an abandoned bowling alley: *De Bowling*, also commonly known as *De Bunker* by 'Noorderners'. Erected in the 1980s, the centre has long been abandoned, and an eyesore according to those around it. Plans to demolish it were made in 2011, but then squatters invaded the building in 2016 and have been living there ever since. Although different squatters have come and gone in the past almost decade, their goal remains the same: to inhabit the building in order to protect it's fate from becoming another "grotesque plan" of the municipality, keeping it a symbol of the old Noord, before the arrival of "gentrification and the cupcake supply stores".

Despite not having similar methods of execution, another group of people from the area share the same goal: *Verdedig Noord*, or "Defend North", is a community-run association focused on protecting social housing in Noord, prioritising *Noorderners* so that they can continue living there comfortably, and promoting cultural institutions in the neighbourhood, among other stances. They stand by the idea that development should be done with the collaboration of the community, and not just to them. They are associated with *Coöperatie 5711*, named after the zone code for Amsterdam Noord, made up of unified efforts from *Verdedig Noord*, *Productiehuis Noord* (a production house), *Kringloopbedrijf De Lokatie* (a thrift shop) and the architectural firm Bright, whose founding partner Thijs van Spandooek wants to create an inclusive community centre from the abandoned *De Bowling*.

"There's no neighborhood centre, there's no activity centre for kids or young people," says Thijs, speaking of the Buikslotermeerplein. "So we said 'Hey, can we turn it into a com-

munity art centre or something like that?' A place for the community where people can work on cultural expression, whether it's music, film, photography, theatre, exhibitions, or whatever is the need of the community."

Verdedig Noord's plans for *De Bowling* represent their fight to preserve Amsterdam Noord. They made plans to buy the building from the municipality and dedicate it to the needs and history of the neighbourhood: "That's also very much about the history, the storytelling, of Amsterdam North - can we also connect it to the idea of this building? That was how it started".

Although the municipality initially bought the building in order to demolish it, many obstacles prevented that from happening, most notoriously the defiant stance of the squatters and their occupation. This led the municipality to hold an open call for what to do with the building, to which *Coöperatie 5711* pitched their plan and, after some time, were finally accepted.

Local urban development expert Eva DeKlerk was then called in: "My purpose in my professional work is dedicated to creating an affordable workspace," she says. "I also live in the neighbourhood, so I think it's really cool. They have all the people from the neighbourhood involved, and it's very much a neighbourhood thing."

Eva has previously worked on other projects representing alternative forms of urban development, such as *Skatepark Noord* in Amsterdam, or the Templehof abandoned airport in Berlin. Her goal with *De Bowling* was to ensure that a fair, market-based sales price for the building would be proposed to the local community association. "The price was €2.4 million, and then I came there and said 'What!?' That is the market, but we are now talking about the benchmark of neighbourhood co-op. It's not the same thing." She

eventually managed to negotiate the price from €2.4 million down to €600,000, paving the way for the project to commence. As a local of the neighbourhood and acquaintance of some of the members of *Verdedig Noord*, she was also a part of the community outcry for inclusivity in urban development. "I also live in the neighbourhood, and it's very much a neighbourhood thing. The city of Amsterdam asked me to help out lead the group, because, of course, they were also a little bit afraid of *Verdedig Noord*. But, it's a super nice group. I said 'Okay, I'll help'. I've known Muntje since he was 14 years old. I gave him his first job so that he could finance his first mixtape, so we go back 20 years."



Although everything seems to be going according to *Coöperatie 5711's* plans, it means that the squatters still residing in the building have finally reached the end of their stay. Previously, there seems to have been some back and forth between the squatters and the co-op about what to do with the building, and what will become of the squatters: "They (the co-op) are in good contact with the squatters. I think they are trying to account for everybody in the whole process, of course. At the same time, I come from the squatting team. I also believe that if you are a squatter, you could also come up with a plan. You cannot just shout out 'it's not fair'. Come on, you know you've been here for ten years, you had time to make a plan," is the opinion of Eva.

Thijs, however, is hopeful for collaboration and input from those that still reside in the building: "It's a bit of a struggle. As *Verdedig Noord*, we really value the role of the squatter movement in Amsterdam, and it's a very necessary thing. So, in the beginning of our initiative, when it was first published, there was a bit of negativity between us - 'Hey, what's happening here? Are we going to be pushed out?!' - but then we came in contact with the people that actually did live in the building and we were able to develop some kind of agreement on the future of the building. Also, they understood that it's not going to be housing, it's not going to be mar-

ket-oriented. It's going to be something else, something community-owned. In the principles of the squatter movement, you cannot really squat something from the community, I guess. We also said, 'We are not going to build anytime soon because we first have to elaborate this plan. So, as long as it takes, we don't mind people living in the building'."

I think that if the building wasn't squatted then it would already be demolished. So, they deserve the credit for that.

When the municipality offered to evict the squatters from the building in order to continue with plans for *Coöperatie 5711* and *De Bowling*, the co-op declined the forced expulsion: "We really believe that we can come to good agreements with the people that live there. So, we don't want anybody to be evicted or pushed out of the building," Thijs insists. "I would like to really see it as a collaboration, also because I think that if the building wasn't squatted then it would already be demolished. So, they also deserve the credit for that. They played a role in actually keeping the building there. I guess some people would not see as a good thing. A lot of people find the building very ugly and want it to be demolished, but more and more people are, I think, enthusiastic about the potential future of the building. I would be very happy to really engage more with them. So, it's also a requirement from us actually, to put more effort in that".

Among stories of the city's plans for the future of housing in Amsterdam, the story of *De Bowling* stands out as proof of what can be achieved if the needs of a community are heard. Although the efforts of the squatters against gentrification may have been considered radical for some, they succeeded in saving this formerly abandoned cultural centre, turning it once again into a space for the neighbourhood and it's future generations. The collaboration between *Coöperatie 5711* and the municipality serves as an example and reminder that the urban renaissance of Amsterdam should be rooted in the needs and preservation of it's already existing communities.

Referendum Hoofdgroenstructuur

6 juni

Stem: Tégen het Beleidskader Hoofdgroenstructuur

Dus vóór betere bescherming van het groen in de stad



Eind 2022 presenteerde het college van B&W van Amsterdam de nieuwe plannen voor de Hoofdgroenstructuur. Het college geeft aan dat de plannen een verbetering zijn, 'omdat de hoeveelheid beschermd groen wordt uitgebreid'. Dat is niet zo. (Zie Fact check hieronder). Veel mensen hadden hier bezwaar tegen. Na een overweldigend aantal ingediende zienswijzen werd op het laatste moment nog een inspraakavond georganiseerd. De wethouder kwam daarna nog met aanpassingen, maar de zorgen werden daardoor alleen maar groter.

Centraal hierbij staan de 'flexibilisering' die de wethouder in de Hoofdgroenstructuur heeft aangebracht. Die flexibilisering houden in dat de bescherming van de natuur wordt los gelaten en zaken als bouwen in het groen toch mogelijk wordt. De gemeenteraad nam op 26 januari 2024 nog een aantal moties en amendementen aan. Maar ondanks deze toevoegingen blijft het geheel nog steeds te ruim, te vaag zijn en geeft te weinig borging voor de huidige en toekomstige Hoofdgroenstructuur.

Daarom werd besloten om een referendum te organiseren, dat al snel gesteund werd door meer dan 18.000 Amsterdammers.

Amendementen
De amendementen, die 26 januari in de raad zijn aangenomen, zijn inmiddels verwerkt in een nieuw beleidsdocument Hoofdgroenstructuur. Deze toevoegingen zijn te ruim, te vaag zijn en geven te weinig borging voor de huidige en toekomstige Hoofdgroenstructuur.

Wat is onze inzet
Hier valt veel over te zeggen, maar de kern van de zaak ligt volgens ons hier:

1. Bescherming bestaand groen aanscherpen in plaats van 'flexibel' maken:
De huidige tekst biedt aan de gemeente allerlei openingen om onder diverse omstandigheden toch flexibel te kunnen omgaan met de Hoofdgroenstructuur (HGS), terwijl er vanuit de hele stad gevraagd wordt om de bescherming aan te scherpen.



2. Groenverordening in plaats van Groennorm:
Een beleidskader biedt geen enkele juridische bescherming. Wij pleiten ervoor om die bescherming beter te borgen. Dit moet gelden voor zowel de bestaande als de toekomstige Hoofdgroenstructuur. Met een Groenverordening zou dit kunnen worden bereikt.

3. Grond voor groen:
Voor het toekomstige groen dient nu al grond te worden gereserveerd. Dat gebeurt nu gek genoeg niet. Meestal wordt de grond eerst uitgegeven. Woningaantallen worden

dan ook nog sterk verhoogd. En dan blijkt daarna 'per ongeluk' dat de groennorm niet wordt gehaald. De kaart met 85 gebieden is in die zin een welkome toevoeging in het Beleidskader: wel even afspreken dat in alle 85 gebieden aan de groennorm (of de Groenverordening?) wordt voldaan.

4. Bindende onafhankelijke technische en ecologische beoordeling:
Verplaatsen of ontwerpen van groen en het borgen van ecologische verbanden is geen onderwerp dat kan worden beoordeeld door raadsleden of wethouders. Naast de TAC (technische adviescommissie) zou een team van onafhankelijke ecologen hier te allen tijde bindend advies in moeten geven.

Breng je stem uit bij het referendum!
Breng je stem uit voor een betere bescherming van het groen in de stad. Zorg dat bomen, parken, plantsoenen niet vogelvrij worden en de stad verder verstedend. Amsterdam moet zich aan de eigen groennorm houden, bij bouwplannen voldoende groen reserveren en het huidige groen beschermen.

Stem dus Tégen de voorgestelde Hoofdgroenstructuur!

Bijeenkomsten
15 mei: **Noord** - Premiere film *Groene lint* in filmhuis Hyena om 15 uur Hopi Chapman
22 mei: **Zuid Oost** - Debat voorlichting (locatie Linnaeus Driemond)
28 mei: **IJburg** - Voorlichting/debat IJburg flexibel IJburg Flyer
30 mei: **Zuid Oost** - Debat voorlichting (locatie Linnaeus Driemond)

Voor meer info check: www.rhgs.nl.
Vanaf 15 mei is de nieuwe website volledig operationeel.
Contact: referendumhgs@gmail.com

City Rights Radio

Stories about undocumented migrants



In 2021, Mohamed Bah (29) initiated City Rights Radio, a podcast where migrants without legal status living in Amsterdam share their experiences of what it is like to be undocumented in the city. The project began when Mohamed - back then still undocumented - and his friends started to discuss how their new life in the Netherlands has been, and the cultural differences they felt compared to their home countries.

Moving to Europe has not been easy for them, not only because of the vulnerability of their circumstances, but also because of our society's harmful stereotypes that they face in everyday life situations. They wanted to try to tell their stories, of how and why they came here, and to explain the difficulty of waiting for years for a permit that is very difficult to get in the Netherlands. Being undocumented affects you in everyday life situations. For example, as they described in one of the podcast episodes, being undocumented prevents you from having access to a bank account, and with most services now cashless in the country, this obstacle does not allow them to be able to pay, for instance, for a public transportation ticket. Without a permit, people do not have the right to work, forcing many undocumented migrants to work illegally and without a work contract, thus ending up being paid less than the minimum working wage.

The goal of this podcast is not only to list facts related to the lives of undocumented people in Amsterdam, but also for listeners to truly understand and empathize with what it means to live in such an unstable situation. Before their arrival in the Netherlands, all of these people were full citizens in their own countries, with rights and the possibility to work and rent a house, while now, because of their situation, they are considered invisible citizens with no say in the society. Through this podcast they hope to gain visibility and let their voice be heard, but also to bring awareness to people who do have a permit to realize the stark contrasts with regards to the situation of their daily lives.

The founder of the City Rights Radio, Mohamed Bah, is also one of the designers of the City Rights App, an app which has been developed for undocumented people who come to the city to know where and how to get help and support. With this app, they are able to see which organizations in the city offer them services such as a place to sleep in shelters, or places to eat, helping them to find their way. Through the app it is also possible to see where, as an undocumented person, you can join activities such as Dutch language courses or organized football trainings, therefore giving them the possibility to also connect with other people and try to integrate into their new society.

<p>Agenda May</p>

FRIDAY 03 MAY

Plantage Dok // 13:00 // € 0
Tentoonstelling: De Encyclopedie van de Wereld volgens Erik Fens
RijksHemelVaartDienst // 16:00 // € 0
Kraa-mi-bo Nieuwland // 20:00 // € 0 -donation
Queer Salsa: ¡Vamos a Bailar! 19.30 doors open 20:45 - 0:00 Party!
OCCHII // 20:30 // € 8
Amalie Dahl's Dafnie
Cinetol // 20:45 // € 11
TEUN | support: Beats by Pjotr | EP release
OT301-Studios // 22:00 // € 14
CPT vol. IV
Sunny Saimuns, LazerGazer, Ngoni Egan
Filmhuis Cavia // 22:30 // € 5
Klassenverhältnisse (Cavia 40 #21)
Jean-Marie Straub & Danièle Huillet | 1984 | Germany | 126' | EN subs

SATURDAY 04 MAY

Filmhuis Cavia // 13:00 // € 4
De Bezette Stad / Occupied City
Steve McQueen | 2023 | NL | 126' | English
Studio/K // 14:30 // € 4
Vertoning De Bezette Stad
Steve McQueen
Cinetol // 20:30 // € 11
FENNE + LOE.
OCCHII // 20:30 // € 10
L'orne (album release) + Chrysalis + Lifeless Past + Factory Girl (DJ)
Plein Theater // 21:00 // € 10 + Soep
Theater Na de Dam: Abayomi
ZID Theater // 21:00 // € 7,50€
Theater na de Dam: Proud to be Roma – Ethnic coming out
OT301-Studios // 22:00 // € 13,98
Baile Trama w/ TH4YS - Amsterdam
TH4YS, GUS, SZAL

SUNDAY 05 MAY

Teatro Munganga // 11:00 // € 9,00
Poppen & Jazz, Puppetry & Jazz
Floris van Elderen – Drums Pedro Ivo- Double bass
Stefan Boss – Piano Claudia Maoli – Puppetry
ZID Theater // 13:00 // € 0
VRJHEIDSMAALTJD | CULTUURPODIUM: ROMA & SINTI CENTRAAL
OT301-Ventilator Cinema // 19:30 // € 5-10
Dance Films With Jake - MALA Burlesque
Cinetol // 20:00 // € 14,50
Drahta + Spullen ism Subacutcha
Drahta, Spullen
Plein Theater // 21:00 // € 10 + Soep
Theater Na de Dam: Abayomi

MONDAY 06 MAY

Cinetol // 20:00 // € 14,50
Philine Sonny | support: Philine
OCCHII // 20:30 // € 8
Geregeld Ontregeld presents: DAIISTAR & Plumeau
Filmhuis Cavia // 20:30 // € 5
Viagens + Q&A
A series of 13 video works by Patricia Niedermeyer and Cavi Borges
Teatro Munganga // 20:30 // € 15,00
Tango salon concert & Milonga by Federico Pecchia

TUESDAY 07 MAY

De Appel // 19:00 // € 3
The story of a house
Tony Chakar
Cinetol // 20:00 // € 13,50
SCHOREM presents: The 113 | supports: Dim Imagery + MILKBOY

WEDNESDAY 08 MAY

OCCHII // 19:00 // € 0
ZINE MAKING NIGHTS #3

Cinetol // 20:00 // € 11
Het Universumpje | support: Abel Natürlich | album release | uitverkocht
Het Universumpje, Abel Natürlich
ZID Theater // 20:00 // € 15€
BEST OF EXPLOREZ 2024

THURSDAY 09 MAY

ZID Theater // 0:00 // € 0
MIJN BUCKETLIST VOOR DE STAD
Cinetol // 20:00 // € 12,50
Maria Iskariot | support: De Witte Kunst
Teatro Munganga // 20:00 // € 15,00
Music from Latin America by Federico Pecchia & Orlando Miño
ZID Theater // 20:00 // € 15€
ROOTS & WINGS – 6 X 10
Gilles Van Hecke, Saloua Hassani, Romeo Lothy, Issam Zemmouri, Zaher Hamzat, Nivin Baranbo.

FRIDAY 10 MAY

Cinetol // 20:00 // € 12,50
Wennen aan de Wolf
Sun-Mi Hong, AWKWARD i , Yasmin Namavar, Alistair Payne, Marieke Ornelis, Anne Marijn Voorhorst, Benjamin De Roover, Raphael Vanoli, JvdP. Tv, Julien Staartjes, Toverberg
Teatro Munganga // 20:00 // € 15,00
Andrew Laureth Band, Pop & Brazilian music
De Ruimte // 21:00 // € 10-20
The 2nd Stop is Jupiter **in Sexyland World**
Sun-Mi Hong , Uldis Vitols, Harald Austbo, Onno Govaert, Oscar Jan Hoogland, Mola Sylta, Ada Rave, more TBA
OT301-Studios // 23:00 // € 8
Paper Tape Label Launch
KRAY ATIEF, VENISON

SATURDAY 11 MAY

Nieuwland // 14:00 // € donation
Community Circle
What is the story that wants to emerge?
DONATE
Cinetol // 17:00 // € 12,50
Palestina Fundraiser Festival | I.s.m. Radio TNP
Don Melody Club, Mazey Haze, Kourosh, The Klittens, Texoprint, dimbit, Hommybird, Jo FLM, Karim Semin, Moody Mehran
ZID Theater // 19:30 // € 15€
WATER
Sebo Bakker, Naima Baraka, Nivin Baranbo, Daan Bosch, Jos Daamen, Dora Draghi, Issam Zemmouri.
De Nieuwe Anita // 20:00 // € 15
BURLESQUE FREAKOUT Show + PARTY
Teatro Munganga // 20:00 // € 15,00
Rosa Morena Russa (DE/UA) & Line Daenen (BE)
The Duo will be supported by the Dutch percussionist Roland Coenmans.
OT301-Studios // 22:00 // € 7
Balacona HipHop Night
Nessyyou, Khtek, OTAT, Haykal, Al-Haqiqi

SUNDAY 12 MAY

Teatro Munganga // 11:00 // € 9,00
Soul, pop & jazz by Rik & Kiki
Rik & Kiki
Plein Theater // 15:00 // € 13,50 (vanaf)
Nieuwe Noten Amsterdam: Trombone Double Bill
Kevin Toksozw Fairbairn (trombone), Dalton Harris (trombone)
Plein Theater // 17:00 // € 0
Cozy Sunday Afternoon
Troisette
Prova
Annika Luschin, Djahan Manuela Mazari, Ljiljana Musić, Ira Prica, Gordana Svetopetrić, Dijana Trošelj.
Cinetol // 19:30 // € 12,50
Eigen Risico + Beatrix + Neerwaarts

TUESDAY 14 MAY

Cinetol // 20:00 // € 11
Sophie van Hasselt | support: Oliver Aroon

<p>Agenda May</p>

OT301-Studios // 20:00 // € 10
Weerstand
Inge Lamboo, Min Taka, Zonnekoning, HYLA
Plein Theater // 20:00 // € 15
Exploidium - Nieuw talent presenteert zich!
ZID Theater // 20:00 // € 15€
EXPLOIDIUM – NEW MAKERS PRESENT THEM-SELVES
Amanda Lee, Heidi Nickel, Rocío Vera, Matilde Bonanni, Ivana Borjse, Halina Mihutskaya, Aya Bini, Marta Almeida, Carlotta Storelli

WEDNESDAY 15 MAY

Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé LAB111 // 19:30 // € 7.50
LI-MA Presents: Can I Touch You Online?
Karen Lancel and Hermen Maat, Paul Sermon
De Ruimte // 20:30 // € 11-20
Space Impro **in Sexyland World**
Glerum Omnibus, Chaerin Im, Mees Siderius

THURSDAY 16 MAY

Plantage Dok // 17:30 // € 0
ASEED Reading Group: Green Colonialism in Palestine
Cinetol // 19:30 // € 10
Underground Sounds | Navigate + The Captain + DIONNE
OT301-Studios // 20:00 // € 5
Bloomin & Regenerating x Composit3 Collective
Social Chemical, Merel, Anna Reymond, Oxymore, Alex Krobath, Gian Furlanetto, Sara Benini, Netnak, Lili Jullian, Lou Josy
Teatro Munganga // 20:00 // € 15,00
Flamenco Tablao
Dance: Tamar Porcelijn Singing: Yota Baron Guita: Vicente Jose Santiago
ZID Theater // 20:00 // € 15€
caMARá
Lucas Tanajura, Benedikt Müller
Plein Theater // 20:30 // € 11 (vanaf) + consumptiemunt
Dit zijn de Echte
Thom Gerrits

FRIDAY 17 MAY

RijksHemelVaartDienst // 16:00 // € 0
Kraa-mi-bo ZID Theater // 19:30 // € 15€
WATER
Sebo Bakker, Naima Baraka, Nivin Baranbo, Daan Bosch, Jos Daamen, Dora Draghi, Issam Zemmouri.
Teatro Munganga // 20:00 // € 15,00
Gafieira Social Club by Cabaret Brasil
Daniel Montes (7-string guitar) – Lucas Santana (sax) – Elizabeth Fadel (piano) – Waguiinho Vasconcelos (drums)
OCCHII // 20:30 // € 10
HC PUNK :DISAFFECT (SC) + MONDROOF + TOPROT
Cinetol // 21:30 // € 15
TARTAN FANTASY | A Scottish Queer Party//Fundraiser
OT301-Studios // 22:00 // € 5
The Hardcore Research Centre
Doukus (live), Cartopol (DJ), Opus Occvltiis (DJ), more TBA

FRIDAY 24 MAY

Ru Paré // 19:30 // € 0
Comedy Club Nieuw-West
Howard Komproe, Bugra Gedik, Romée van Noorden, Magic Nape, Marvin Hooplot, Frank Westerink
Cinetol // 20:00 // € 13,50
SCHOREM presents: Holiday Ghosts | support: GREAT JOY
OT301-Studios // 20:00 // € 12
Latin-Rock-Ska live! + DJ Charley & Meneer Cad-era!, Emersound, La Roska.
Teatro Munganga // 20:00 // € 15,00
The Brazilian guitar, by Duo Atlantico & Guests
Rogério Bicudo - guitar Daniel Montes – 7 strings guitar.

De Ruimte // 20:30 // € 11-20
Space Echo **in Sexyland Wortd**
Kiata & the Afroblaster
Filmhuis Cavia // 20:30 // € 5
Go Short On Tour
5 short film

SATURDAY 25 MAY

OT301-Studios // 13:00 // € 12
Viva la Vulva Festival
Nieuwland // 16:00 // € 0
COUNTER- NARRATIVES

<p>Agenda May/June</p>

Studio/K // 19:30 // € 7,5
SLAMsterdam in /K! #3
Teatro Munganga // 20:00 // € 15,00
Italian music tribute by Elisa Marangon Quartet
ZID Theater // 20:00 // € 0
Take a trip!
Triplets Dance Studio
OT301-Studios // 22:00 // € 10
MasqueRave
No Attic, Nari, Stay Vaag

SUNDAY 26 MAY

Teatro Munganga // 11:00 // € 9,00
Chora Cavaquinho! by Marijn van der Linden en Lilian Vieira
Feminist Club Amsterdam - Book club - Feminism without borders: Decolonizing theory, practicing solidarity by Chandra Talpade Mohanty
Cinetol // 21:00 // € 11
BIGMOTH + PROXIMA FLARE + URGE

MONDAY 20 MAY

Teatro Munganga // 19:30 // € 15,00
Roda de Choro, by Elizabeth Fadel, Daniel Montes & Guests
Elizabeth Fadel on piano and Daniel Montes on 7-string guitar.
OCCHII // 20:00 // € 8
PUFFER (CAN) + FRONTSECTOR + FROID HAM-MEROIT (FR)

WEDNESDAY 22 MAY

Rialto VU // 18:00 // € 12,75
AI in the Picture - Blade Runner
Inleiding door hoogleraar AI en Robotica Guszti Eiben en kunstenaar Wanda Tuerlinckx.
Cinetol // 20:00 // € 14,50
Piàsi | Salamina Tour

THURSDAY 23 MAY

Ru Paré // 18:30 // € 18
Mediterraneo Band: Istanbul Midnight Project | From Istanbul to Athens
Cinetol // 20:00 // € 14,50
Bronnie | support: GIRLSGIRLSGIRLS
Teatro Munganga // 20:00 // € 15,00
Terceira margem / Derde oever theaterplay by Carlos Lagoeiro

WEDNESDAY 29 MAY

Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé
Café Plan West // 19:00 // € 18
ZOE + JULIAN in Amsterdam
Cinetol // 20:00 // € 12
Roi Soleil | support t.b.a. | EP release

FRIDAY 31 MAY

Plein Theater // 16:00 // € 0
Inloop redactieraad
#GetInvolved
RijksHemelVaartDienst // 16:00 // € 0
Kraa-mi-bo Nieuwland // 19:00 // € Donation
Open Mic Night/ Live Poetry/ VOKU
19.00- 21.00 Open Mic Hosted by WeRepair
De Nieuwe Anita // 20:00 // € 8,50
Ska Night Club. Live UK ska legends The Riifs. The Riifs, DJ Charley
Teatro Munganga // 20:00 // € 12,00
Other Identities: performance evening with music, movement & poetry
Lucija Gregov and Dorota Matejová.
OCCHII // 20:30 // € 12
SUBBACULTCHA PRESENTS: NU JAZZ
no jazz

SATURDAY 01 JUNE

Plein Theater // 20:30 // € 13,50 (vanaf)**TRIPLE BILL:** ALEX & BISOGNA MORIRE & SPINE
Memic project, Freckle Red Lipstick, Giacomo Raffo
Cinetol // 20:45 // € 11,50
HALF CAB | EP release show + Bony Macaroni
HALF CAB, Bony Macaroni

SUNDAY 02 JUNE

Cinetol // 20:00 // € 14,50

Kris Baha + Promiseland
OCCHII // 20:30 // € 10
Hate & Merda (IT) + Allochiria (GR) + Lijkschouwer + DEATH MASK

MONDAY 03 JUNE

Teatro Munganga // 20:30 // € 15,00
Tango salon concert & Milonga by **Dúo Fain-Perkal** (Buenos Aires)
Nahuel Perkal and Matías Fain.

WEDNESDAY 05 JUNE

Nieuwland // 19:00 // € Donation
Ceremony of ENTRE SOL Balcony #2
OT301-Ventilator Cinema // 19:30 // € 7,50
VIU. Silent cinema with live sound
É Piccerella
Cinetol // 20:00 // € 19
Barış Demirel | BD Experience

THURSDAY 06 JUNE

OT301-Ventilator Cinema // 19:30 // € 7,50
VIU. Silent cinema with live sound
La Souriante Madame Beudet de Germaine Dulac, Meshes of the Afternoon, At Land
Teatro Munganga // 20:00 // € 15,00
Forró da Quinta, by Tulipas
Celinho Silva – Voice & Guitar Cleyton Barros – Zabumba Jina Sumedi – Accordeon.

FRIDAY 07 JUNE

Nieuwland // 19:30 // € 0 -donation
Queer Salsa: ¡Vamos a Bailar!
19.30 doors open 20:45 - 0:00 Party!
Cinetol // 20:00 // € 10
Opo Strej | ism Afrogrooves
Teatro Munganga // 20:00 // € 15,00
Marcelo Godoy Quartet
Marcelo Godoy: guitar/voice Paulinho Paes: guitar Luiz Perillo: percussion Alao'r Soares: percussion
OCCHII // 20:30 // € 8
[[trøtø]] Aktion XXXVIX w/ LORENZO ABATTOIR (IT) + JIYOUNG WI (KR) + DEATH MASK + HESKER
OT301-Studios // 22:00 // € 8
Teatro Munganga // 19:30 // € 15,00
Chat in the bag - Jungle sessions
Junglenever, Tommy The Cat, JDK, Crytic

SATURDAY 08 JUNE

OT301-Studios // 19:00 // € 9
Time Destroys Everything
Christoph Fringeli (Praxis), Zombieflesheater (Kri-tik Am Leben), Base Force One (live) (Praxis), Tec9 (NoAlign, S.O.D.O.M.), Shimla (AV set) (NoAlign)
Cinetol // 20:00 // € 10
Summer Kickoff Party 2024 | Funk Mob + Special Guests
Teatro Munganga // 20:00 // € 16,00
Latin America music, by Santo Remedio
Macarena Paz Pizarro, Rodrigo Cortez and Alejandro Arrate.

SUNDAY 09 JUNE

Teatro Munganga // 11:00 // € 9,00
Puppet theatre: The romance of Benedito & Margarida – Brazil
Chico Simões and Anna Göbel.
Plein Theater // 15:00 // € 13,50 (vanaf) + consumptiemunt
Fri Yeye
Spel: Helianthe Redan, Rosana Etnel en Djinti
Bianca Sullivan | Script: Celestine Raalte | Regie & scriptbewerking: Careline Peerwijk
Cinetol // 19:00 // € 27,25
Kebu | Synthesizer Legends Tour 2024 | uitverkocht
OCCHII // 20:30 // € 10
Ensemble OC/DC presents ‘Amygdala Sonates’ + Oscar Jan Hoogland + ZEA
Amygdala Sonates, Oscar Jan Hoogland, ZEA

MONDAY 10 JUNE

Cinetol // 20:00 // € 14,50
EEXE | support t.b.a.

<p>Agenda June</p>

TUESDAY 11 JUNE

Cinetol // 20:00 // € 11
Féli Vezo | album release | supports: Jermaine Kool + Nesstybeats (dj)
Féli Vezo, Jermaine Kool, Nesstybeats (dj)

WEDNESDAY 12 JUNE

Nieuwland // 20:00 // € 0- Donatie
Verzet for couplet
Open Practice

THURSDAY 13 JUNE

VOX-POP Amsterdam // 19:00 // € Free
Session 4: Nature at night
Cinetol // 20:00 // € 12,50
Femme Hall | XXJULIA + Ruby Mus + Jasha Eliane
Plein Theater // 20:30 // € 13,50 (vanaf)
CD-presentatie: De Trilogie van de Twintigste Eeuw
Ausdauer

FRIDAY 14 JUNE

RijksHemelVaartDienst // 16:00 // € 0
Kraa-mi-bo Teatro Munganga // 20:00 // € 15,00
Gafieira Social Club by Cabaret Brasil
Daniel Montes (7-string guitar) – Lucas Santana (sax) – Elizabeth Fadel (piano) – Waguiinho Vasconcelos (drums)
OT301-Studios // 21:00 // € 9
Mechanism
Lloyd Stellar [Live], The Droid, Dj Feryne, Aztronouth, Machinefunk

SATURDAY 15 JUNE

Studio/K // 19:30 // € 7,5
SLAMsterdam in /K! #4
Teatro Munganga // 20:00 // € 15,00
Bons Ventos, Brazilian music by Bernardo Lobo
OCCHII // 20:30 // € 10
Pretty//Ugly
Prangers, LQRQ, DJ Factory Girl
Cinetol // 20:45 // € 11
Athens Collective

SUNDAY 16 JUNE

Teatro Munganga // 11:00 // € 9,00
Klein Wonderland
Wonderland Collectief Direction / Makiko ItoDans en muziek/ Wonderland Collectief.
Teatro Munganga // 16:00 // € 16,00
Sabes una cosa... by Trio Galantes
Alvaro, Augusto en Humberto.
Teatro Munganga // 19:30 // € 15,00
Roda de Choro, by Elizabeth Fadel, Daniel Montes & Guests
Cinetol // 20:00 // € 11
Clitteband | support: Waterschade & Consensual
Peggy | album release party

WEDNESDAY 19 JUNE

OCCHII // 20:00 // € 0
Community Drinks #2

THURSDAY 20 JUNE

Cinetol // 20:00 // € 14,50
Me and My Friends

FRIDAY 21 JUNE

Plantage Dok // 10:00 // € 0
Food Autonomy Festival #8: Growing resilient roots in common ground
Teatro Munganga // 20:00 // € 15,00
Clube do Samba Amsterdam – 30th anniversary Celebrations
Daniel Montes, Rogério Bicudo.
Plein Theater // 20:30 // € 13,50 (vanaf)
My Life in Excel
Bitter Sweet Dance | Liat Waysbort

SATURDAY 22 JUNE

Plantage Dok // 10:00 // € 0
Food Autonomy Festival #8: Growing resilient roots in common ground
Nieuwland // 16:00 // € 0
COUNTER- NARRATIVES
Teatro Munganga // 20:00 // € 15,00
Ela por Elas, Tribute to Rita Lee
OCCHII // 20:30 // € 10
Benjamin Herman’s Bughouse + support **tba**
Cinetol // 20:45 // € 12,50
The Tumbles | support: Sol Power

SUNDAY 23 JUNE

Plantage Dok // 10:00 // € 0
Food Autonomy Festival #8: Growing resilient roots in common ground
Teatro Munganga // 11:00 // € 9,00
Feminist Herman’s Party: 37 years! Forró for children & parents with by Tulipas
Celinho Silva, Zabumba master Cleyton Barros and accordionist Jina Sumedi.
Nieuwland // 16:00 // € 0
Feminist Club Amsterdam - Discussion - Activism
Teatro Munganga // 16:00 // € 15,00
Munganga’s Party: 37 years! Forró concert & dance by Tulipas
Celinho Silva – Voice & Guitar Cleyton Barros – Zabumba Jina Sumedi – Accordeon.
Cinetol // 19:30 // € 11
2Lips Band

TUESDAY 25 JUNE

Cinetol // 19:30 // € 11
LNDE | support: Nic van Graan | release

WEDNESDAY 26 JUNE

Plein Theater // 15:30 // € 13,50 (vanaf)
Koken met Amba (6+)
Veenfabriek

THURSDAY 27 JUNE

Teatro Munganga // 20:00 // € 15,00
Terceira margem / Derde oever theaterplay by Carlos Lagoeiro

FRIDAY 28 JUNE

RijksHemelVaartDienst // 16:00 // € 0
Kraa-mi-bo Nieuwland // 19:00 // € Donation
Open Mic Night/ Live Poetry/ VOKU
19.00- 21.00 Open Mic Hosted by WeRepair
Teatro Munganga // 20:00 // € 15,00
Brazilian Landscapes by Mario Bakuna Band
Mario Bakuna on acoustic guitar and vocals Anna Savorina on bass Olaf Keus on drums
OCCHII // 20:30 // € 10
World’s Appreciated Kitsch: TRUTH CULT (USA) + THIRDFACE (USA) + PROVISIONAL (010)

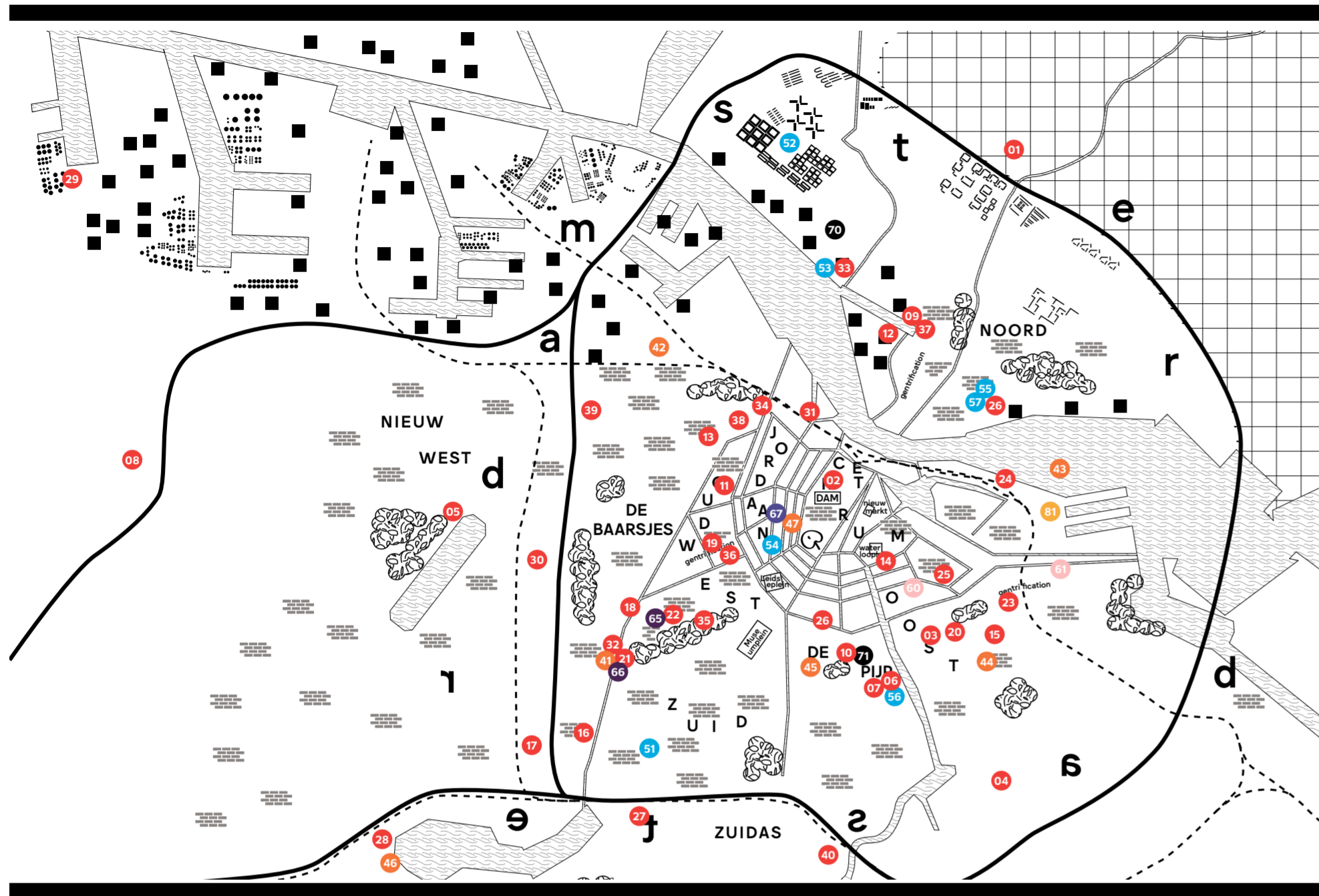
SATURDAY 29 JUNE

OCCHII // 20:30 // € 8
BHAJAN BHOY (NL) + MIND CRUSH (USA)

SUNDAY 30 JUNE

Teatro Munganga // 11:00 // € 9,00
School of Rock by Andrew Laureth Trio
Andrew Laureth (Voice, Guitar, Bass) Wilson Bento (guitar, bass) William Bento (Drums, voice)
Plein Theater // 15:00 // € 13,50 (vanaf)
Nieuwe Noten Amsterdam: WARBOEL (première)
Sounds Like Juggling
Cinetol // 20:00 // € 11
Rockpool Dramas | EP Release | Special guests: Spoorts (UK) + Chris Richter

Amsterdam city map



More info on our website

www.amsterdamalternative.nl



Join

the collective!

Become

a member of

Amsterdam Alternative

www.amsterdamalternative.nl/join

Participating venues

- 01** **ADM Noord - 't Groene Veld**
Cultural free zone
Buikslotermeerdijk 95
hetgroeneveld.amsterdam
- 02** **Astarotheatro**
Theatre, arts...
Sint Jansstraat 37
astarotheatro.com
- 03** **Badhuis theater**
Community theatre
Boerhaaveplein 28
badhuis theater.nl
- 04** **Bajesdorp**
Under construction
Wenckebachweg 12-46
bajesdorp.nl
- 05** **Buurtwerkplaats Noorderhof**
Culturele werkplaats
President Allendelaan 3
buurtwerkplaatsnoorderhof.nl
- 06** **Cinetol**
Live-music, arts, bar
Tolstraat 182
cinetol.nl
- 07** **De Appel**
Evolving arts centre
Tolstraat 160
deappel.nl
- 08** **De Bermtorist**
Drinks, art, food...
Lijnderdijk 101, Zwanenburg
debermtorist.nl
- 09** **De Ceuvel**
Cafe, workspaces
Korte Papaverweg 2-6
deceuvel.nl
- 10** **De Fabriek**
Woon-werkpand
Van Ostadestraat 233
ostade233.nl
- 11** **De Nieuwe Anita**
Music, bar, culture...
Fred. Hendrikstraat 111
denieuweanita.nl
- 12** **De Ruimte**
Cultural space, bar...
Distelweg 83
cafederuimte.nl
- 13** **Filmhuis Cavia**
Counterculture cinema
Van Hallstraat 52-1
filmhuiscavia.nl
- 14** **Fort van Sjakoo**
Bookstore
Jodenbreestraat 24
sjakoo.nl
- 15** **Framer Framed**
Arts and culture
Oranje-Vrijstaatkade 71
www.framerframed.nl
- 16** **Helicopter**
Music rehearsal studios
Helicopterstraat 8
helicopteramsterdam.nl
- 17** **Kaskantine**
Bar, restaurant, farm...
Handbalstraat 1
kaskantine.nl
- 18** **Kostgewonnen**
Woon-werkpand
3e Kostverlorenkade 34
kostgewonnen.nl

Participating venues

- 19** **LIMA**
Platform for media art
Arie Biemondstraat 111
li-ma.nl
- 20** **Nieuwland**
Living, working, arts
P. Nieuwlandstr. 93-95
nieuwland.cc
- 21** **OCCII**
Music, bar, arts...
Amstelveenseweg 134
occii.org
- 22** **OT301**
Music, arts, food, film
Overtoom 301
ot301.nl
- 23** **Plein Theater**
Theatre, arts, music
Sajetplein 39
plein-theater.nl
- 24** **Pakhuis Wilhelmina**
Work- and public spaces
Veemkade 572
pakhuiswilhelmina.nl
- 25** **Plantage Dok**
Mixed functions
Plantage Doklaan 8
plantagedok.nl
- 26** **Rialto De Pijp**
Cinema
Centuurbaan 338
rialtofilm.nl
- 27** **Rialto VU**
Cinema
De Boelelaan IIII
rialtofilm.nl
- 28** **Rijkshemelvaartdienst**
Squat, arts, food
Oude Haagseweg 58
rijkshemelvaart.com
- 29** **Ruigoord**
Living, arts, festivals
Ruigoord 76
ruigoord.nl
- 30** **Ru Paré**
Podium voor debat, literatuur...
Chris Lebeauststraat 4
www.rupare.nl
- 31** **Salon de IJzerstaven**
Podium voor muziek en theater
Bickersgracht 10
www.ijzerstaven.nl
- 32** **Theatro Munganga**
Cozy social theatre
Schinkelhavenstr. 27hs
munganga.nl
- 33** **Treehouse, NDSM**
Ateliers, gallery
T.T. Neveritaweg 55-57
treehousendsm.com
- 34** **Volta**
Music
Houtmankade 336
voltaamsterdam.nl
- 35** **Vondelbunker**
Arts, activist space
Vondelpark 8
vondelbunker.nl
- 36** **WG foundation**
Ateliers, gallery
WG Plein t/o nr 80
puntwg.nl

Participating venues

- 37** **Workshop op de Ceuvel**
Theater en studio
Korte Papaverweg 6c
workshop.nu
- 38** **Zaal100**
Working, living, arts
De Wittenstraat100
zaal100.nl
- 39** **ZID Theater**
City arts & performance centre
De Roos van Dekamaweg 1
zidtheater.nl
- 40** **Zone2Source**
Art, nature, technology
Amstelpark
zone2source.net

Other alt. spaces

- 41** **Anarchistic library**
Library, books,
1e Schinkelstraat 14-16
agamsterdam.org
- 42** **Buurtboerderij**
Eat, drink, chill
Spaarndammerdijk 319
buurtboerderij.nl
- 43** **Einde van de wereld**
Restaurant, events
Javakade 61
eindevandewereld.nl
- 44** **Joe's Garage**
Autonomous centre
Pretoriusstraat 43
joesgarage.nl
- 45** **Molli**
Squatters bar
van Ostadestraat 55 hs
molli.squat.net
- 46** **Nieuw en Meer**
Arts, workspaces
Oude Haagseweg 51
nieuwenmeer.nl

Cinema

- 60** **Kriterion**
Cinema, bar
Roetersstraat 170
kriterion.nl
- 61** **Studio/k**
Cinema, bar, food
Timorplein 62
studio-k.nu

Bookstore

- 81** **Boekhandel van Pampus**
Nice bookshop, coffee
C. van Eesterenlaan 17
boekhandelvanpampus.nl

Recommended

- 51** **Butchers Tears**
Taproom & terrace
Karperweg 45
butchers-tears.com
- 52** **Friekens Brouwerij**
Brewery
Meteorenweg 272
friekens.nl
- 53** **Plek**
Bar, food, music
T.T. Neveritaweg 59
plek.nl
- 54** **Saarein**
Lesbian bar
Elandsstraat 119-HS
saarein2.nl
- 55** **Skate cafe**
Skating, bar, food
Gedempt Hamerkanaal 42
skatecafe.nl
- 56** **Tolbar**
Nice selection of beers
Tolstraat 182
tolbar.nl
- 57** **Walhalla Craft beer**
Beer brewery, bar
Spijkerkade 10
walhallacraftbeer.nl

Kitchen

- 65** **Stichting khwabgah**
South Asian culture kitchen
Overtoom 301
ot301.nl
- 66** **MKZ (Binnenpret)**
Vegan food
1e Schinkelstraat 16
radar.squat.net/nl/amsterdam/mkz

Workspace

- 70** **Workspace GWA - NDSM**
Print, bookbinding
NDSM-plein 27
grafischwerkcentrumamsterdam.nl
- 71** **Smerig fietsenwerkplaats**
Bicycle workshop
Van Ostadestraat 233-E
ostade233.nl/smerig

Art

- 67** **Kunstverein**
Art, lectures, books
Hazenstraat 28
www.kunstverein.nl

Wees welkom bij een nieuwe editie van het multidisciplinaire, internationale ExploreZ Festival!

Van 7 t/m 18 mei presenteert ZID Theater de negende editie van het multidisciplinaire en internationale ExploreZ Festival op diverse locaties in Amsterdam. Geniet van een rijke mix aan theater, muziek, dans, workshops en meer, met als thema: 'Verandering'. De stortvloed aan on- en offline informatie over de gevolgen van klimaatverandering, sociale verhoudingen, en politieke onrust.. Hoe gaan wij hiermee om? Via de as van kunst en cultuur worden deelnemers, makers én bezoekers van het festival actief gestimuleerd om te reflecteren op hun eigen positie binnen dit vraagstuk, om dit uiteindelijk om te kunnen zetten naar positieve veranderingen in diens omgeving.



Makers uit verschillende uithoeken van de wereld, én de vele aanstormende talenten die Nederland rijk is, laten hun werk op het festival zien. Het ExploreZ Festival presenteert tien voorstellingen uit o.a. Nederland, Italië, Duitsland, Brazilië en Kroatië. De première van *WATER* en *Proud to be Roma* als een van de hoogtepunten!

Best of ExploreZ 2024 & Proud to be Roma – Ethnic Coming Out | Yacka Collective
Best of ExploreZ toont korte previews van verrassende voorstellingen in verschillende disciplines die tijdens ExploreZ festival te zien zijn, gevolgd door de Nederlandse première van *Proud to be Roma: Ethnic Coming Out*. Een krachtige voorstelling met aangrijpende verhalen over discriminatie en de zoektocht naar eigen plek, verweven met prachtige dans en muziek van een groep jonge Europese Roma en Sinti makers.

8 mei, 20:00-21:30, Podium Mozaiek

WATER | Productie van ZID Theater
WATER is een multidisciplinaire voorstelling, door een diverse groep performers, waarmee ZID het bewustzijn over klimaatverandering en de impact ervan op individu en samenleving willen vergroten. Het benadrukt de kracht van water, van mythologie tot feiten, en reageert op klimaatuitdagingen.

Door fysiek spel en meeslepend beeld wordt je door diverse 'waterwerelden' geleid. Een internationale groep van performers deelt persoonlijke ervaringen via storytelling en spoken word; een emotioneel krachtige mozaïek-voorstelling die ons uitdaagt om te reflecteren en actie te ondernemen. ZID ontwikkelt *WATER* in samenwerking met het Europese project Green E.Th.I.C.s, waar vanuit twaalf landen culturele initiatieven en initiatieven rondom duurzaamheid samenkomen.

11 mei, 19:30–20:30: Buurtwerkplaats Noorderhof
17 mei, 19:30–20:30: Centrale OBA
18 mei, 19:30–20:30: ZID Theater

Daarnaast zijn er een tal van andere bijzondere voorstellingen te beleven, waaronder:

Roots & Wings 6 x 10 | ZID Theater & Madam Fortuna
Roots & Wings, een coproductie van de gezelschap Madam Fortuna uit België en ZID. In een betoverend decor delen zes performers met roots in België, Marokko, Congo, Syrië en Palestina hun levensverhalen aan de hand van korte solo voorstellingen van elk 10 minuten. Op deze manier ontstaat een collage-voorstelling, als een mozaïek van wereldse en persoonlijke verhalen.

9 mei, 20:00-21:00: ZID Theater



Explodium | Nieuw talent presenteert zich!
Explodium laat je genieten van diverse voorstellingen, elk circa 10 min., na elkaar. Nieuwe makers, waaronder oud deelnemers van het ZID-trainingsprogramma FATE (Future Academy on Tour), veelal met vluchtverleden of migratieachtergrond, laten hun work-in-progress of recent gemaakte werk zien. Uit vijftientig inzendingen zijn er acht voorstellingen geselecteerd – variërend van theater, muziek en dans tot multidisciplinaire genres. De makers tonen met passie en energie hun persoonlijke ervaringen en visies op dit thema Verandering?."

10 mei, 20:00-21:30: Ru Paré
14 mei, 20:00-21:30: Plein Theater

caMARá | antagon theaterAKTion | Benedikt Müller & Lucas Tanajura
CaMARá is een adembenemende fysieke voorstelling waarin twee virtuoze spelers op stelten een geheel eigen wereld creëren. Theater, dans, acrobatiek, instrumentale muziek en zang komen samen in een intieme reis die begon met de vraag: "Wat gebeurt er als al onze zekerheden verloren gaan en we ons in het onbekende storten?", en "waar brengt onze reis ons heen als we het vasteland verlaten en ons aan de krachten van de natuur toevertrouwen?."

16 mei, 20:00-21:00: ZID Theater Amsterdam

Het volledige programma en informatie over tickets is te vinden via www.explorez.nl

Info

Over AA
Amsterdam Alternative is in 2015 begonnen als gezamenlijk project van een aantal onafhankelijke, (sub)culturele panden waarin muziek, film, dans, theater en andere kunst wordt geprogrammeerd maar waar ook wordt gewoon en/of gewerkt. In-tussen is AA uitgegroeid tot een vereniging waar iedereen die onze principes en kernwaarden onderschijft lid van kan worden. Naast de gratis tweemaandelijks krant organiseren we discussie en muziek avonden, een leesgroep, de AA Academy en zetten we ons in voor nieuwe vrije ruimte in Amsterdam middels ons collectief eigendom project Vrij Beton. Zie onderstaande organogram om een idee te krijgen van de organisatiestructuur en mogelijke toekomstige projecten. Amsterdam Alternative is non-profit, experimenteel, internationaal, sociaal, tolerant en creatief. Gericht op het propageren en steunen van collectieve actie, radicale politieke debatten en een wenselijke toekomst voor iedereen.

Tweetatig
Wij publiceren in het Nederlands of Engels. De taalkeuze wordt gemaakt door de schrijver. We hebben helaas het budget en de middelen niet om alles tweetatig af te drukken en vinden dat een combinatie van Nederlands en Engels goed past bij de stad Amsterdam dus vandaar de keus om het op deze manier te doen. Excuus aan degenen die een van de talen niet kan lezen.

Adverteren
Amsterdam Alternative is niet van plan om een krant vol advertenties te worden maar om een gratis krant mogelijk te maken zijn er inkomsten nodig. We proberen hier zo zorgvuldig mogelijk mee om te gaan en zullen geen advertenties van grote commerciële merken plaatsen. We zijn op zoek naar organisaties, merken, labels etc. die passen bij onze visie en doelgroep. Ben jij geïnteresseerd om te adverteren in Amsterdam Alternative, neem dan contact op met: advertentie@amsterdamalternative.nl

Join the collective

Lidmaatschap
Amsterdam Alternative is een collectief project, een vereniging gebouwd op de kracht, energie en toewijding van de leden. Een organisatie als AA kan niet bestaan zonder mensen die willen helpen, willen meedenken en/of financiële steun willen geven. Daarom roepen we iedereen op om Amsterdam Alternative en onze doelstellingen te steunen middels een lidmaatschap. amsterdamalternative.nl/join

Colophon

Board and daily coordination:
Ivo Schmetz, Quico Touw, Sebastian Olma

Editorial Team:
Ivo Schmetz, Jaap Draaisma, Madeine Race, Sarah Teixeira St-Cyr, Veronica Fanzio

Writers, photographers, illustrators:
Credited with every article

Graphic design:
Ivo Schmetz

Print:
Flevodruk Harlingen

Online:
www.amsterdamalternative.nl

About
Amsterdam Alternative started in 2015 as a joint project from a couple of independent, (sub)cultural places where music, dance, theatre and art is created, experienced and presented. Over the years Amsterdam Alternative has grown out to become an association that everyone who supports our principles and core values can become a member of. Besides our bimonthly newspaper we organise music and discussion nights, reading groups, the AA Academy and fight for free space in Amsterdam through our collective ownership project Vrij Beton (Free Concrete). Check the organisation chart below to get an idea about our organisation structure and possible future projects. Amsterdam Alternative is non-profit, experimental, international, social, tolerant and creative. Standing for collective action and radical political debate for the sake of a desirable future for the many, not the few.

Bilingual
We publish in English or Dutch, depending on the author's choice. Unfortunately we have yet to realise the budget which will allow us to present each article in both languages and besides that we think that a combination of Both Dutch and English fits well with Amsterdam. Please accept our apologies for any inconvenience caused by this.

Advertising
It is not our plan to have a newspaper full of adverts. However, a freely distributed newspaper must have an income. It is our policy to avoid hosting adverts by major commercial brands. Instead we look for partner organisations, brands, labels that share our vision and passion for the underground, non-commercial scenes in our city. Are you interested in advertising in Amsterdam Alternative? Please contact us using the following email address: advertentie@amsterdamalternative.nl

Membership
Amsterdam Alternative is a collective project, an association built on the strength, energy and dedication of its members. An organization like AA cannot exist without people who want to help, think along and/or provide financial support. That is why we call on everyone to support Amsterdam Alternative and our goals by becoming a member. amsterdamalternative.nl/join

Contact

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video@amsterdamalternative.nl
vrijbeton@amsterdamalternative.nl
academy@amsterdamalternative.nl

Online:
www.amsterdamalternative.nl

Work with us

Amsterdam Alternative needs you!

In our functions overview below you will find short descriptions of tasks and functions that are always needed in our organisation. However, if you have something else to offer that you think could benefit our collective and help us reach some of our goals, then please get in contact.

Everybody at Amsterdam Alternative works on voluntary basis.

It is our collective efforts that make the difference!

Text editor
As an editor, you do things such as formatting texts and correcting spelling and grammar. This requires experience, accuracy and a good feel for language.

Writers
AA does not rely on one doctrine, slogan or statement. Different perspectives, ideas and backgrounds exist side by side. AA offers space for alternative thinking, expressed through experimentation in word and image. We value academic contributions as much as the wisdom of the street, appreciate thorough analysis as much as activism and poetry.

Photographers and illustrators
We are looking for photographers and illustrators that want to create inspiring images for AA. Images to go with articles but also stand alone photo reports of events and actions are very much wanted. Besides this we are building our own image bank so also already existing images are welcome.

Distribution
Every two months we print ±7500 new newspaper. They are delivered on two addresses in Amsterdam (Oud West, De Pijp) and then distributed throughout all neighbourhoods and corners of the city. To get this job done, we need as many volunteers as possible. More helping hands means more people will have access to the free newspaper.

Add sales
Printing a newspaper costs money. Just over €1500 per edition to be precise. One way of earning that money is by selling adverts. We are looking for people who have communication skills to approach potential customers on behalf of AA and get them excited about advertising in our newspaper.

Social media
Even though we are not big fans of social media we use two channels to keep our followers up to date on our publications, projects, events and relevant content of other people and organisations. We are looking for some experts to enlarge our reach.

Video/film/docu curator
In our newspaper we usually publish a fil/docu tip 5, we have an AA channel on Youtube and a selection of interesting videos on our website. Who of you out there knows everything about films and documentaries, knows Youtube and Vimeo inside out and feels like curating inspiring videos for AA?

Video makers
We have the desire to start our own video creation department to make items about events (squatting) actions, festivals, performances and other notable developments in town. We are looking for dedicated, qualified people to start our own Amsterdam Alternative video team and start creating. Podcast team
AA released a couple of podcast episodes already and wishes to expand this format. In order to be able to release new episodes on a regular basis we are looking for some sound engineers, interview-

ers and researchers.
Music mixes
Since 2020 we release music mixes every now and then on our website and Soundcloud page. We are looking for music lovers with a big network of DJ's in various genres that want to help continue releasing music mixes on a weekly basis.

Discussion moderator
Amsterdam Alternative frequently organizes public discussions. These are often about different topics related to the content and projects that we work on. To help us host these - very lively - discussions and give everyone the opportunity to contribute we are looking for verbally strong people that stay focused and keep a good overview of what has been and what needs to be said.

Solidarity fund
Recently we started the AA solidarity fund to financially support squatters, activists and free spaces when needed. We urgently need people to start raising money so we can really help and offer the support we would like to offer.

Vrij Beton
For our collective property project Vrij Beton we are looking for rich people that want to give us a building :) Besides that we are also looking for people with knowledge about collective property and networks in the dark dungeons of the real estate world.

AA Academy
The AA Academy is a space to think together about our world. Resistance starts with collective consciousness and consciousness starts with analysis. Who wants to help enforce our organisation team and prepare the next series of academy sessions.

Intern
An internship at AA means that you work on a number of previously defined projects that suit your interests and/or education. This can vary from writing articles to doing a research project, making a photo documentary, help organize a public event, delivering newspapers, doing simple research jobs and so on. Interns do their work largely independently, but are also in constant coordination with editors, writers and image makers.

Interested?
If you would like to become part of the AA collective as a regular or incidental contributor or volunteer, please contact us. It would be great if your mail could state your field of interest. Mail to info@amsterdamalternative.nl

Nu online

COLLECTIEF EIGENDOM.NL

TEK. HERDOCU OVER

WOONCOÖPERATIES
REGENERATIE



GRONDBELASTING



Met:
De Warren, Ecodorp Boekel, De Nieuwe Meent, Het Rotterdams Woongenootschap, VrijCoop, OT301, Woningbouwvereniging Gelderland, De Bonte Hulst, Het Domijn, Veerhuis, Bajesdorp, OCCII, Lenteland, Kapitalocean, Grond van Bestaan, BuyWorld, NTKC, CLT H-Buurt, Mokum Kraakt, Rijkshemelvaart, Ambassade van de Noordzee, Collectief Kapitaal, Amsterdam Energie, Buurtcoöperatie De Eester...



COLLECTIEF EIGENDOM

HOOP



STENARD ONWERSHIP
AUTONOMIE
SOCIAAL KAPITAAL

INWERSE PERSPECTIEVEN



CONVORS

SOLIDARITEIT

VRIJPLAATSEN

DEGRONTH



COLLECTIVITEIT

WOONCRISIS

ACTIVISME



KRAKEN

WWW.COLLECTIEFEIGENDOM.NL



AMSTERDAM VLTERNATIVE



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