

AMSTERDAM ALTERNATIVE

Amsterdam Alternative Issue #055 (Jul-Aug 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.



Student protest // © Aron Oostwouder

Participating venues:

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

30 Reasons

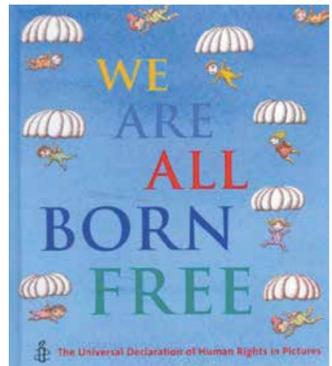
For the past months, I have spent most of my free time talking, reading, and asking questions about the situation in the Middle East, the Palestinian and Israeli conflict, Israel's colonialization, the Israeli occupation, Israel's attempt to secure its so-called promised land, Israel's genocide. Conversations with different people exposed me to contrasting definitions and points of views.

For me, a privileged white German, war became part of my reality for the very first time on October 7th. We are so damn privileged, we Europeans. With an Israeli boyfriend at that time, having spent considerable amounts of time in Israel and having lost a friend in the brutal attacks of the 7th of October, I couldn't any longer deny that all of this became personally affecting. Still, as a European and specifically as a German, I struggled in finding my voice in this. This is not my story, I thought. It was not my place to speak.

So instead, I've spent every second in the past months trying to understand, getting to the bottom of something that might seem bottomless, trying to understand why it is so hard to acknowledge everyone's right to exist in peace and freedom. We are all human, after all.

I thought for a very long time that only by understanding every aspect of this "conflict," hearing the different perspectives and by asking everyone affected by this could I get a full picture and try to comprehend. But the more I dug, the more I asked, the more mismatched the narratives became. And while I tried to relate to every aspect that I heard and acknowledge every point of view, I started a dangerous balancing act that made me realize the stupidity of my undertaking: I heard so many points of views on this, so many opinions and voices, that I lost track of what I believe in. What I stand for.

It is easy, specifically for Germans, to be silenced. We carry the burden of our heritage with us, growing up knowing that our ancestors are guilty. I am aware of the special responsibility that we have to make sure this will happen NEVER AGAIN. But it is clear that this ought to be a NEVER AGAIN for anyone.



When I was ten, my mom gave me a book, and wrote on the front page "What do you believe? Here's what I believe." It was an Amnesty International adopted version for kids of the Universal Declaration of the Human Rights. Despite being old enough to grasp the complexities of the adult version by now, it was only recently, when I flipped through the illustrated pages, that I realized I do have a voice and I can form a stance:

Article 19: We all have the right to form an opinion, to speak about it publicly and to

exchange it with other people. It doesn't matter that I do not know what it feels like to grow up in the Middle East, it does not matter that I was not constantly exposed to the effects and impact that growing up in the region would have on the rest of my life. I have a voice in this even though I am looking at it for the first time in my life, from my privileged, naïve European upbringing. I can form a stance and stand up for what I believe in.

I have a voice in this even though

I am looking at it for the first time in

my life, from my privileged,

naïve European upbringing.

can form a stance and stand

up for what I believe in.

Article 1 & 2: We are all born free and equal, we all have our own opinions and ideas. We should be treated equally. These rights are for everyone. In 2019 Israel's Prime Minister Netanyahu published a post broadcasting "Israel is not a state of all its citizens [...] Israel is the nation-state of the Jewish people and only them" (Amnesty International, 2022).

Article 3: We all have the right to a life in Freedom and Security. Now even scholars like Amos Goldberg, a researcher for Holocaust and Genocide studies, writes in his essay about "Israel's deliberate starvation of the Gazan Population [...], the denial of their rights [...] and the so-called "safe haven zones" that have become deliberate death traps and extermination zones," and that no one can "any longer avoid the conclusion that Israel's actions in Gaza are genocide" (Goldberg, 2024).

Article 5 & 12: Nobody is allowed to hurt or torture us. Nobody is allowed to hurt our reputation, intrude our houses, open our letters, or molest our families. The Civil Administration, in charge of the civilian aspects of the IDF's military regime in the West Bank, has the ultimate power in the region. There are thousands of testimonies of ex-IDF soldiers about the use of violence, psychological abuse, intimidation, settler aggression, the beating up of children, using illegitimate monitoring and surveillance practices, and the deliberate assassination of civilians... (Breaking the Silence, 2014).

Article 6 & 7: We all have the same right to use the law. The law is for everyone and it has to be fair. There are over 50 laws in Israel that discriminate against Palestinians, amongst others concerning the access to land, civil rights, education, and the use of state funds (NGO Adalah, 2015).

Article 8 & 9: If our rights are violated, we have the right to fair and capable judges. Nobody is allowed to imprison us, without valid reason, keep us captive, or expel us from the country. According to the Human Rights

Council, thousands of Palestinians, including children, are detained in Israeli prisons without charge or trial (United Nations, 2023).

Article 13: We all have the right to move freely within our country, and to travel abroad. The closure system imposed by Israeli authorities within the OPT since the mid-1990s allows Israel to control all entry and exit points in the West Bank and all movement of people into and out of the Gaza Strip (Amnesty International, 2023).

Article 15: We all have the right to be citizens of a state. Since 1948 the forceful displacement of Palestinians has been advancing through brutal occupation and systematic violation of Human Rights, leaving generations of Palestinians with no prospect of returning to their homes (Amnesty International, 2024).

Article 20: We all have the right to meet with our friends and to advocate for our rights peacefully. Since the 7th of October, multiple Israeli universities and colleges have initiated dozens of disciplinary actions against Palestinian students including expelling, suspending, and expulsion for merely expressing solidarity with the Palestinian people in Gaza (Adahla's Annual Report, 2023). Since the 17th of October, Palestinian citizens have been banned from participating in demonstrations (Police Commissioner Shabtai, 2023).

Article 25: We have the right to a good life. Mothers and children are entitled to special care and assistance. Israel has been using starvation as a weapon of war, having the severest impacts on children, and pregnant or breastfeeding mothers (Human Rights Watch, 2024).

Article 26: Everyone has the right to education. By today, over 80% of the schools in Gaza have been damaged or completely destroyed (UN, 2024).

Article 29: We are obligated to protect the rights and freedom of other populations. But what can I do as an individual? How can I make a change in something that seems to be so firmly entrenched in an unjust, structural system? I feel like the wheel of a huge truck is standing on my head.

The Genocide Convention confronts with a sobering notion: "Stopping genocide against the will of national leaders normally requires their overthrow from within, or armed intervention" (Genocide Watch, 2023). However, the UN Charter mentions that "targeted sanctions, complete or partial interruption of economic relations as well as the severance of diplomatic relations" may reduce genocide and restore peace and security (UN Charter, Chapter 7 & 8).

Following the example of the South African Anti-Apartheid movement from the 1950s, the BDS movement (Boycott, Divestment, and Sanctions) is a Palestinian-led inclusive, anti-racist human rights movement that is opposed on principle to all forms of discrimination (BDS Movement, 2014). BDS calls for applying nonviolent pressure on Israel until it satisfies three conditions to comply with international law: (1) ending the occupation and colonialization of Arab land, (2) recognizing the fundamental rights of Arab-Palestinian citizens of Israel to full equality and (3) Respecting, protecting and promoting the rights of Palestinian refugees to return to their homes and properties, as assured in the UN Resolution in 1948.

BDS is a set of tools, not a dogma, that aims at ending complicity and is by principle non-violent. BDS is not antisemitic, it does not target individuals but the state of Israel due to its violations of international law, and

as a state everyone has the right to criticize its unjust actions. A growing number of Jewish-Israelis support and advocate for BDS. That the BDS movement hurts Palestinians is not only a patronizing argument, but it also overlooks the fact that all main Palestinian trade unions, civil and representational bodies support the movement (BDS, 2024). Israel's academic institutions are deeply complicit and are a major pillar in every aspect of Israel's occupation and apartheid, including its justification, development, and expansion (Wind, 2024). Therefore, academic boycott also plays an important role.

The boycott movement was a central aspect of the international opposition to the Apartheid system in South Africa. In the 1960s the Dutch government adopted strict measures to urge all companies to discontinue their business with South Africa. Moreover, the disinvestment strategies, oil embargo, and academic boycott were pivotal and eventually helped to dismantle the apartheid in South Africa (Rose and Rose, 2002). Just like once in South Africa, the use of boycotts, disinvestment, and sanctions have the potential to effectively put pressure on Israel and oppose the apartheid and occupation.

I may not have a definite answer on the most effective and immediate way to maximize my personal impact for actual change. Yet, as Joe Sacco pointed out more than two decades ago, "As I write this [...] nothing has changed in the state of occupation and all its consequences that the oppression of one people by another entails." Things will continue this way "as long as the main problem – the Israeli occupation – is not perceived and treated as a matter of international law and human rights" (Joe Sacco, 2001).

We can no longer deny that

this is an international concern involving us all.

We can no longer deny that this is an international concern involving us all. And while I understand that I will never fully comprehend every aspect of it because I will never know what it means to be Palestinian or Israeli, I have come to see not only that this not necessary, but also that forming a stance is very straightforward and not difficult at all.

It is not complicated because **Article 30: Nothing in this Declaration may be interpreted as implying for any State, group or person any right to engage in any activity or to perform any act aimed at the destruction of any of the rights and freedoms.**

It is not complicated because my responsibility is evident: the logical implication of rights are duties. **Article 29: We have a duty to other people and we should protect their rights and freedoms.** We have to stand up against Israel, following the brave Palestinians that speak out against the genocide, the occupation, settler colonialism, and apartheid. Be it by supporting BDS, by attending protests, writing to representatives demanding immediate actions, or by listening to and amplifying Palestinian voices.

It is not complicated because here's what I believe in: All humans are born free and equal in dignity and rights. They are endowed with reason and consciences and should act towards one another in a spirit of solidarity.

Due to space constraints some Articles have been omitted. Note that there are also violations of the not-mentioned Human Rights.

References can be found with the online version of this article. www.amsterdamalternative.nl/articles

Waarom Israëlische universiteiten geboycot moeten worden



Eind mei vonden bij Framer Framed in Amsterdam-Oost twee publiek toegankelijke 'video-calls' plaats met de Amerikaanse wetenschappers (en progressieve beroemdheden) Jodi Dean en Michael Hardt. Jodi Dean is als hoogleraar verbonden aan de faculteit Politieke Wetenschappen van de Hobart and William Smith Colleges in de staat New York, en de auteur van boeken als *The Communist Horizon* en *Crowds and Party*. Michael Hardt is politiek filosoof en literatuurtheoreticus, en (samen met wijlen Toni Negri) auteur van *Empire*, *Multitude* en *Commonwealth*.

Beide wetenschappers waren uitgenodigd om hun visie te geven op de recente protesten aan Amerikaanse (en Nederlandse) universiteiten tegen de banden met Israëlische universiteiten, en in bredere zin op de Israëlische oorlog tegen de Palestijnen in Gaza. Een week eerder was de Israëlische antropoloog Maya Wind in Nederland om met studenten en kritische docenten te praten over haar boek *Towers of Ivory and Steel*, over de rol van Israëlische universiteiten in de onderdrukking door de Israëlische overheid van de Palestijnen.

Het probleem is vooral dat de Israëlische academische wereld in allerlei opzichten een fundamentele steunpilaar is van het zionisme dat ten grondslag ligt aan het Israëlische beleid.

Iedereen die twijfelt aan het nut en de effectiviteit van het boycotten van Israëlische wetenschappelijke instellingen zou dit boek moeten lezen. Wind legt haarfijn uit dat het niet primair gaat om rechtstreekse hand- en spandiensten van Israëlische universiteiten aan het leger en de wapenindustrie van Israël (hoewel daar in specifieke gevallen natuurlijk wel sprake van is). Het probleem is vooral dat de Israëlische academische wereld in allerlei opzichten een fundamentele steunpilaar is van het zionisme dat ten grondslag ligt aan het Israëlische beleid.

Daarvoor is het nodig om te begrijpen dat het zionisme in wezen een nationalistische, laat-koloniale ideologie is die er naar streeft

om in het voormalige Palestina een joods-etnische staat te vestigen. Een paar Israëlische universiteiten, met name de in 1918 gestichte Hebreeuwse Universiteit in Jeruzalem, fungeerden als wegbereiders voor deze staat. Het is interessant dat Albert Einstein, een van de initiatiefnemers van de Hebreeuwse Universiteit, niet lang na de oprichting aftrad als lid van de Raad van Bestuur uit protest tegen het beleid.

Einstein, aanvankelijk een groot voorstander van het zionistische project, sprak in 1946 (twee jaar vóór het uitroepen van de staat Israël) voor het Anglo-American Committee of Inquiry on the Palestinian Issue. Hij zei dat hij niet begreep waarom Israël nodig was: 'Ik denk dat het een slecht idee is.' Twee jaar later stuurde hij samen met een groep joodse wetenschappers een brief naar The New York Times om te protesteren tegen het aanstaande bezoek aan Amerika van Menachem Begin, de leider van de Herut-partij, die dertig jaar later premier van Israël zou worden. In deze brief werd Herut, de voorloper van de Likud-partij van de huidige Israëlische premier Benjamin Netanyahu, vergeleken met 'een partij die qua organisatie, methode, politieke filosofie en sociale aantrekkingskracht veel weg heeft van nazistische en fascistische partijen.'

In april 1948 vond in Jeruzalem het bloedbad van Deir Yassin plaats, waarbij 120 terroristen van de Irgun-militie van Begin en de Lechi-militie van de latere Israëlische premier Yitzak Shamir tussen de 100 en 250 Palestijnse mannen, vrouwen en kinderen afslachten. Een maand later maakten de Britten een einde aan hun heerschappij over het mandaatgebied Palestina en riep Israël de onafhankelijkheid uit. Shephard Rifkin, directeur van een in New York gevestigde groepering die zichzelf American Friends of the Fighters for the Freedom of Israel noemde, benaderde Einstein vervolgens met een

verzoek om hulp. Einstein antwoordde met een briefje dat niets aan duidelijkheid te wensen overliet: 'Geachte heer, als ons een echte, uiteindelijke ramp in Palestina te wachten staat, zijn de eerst verantwoordelijken daarvoor de Britten, met op de tweede plaats de terroristengroeperingen uit onze eigen gelederen. Ik ben niet bereid om wie dan ook geassocieerd te zien worden met deze misleide en criminele lieden.'

Helaas zijn Herut/Likud en Israël's als Begin, Shamir en Netanyahu niet de enigen die zich beroepen op een nationalistische, racistische en genocidale ideologie. Ook de (meeste) vertegenwoordigers van de Israëlische Arbeiderspartij, met sociaaldemocratische wortels, hebben zich de afgelopen tachtig jaar op dat vlak van hun slechtste kant laten zien. Uit het werk van Israëlische historici als Ilan Pappé blijkt dat als het ging om de stelselmatige onderdrukking van de Palestijnen, met het oog op een etnisch zo 'zuiver' mogelijke joodse staat, de diverse regeringen waarin de Arbeiderspartij de meerderheid had zich niet onbetuigd hebben gelaten. Dat heeft bijvoorbeeld betrekking op het beleid ten aanzien van de Westelijke Jordaanoever, aanvankelijk grondgebied van het Arabische buurland Jordanië, maar na de Zesdaagse Oorlog van 1967 feitelijk door Israël ingelijfd (inclusief de grotendeels Palestijnse bevolking). Het probleem was wat er met die Palestijnen moest gebeuren. Want als de Westelijke Jordaanoever 'officieel' geannexeerd zou worden door Israël, zouden de daar woonachtige Palestijnen Israëlisch staatsburger worden. Dat zou betekenen dat er van die etnisch 'zuivere' staat in de praktijk niet zo veel terecht zou komen. Vandaar dat er sinds 1967 sprake is van het langzaam maar zeker inpikken van Palestijns land door joodse kolonisten, oogluikend toegestaan dan wel enthousiast aangemoedigd door opeenvolgende Israëlische regeringen, met als gevolg dat het Palestijnse gebied als een soort Zuid-Afrikaanse 'bantoeestans' steeds verder versnipperd raakt.



Hoe dan ook, de Israëlische universiteiten zijn al van vóór de oprichting van de staat Israël en zeker sinds de onafhankelijkheid integraal onderdeel van het zionistische project. Daarom zijn de pogingen belachelijk om de huidige studentenprotesten te neutraliseren door te beweren dat er geen samenwerking plaatsvindt met instituten die het Israëlische leger of de wapenindustrie steunen. De Israëlische universiteiten zijn van meet af aan opgezet met het doel te helpen bij de opbouw van de joodse staat. En die joodse staat is een koloniaal gedrocht dat niet meer van deze tijd is.

Toen Jodi Dean woorden van deze strekking neerschreef in een artikel voor de website van haar uitgever Verso Books, getiteld *Palestine speaks for everyone*, werd zij prompt door haar Amerikaanse universiteit geschorst. In dit artikel breekt Dean een lans voor de 'onvoorwaardelijke' ondersteuning van de Palestijnse strijd. Zij vindt het duide-

lijk geen goed idee om onderscheid te maken tussen 'goede' en 'slechte' Palestijnen en te zeggen dat je enerzijds de Palestijnen wel steunt, maar dat je anderzijds Hamas en met name de aanval op Israëlisch grondgebied van 7 oktober vorig jaar afwijst. Volgens Dean zullen we moeten accepteren dat Hamas tegenwoordig de 'drager' is van de Palestijnse onafhankelijkheidsstrijd, of we dat nu leuk vinden of niet. Voor sommige progressieven is dat lastig, want zij zien Hamas vooral als een representant van het islamisme en van (religieuze) intolerantie.

Maar Dean zegt dat het niet aan ons is om te bepalen achter wie de Palestijnen zich moeten scharen, dat er in een koloniale oorlog als die tussen Israël en de Palestijnen nu eenmaal slachtoffers vallen, en dat niet alle acties van de onderliggende partij in zo'n oorlog de schoonheidsprijs verdienen. Ze vindt ook dat we vooral oog moeten hebben voor het gegeven dat de Palestijnen in Gaza al decennia lang in een soort openluchtgevangenis leven en dat hun situatie door het Israëlische beleid uitzichtloos was geworden. De strijd voor een Palestijnse staat en het lijden van de Palestijnen in Gaza en op de Westoever was van de voorpagina's verdwenen, en de Palestijnen dreigden een vergeten volk te worden. Ze opent haar artikel met een prachtig verhaal over Palestijnse kinderen in Gaza die grote hoeveelheden vliegtuigen oplaten als uiting van hun verlangen naar vrijheid. De associatie met de hanggliders van de Palestijnse strijders die op die manier de grens met Israel overstaken zal natuurlijk niemand zijn ontgaan.

Michael Hardt legt in een artikel voor de website Sidecar van het tijdschrift *New Left Review*, getiteld *A Global War Regime*, daarentegen de nadruk op de symbolische betekenis van de Palestijnse strijd als inspiratiebron voor het wereldwijde activisme. In tegenstelling tot Dean (in een aantal opzichten een 'ouderwetse' marxist, die veel waarde hecht aan een stevige organisatie zoals een politieke partij of een vakbond) heeft Hardt eigenlijk al sinds het verschijnen van *Empire* zijn hoop gevestigd op spontane (volks-)opstanden en activisme in allerlei gedaanten als antwoord op de mondiale hegemonie van het kapitaal en de imperialistische machten. Bij hem hoef je dus niet aan te komen met een verhaal à la Dean over de noodzaak om je achter Hamas te scharen als je de Palestijnse zaak een warm hart toedraagt. Hij heeft ook niet zo'n hoge pet op van de steun van bijvoorbeeld Iran aan de Palestijnse zaak, want hij wijst op het onderdrukkende karakter van het Iraanse regime zelf en het verzet daartegen vanuit onder meer de lhbtq-gemeenschap. Hardt ziet veel meer in allerlei informele verbanden en onderlinge solidariteit tussen activisten uit diverse landen en van uiteenlopend pluimage. Hij heeft echter evenmin een pasklaar antwoord op de vraag hoe dat uiteindelijk tot een succesvol resultaat zou moeten leiden.

Tot slot nog een kleine bijkomstige observatie mijnerzijds: net zoals een paar maanden geleden bij de zege van de linkse George Galoway met een pro-Palestijns programma bij tussentijdse verkiezingen in Engeland, zou de pro-Palestijnse stem bij de aanstaande parlementsverkiezingen in Groot-Brittannië en Frankrijk ook wel eens een niet te onderschatten rol kunnen spelen, om nog maar te zwijgen van de Amerikaanse presidentsverkiezingen in november.

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.



Full Monty
Super Resolution

Label: ...
Release date: July 2024
Genre: Techno, Electronica
Format: Digital



Legowelt
Like A Song From Your Dream

Label: L.I.E.S records
Release date: May 2024
Genre: Techno, Electronica
Format: Digital, Vinyl



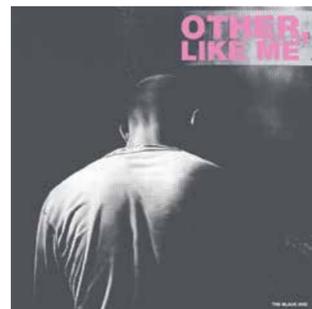
µ-Ziq
Grush

Label: Planet Mu records
Release date: Junel 2024
Genre: Electronica, Techno
Format Digital, Vinyl



Ivy Lab
Ourdogsmissing

Label: Sneaker social club
Release date: Mayl 2024
Genre: Downtempo beats
Format: Digital



The Black Dog
Other, Like Me

Label: Dust science
Release date: June 2024
Genre: Techno, Electronica
Format: Digital, Vinyl



Martyn
Through Lines

Label: 3024 Music
Release date: May 2024
Genre: Breaks, Bass, Dubstep
Format: Vinyl, Digital

A glisten, and a war



Hassan let out a sigh as his palms grasped the sand of his beloved safe place. The sand had a heartbeat, and felt like a pet between his hands. No other sand in the world compares to the sand of Gaza's beach. Everything is flawless there. To Hassan, the word 'Nostalgia' was born on that beach; he felt deeply connected to it, and whenever he struggled, he had always heard whispers directing him to the windows of his room – where the sea is visible – or to the sea itself.

On the 6th of October, 2023, the whispers in Hassan's soul walked his legs to his safe place, and sat him on the shore with his hands holding his bent knees. Hassan smiled in amazement of how powerful this voice inside him was – and began admiring the waves' motion and what it carried: algae, someone's lost slipper, and maybe a love letter inside a bottle; and during this special moment, he saw a glisten close to his toe, from the corner of his eye.

Hassan's movement was, thankfully, quicker than the waves', and now he had that beauty sitting gracefully on his palms. It was the most precious thing in the world. He held it to his heart and whispered words of true endearment to it. The pearl must've heard him, and decided to slowly, slowly open its shell and reveal its beauty to Hassan. What Hassan had seen at that moment was unforgettable: an ivory-white, small full moon. He spent the entirety of his time at the beach admiring it up close, and has decided to continue admiring this beauty at home, so he carefully placed it in his pocket and hummed a lovely melody on his way.

As soon as his legs stepped in his house, he sprinted to his sibling's room and introduced him to his pearl. Hassan narrated to Mohammed how he had spotted it and how it took his breath away before and after it lost its veil, and what melodies he sang for it on the way home. He was obviously deeply infatuated, according to his brother, which was true – perhaps even an understatement. After Hassan's long session about his pearl with his sibling, he went to his room with the company of Pearl. He rested on his bed with it placed right on his chest, hoping it'd hear his heartbeat while he recited poems to it; if this pearl was a person, then it'd be the quickest person someone has ever fallen in love with on this earth. Hassan has let all of his heart's words out, and now he must rest so he can let more out tomorrow.

The date is the 7th of October, and it's another day for Pearl to be admired by Hassan, but the white trails in the sky decide to interrupt them. It's war, and Hassan is worried for his Pearl. He holds it tighter than yesterday to his chest as he listens to the TV news; he's afraid of their last moment's visit. He takes his eyes off the news reporter to admire Pearl one more time in case he leaves this world

without notice, and the sight he had seen drained every color out of him.

His beloved pearl has lost its shine out of fear, and it may not return – unless this war ends. Hassan used all the muscles in his brain to think of ways to protect his innocent pearl from this nightmare, but he couldn't come up with anything good enough. Hassan is just a teen at the end of the day, and no teen is powerful enough to stop a war – especially a Gazan one. A gut-wrenching thought crossed his mind, but he refused to give in to it, and decided to continue his quality thought hunt away from that one specific dreadful idea. The day has come to an end and Hassan has still yet not met his savior, though, and the more time that passes, the more he finds himself cornered by that one idea.

All of that brainstorming fatigued him, and his lids uncontrollably closed, forcibly opened back again to get one more glimpse of his treasure – in case it was the last – then rested them again.

The bombings and the screaming of neighbors woke exhausted Hassan up. It was the second day of war, and decision day for him and Pearl. The bombing got closer, and the screaming got louder, leading Hassan having to make a quick decision for Pearl's sake. His soul whispered to him like how it did before, and Hassan's heart shattered into tiny fragments because he realized what he must do.

With Pearl in his pocket, he hummed his melodies and recited his poems in an attempt to distract it from the bombings and the terror people on the street around him felt. Maybe he even tried to distract himself, too. He was petrified. War had always been his biggest fear, but he couldn't let his precious pearl know because of how it might feel. If he were a pearl, he wouldn't be happy to experience a war on the second day without its shell, he'd rather go back to his safe place; and this was the idea Hassan had avoided earlier.

The duo arrived at the beach, and even though it was different due to the absence of kids' laughter and fishermen's boats, it still remained the pearl's safe place, too. A burning tear glided down his cheek – he mouthed a "thank you" to the sea, and gently placed the pearl where he had first found it. Hassan then grabbed a little rock and threw it in the distance, and wished endless love for this precious, precious pearl. He walked away from this goodbye moment, and felt the imprint of that pearl on his heart and soul. He'll never forget how he loved that little full moon. With mixed feelings, he left back home humming his melodies; back to the exposure of losing more loved ones, back to more sacrifices, back to war.



Sara, a Palestinian citizen of the world.

I wanted to study psychology to help others through the trauma I've been through, and even though my university was completely destroyed I remain adamant to my goal of helping others, of sharing my hope and compassion with the world, so that they know that we too are human.

A glisten, and a war
Text: Sara Saed Alsweirki
Photography: Sara Saed Alsweirki

De kracht van 'bottom-up' ontketent een revolutie in wonen



Marktgestuurd woonbeleid heeft ons de laatste decennia een enorme wooncrisis ingestort. Dat besef is ondertussen gemeengoed, ook in politiek Den Haag. Toch wordt er veel hoop voor de oplossing gevestigd op het *top-down* bouwen van woningen door marktpartijen.

Maar het is gek om verandering te verwachten, als je meer van hetzelfde bouwt. Daarom is het tijd voor een radicaal andere aanpak: geef de ruimte aan mensen die gezamenlijk, *bottom-up*, hun eigen woningen willen ontwikkelen.

Woningen voor mensen, niet voor winst
Bewoners die hun eigen woningen vormgeven, doen dat vanuit het idee: hoe willen wij wonen? In plaats van: hoe kunnen we er goed aan verdienen? Woningen voor mensen dus, niet voor winst. *Bottom-up* initiatieven leiden niet alleen tot passende en betaalbare woningen, ze zorgen ook voor duurzame woningen in betrokken gemeenschappen. Zo komen verschillende maatschappelijke uitdagingen samen in één oplossing.

Maar, om meer collectieve zelfbouw mogelijk te maken, moet het veel makkelijker worden en meer plek krijgen. Letterlijk. Dit vraagt om een ontmoetingsplek voor de beweging, waar samen bouwen en wonen toegankelijker wordt gemaakt. Met dat doel wordt het platform CrowdBuilding.nl gelanceerd.

CrowdBuilding wil een eerlijk, duurzaam en sociaal alternatief voor de woningmarkt bieden, door collectieve *bottom-up* woonprojecten te stimuleren.

CrowdBuilding
Op CrowdBuilding komt de beweging van collectieve zelfbouwers samen; ze kunnen hier hun toekomstige burens, bestaande wooninitiatieven, plekken en professionele begeleiding vinden. Hoe meer mensen zich aansluiten, hoe sterker de beweging staat om bijvoorbeeld locaties en middelen te vinden voor wooninitiatieven. CrowdBuilding wil een eerlijk, duurzaam en sociaal alternatief voor de wo-

ningmarkt bieden, door collectieve *bottom-up* woonprojecten te stimuleren.

Volgens de nieuwe coalitie staan we voor een jaarlijkse bouwopgave van 100.000 woningen. CrowdBuilding roept op om tien procent daarvan in handen te brengen van de toekomstige bewoners zelf. Met hen wil CrowdBuilding het mogelijk maken om in tien jaar 100.000 collectieve woningen te bouwen.

Partners die zich hebben aangesloten bij deze missie zijn o.a. Cooplinc, de Derde Bouwstroom en de coöperatieve Rabobank. Zij trekken samen op voor een verbonden beweging van collectief en coöperatief bouwen en wonen.

Om de missie van CrowdBuilding te waarborgen is het initiatief *steward-owned*; dat betekent dat de koers bepaald wordt door *stewards* van de missie, in plaats van door aandeelhouders. Niet de winst, maar de missie staat voorop.

'Bottom-up' borrelt het
Mensen ervaren zelf in hun dagelijks leven wat er mis gaat en wat voor oplossingen bij hen zouden aansluiten. De uitdaging is om die geluiden te vertalen naar invloed. De Woonprotesten laten zien dat, als je de krachten bundelt, je invloed hebt op verandering.

Enkele jaren terug was bijvoorbeeld 'wonen is een recht', nog een proteststeus. Ondertussen is het omarmd door politieke verkiezingsprogramma's. De minister van Volkshuisvesting was een geest uit het verleden, nu is het weer een openstaande vacature in Den Haag. Het is maar de vraag of dit ook gebeurd was zonder de massa's mensen die deze veranderingen opeisten.

Naast protest, borrelt het *bottom-up* ook van de ideeën hoe 'woningen voor mensen, niet voor winst' eruit kunnen zien. En die ideeën zijn hoopgevend. Denk aan de groeiende beweging van wooncoöperaties die woningen in collectief eigendom ontwikkelen. Zij vor-

men een interessant alternatief voor het privébezit van woningen, wat samenhangt met de groeiende ongelijkheid in de samenleving.

Wooncoöperaties
Bij een wooncoöperatie zijn de bewoners collectief ontwerper en eigenaar van hun hele wooncomplex. Dankzij het collectieve eigendom zijn de huren beschermd tegen marktwerking en blijven deze altijd betaalbaar voor de leden. Het gebrek aan winstmotief geeft ruimte aan hoge duurzaamheidsambities en sociale idealen.



Wooncoöperatie Stroom

Voorbeelden van wooncoöperaties die zijn aangesloten bij CrowdBuilding zijn de De Torteltuinen en Stroom. De Torteltuinen en Stroom hebben beide een locatie en het grootste deel van de financiering rond. Het laatste zetje wordt nu via een obligatiecampagne binnengehaald: ook jij kunt een obligatie kopen. Door hen te steunen, maak je wonen zonder winstmotief mogelijk en help je de hele beweging van wooncoöperaties verder.

Verschillende Amsterdamse wooncoöperaties bereiden samen de oprichting van een Solidariteitsfonds voor.

Verschillende Amsterdamse wooncoöperaties bereiden samen de oprichting van een



Wooncoöperatie De Torteltuinen

Solidariteitsfonds voor. Hiermee hopen ze in de toekomst startende wooncoöperaties te kunnen helpen om hun financiering rond te krijgen. Dit is nu nog een uitdaging, wat het starten van een wooncoöperatie minder inclusief maakt. De bestaande wooncoöperaties hebben het plan om op termijn een deel van de huurinkomsten in zo'n Solidariteitsfonds te investeren. Zonder de drang voor individuele winst, ontstaat er ruimte voor collectieve meerwaarde.

Naast de wooncoöperaties staan er op CrowdBuilding ook projecten die bijvoorbeeld een *Community Land Trust* (CLT) willen starten; waarbij grond beheerd wordt door de gemeenschap. Ook zijn er projecten in Mede Opdrachtgeverschap (MO) en Collectief Particulier Opdrachtgeverschap te vinden (CPO). Alhoewel zij niet het collectieve eigendom van de wooncoöperaties hebben, is het voor velen al een eerste stap in het meer denken, doen en leven als collectief.

Waar ging het ook alweer mis?
Sinds de jaren '80 is er een trend in woonbeleid ontstaan waarin privébezit van een koopwoning het hoogste goed werd, en een brede en toegankelijke volkshuisvesting steeds meer het onderspit delfde.

Onder de Kabinetten Rutte is de omslag naar wonen als markt in een stroomversnelling gezet. Het ministerie van Volkshuisvesting werd afgeschaft (2010), de sociale huursector kreeg wettelijke inkomensgrenzen (2011), sociale huur werd extra belast met de verhuurderheffing (2013), de jubelton werd ingevoerd (2013) en reguliere tijdelijke huurcontracten werden mogelijk (2016). Om maar een paar beleidsmaatregelen te noemen die het woonrecht ondermijnen en de woning als investering stimuleren.

Een deel van deze maatregelen is of wordt nu teruggedraaid. Maar er is meer nodig voor duurzame verandering. Dat vraagt om een verschuiving van *top-down* naar *bottom-up*, van winst naar waarde, en van het individu naar het collectief.

Sluit je aan!
CrowdBuilding en haar partners willen een verbindende rol spelen in de opkomende beweging die collectieve zelfbouw en collectief wonen mogelijk maakt. Zoek je een woning, weet je een mogelijke bouwlocatie of ben je een wooninitiatief gestart? Sluit je aan bij CrowdBuilding.nl en bouw je ultieme woonplek samen.

“You can evict the building, but you won’t evict the movement” — The Story of People’s University

On April 26, over a hundred people marched towards an empty building close to Frederiksplein. Together, the protesters revealed the squat and named it *Shadia Abu Ghazaleh Campus*. The name was chosen to commemorate a Palestinian woman who was amongst the first women who joined the military resistance in the 1960s against the Israeli occupation of Palestine. Until the eviction that took place on June 12, the squat – also known by the name ‘*People’s University*’ – became a space for de-hierarchized knowledge production that served as an alternative to Amsterdam’s educational institutions. To learn about the story of the squat, Amsterdam Alternative interviewed four activists who are part of the movement.



When asked about how the campus came to be, Ano begins by saying that the need was already there: “So many people live in alienation in the colonial Western institutions, which represent the same system that we are against.” They provide an example of Delft University, which plays an active part in supporting the production of F35 fighter jet parts, which are used as weapons by Israel. This is “complicity beyond moral support.” The institutions’ complicity is met with the student’s call for boycott and financial divesting. So, Ano asks: “What if we divest our intellectual energy and force?” That’s where the People’s University came in. WS shares this sentiment: “There is no choice in the Netherlands — if you want to to escape working the minimum wage jobs in the future, you have to get a degree by giving money to the institutions that are helping in genocide”. Thus, they consider People’s University as a start for seeking alternatives,

showing that one doesn’t need to rely on an institution to acquire knowledge.

They consider People’s University as a start for seeking alternatives, showing that one doesn’t need to rely on an institution to acquire knowledge.

Another activist, Alex, at the time of the opening of the People’s University, was struggling with their Master’s thesis. The moment student encampments started, they felt disillusioned about the university they were enrolled in: “I’m studying all these kinds of things about decolonization or protests, and I’ve

been trying to put it into practice, but then the university is like, oh, but not like that, though.” Therefore, Alex decided to change their thesis to write about the student protests. When the squat was revealed, Alex saw a banner hung on the building, saying: “You must resist, otherwise, you and your education are useless.” These are the words of Bassel al-Araj, a revolutionary Palestinian writer and activist. Alex remembers that this sentence gave them a lot of affirmation that “what I’m doing is the right thing.”

“You must resist, otherwise, you and your education are useless.”

Ano reminisces that once the squat was revealed, the space came together in the blink of an eye: some groups fixed the bathroom, others the floor or the leaking rooftop, another group connected the electricity. “This brought about a decentralization that I could not imagine,” Ano says. Soon after, events started taking place: movie screenings about oppressive systems throughout the world, philosophy classes where people would discuss how to learn philosophy through a collective conversation or the preparation of a journal that would focus on the experience of student protest. Even a theater group was established, where people learn how to talk about oppression and activism through movement and performance. As explained by WS, there was a board inside the squat with a calendar, and whenever someone wanted to plan an event, they just needed to write it down. 3asfour remembers a workshop where a person taught about the history of Palestine, as it showed them a new way of co-producing shared knowledge: “He would sit with us and people would contribute, interrupt him, and say that I don’t think that’s right. And then we would all learn together and deconstruct a lot of the ways we were taught before.” Alex, in turn, recognizing their privilege of being Dutch, stresses the importance of listening and working communally for the space to thrive and become a platform where everyone could feel safe to express their voices.

Considering the existence of People’s University as part of a bigger student movement, Ano explains how they realized that their action continues the legacy of resistance against the Dutch system of political hegemony. For example, people who occupied Magdenhuis in both 1968 and 2015 visited the squat, as well as the staff working at educational institutions who supported the movement. Ano further asserts how encampments bring the revolution and the resistance into the city, as well as the presence of immigrants and refugees. Often, the refugee crisis is linked with faraway borders, such as the Polish-Belarusian one, or even considered to be outside of the nation states, as is the case of refugees dying while crossing the Mediterranean sea. Framing the crisis as being ‘far away’ allows many to turn a blind eye or avoid taking responsibility. However,

for Ano the barricades of student encampments are “a metaphor of this border of the nation state being brought as a conflict inside, not just at the margins.” Alex, in turn, emphasizes that People’s University reflects on how people can reclaim their agency in telling the stories about the protests, as the university and media are misrepresenting the movement as violent.



When asked about eviction, Alex admits that they expected this to happen, yet were still affected by this, as they miss being able to go to a place where there was always a diverse group of people where one could learn from each other. They stress how special the talks they participated in were, as everyone was doing it “out of care.” In a more determined tone, 3asfour simply contends: “You can evict the building, but you can’t evict the movement.” WS agrees, and emphasizes that People’s University is not temporal but rather fluid. In time, they would strive to become permanent, but for now the events will take place in different venues — for example, the philosophy classes were moved to the encampment at Rietveld. For now, WS urges people to follow and continue reading about their activities on Squat Radar or Instagram, as they are hoping for sustained and long-lasting practices: “we will be as entrenched as the systems we are opposing.”

Exploring the intersection of art and knowledge in times of crisis

This past Saturday, the Framer Framed gallery in East Amsterdam opened the doors to the public for their new exhibition “*Really? Art and Knowledge in Time of Crisis*,” curated by Mi You and David Garcia. This collection features interdisciplinary artists whose work centres around the combination of knowledge and politics.



The exhibition emerges as a response to the era of radical uncertainty and unpredictable risks that have decreased public trust in certain institutions which have always been considered trustworthy. It aims to test the boundaries of evidence and plant some doubt in the viewers’ minds on how we access and process knowledge and evidence. Based on research, the exhibition presents a movement of artists who are aiming to address the knowledge crisis. Forensic methods and data analysis are used, alongside other forms of multivisual investigation. It is then exposed with a variety of installations, ranging from CGI videos, live stream installations, to vibrations through water.

Based on research, the exhibition presents a movement of artists who are aiming to address the knowledge crisis

The collection presents a tone of strong resistance by bringing focus to current world crises, such as Israel-Palestine and Climate Change. The Israel-Palestine conflict is represented in a mixed media installation showcasing the work of RIWAQ, which aims to repair and restore Palestinian architecture. This not only entails a physical repairation, but it recognizes the people, the buildings and its existence. Climate change and the battle towards an increase in awareness through proof and decrease of CO2 is investigated and exposed in a series of historical pieces of evidence. This evidence proves the economic and political influence of the fossil fuel industry since 1912, and it evokes the question of how climate change is still up for debate.

The use of new and world-changing technology, AI, is also scrutinised. With the use of an

interactive facial recognition system, the artist highlights some of the problems that arise when law enforcement agencies make use of this technology. Interactive facial recognition systems can produce false positives that lead to erroneous results, which can have heavy consequences on decision-making processes. An interactive piece, allows the visitor to test how this system would identify them inaccurately.



As a whole, the exhibition all stands on a diabolical frame, quite literally, where each spike is crowned by the overarching themes that surround the whole exhibition. This includes significantly paired words like “weaponising ignorance”, “politicising knowledge” and “commodifying doubt”.

“*Really?*” underscores the need for action-oriented thinking while acknowledging that knowledge has become both easy to access and fragmented, understood and presented differently according to the reality that is lived

The exhibition encourages validating facts in the public domain, exposing the underlying interest in shared information, and learning to cope with the unknown.

The exhibition features works by artists Paolo Cirio, Anna Engelhardt and Mark Cinkevich, Jennifer Gradecki and Derek Curry, Ho Tzu Nyen, Zheng Mahler, RIWAQ, and UKRAINATV.



As a good way to spend your afternoon and come out with lingering doubts about your idea of knowledge, the exhibition is open until the 29th of September. If you find yourself roaming east Amsterdam on a rainy day or are just ready to create some action-oriented thinking, it is worth a visit.



The exhibition encourages validating facts in the public domain, exposing the underlying interest in shared information, and learning to cope with the unknown.

Parknest

“The living room of Amsterdam Oost”

How an empty building in Flevopark became a squatted cafe



If you frequent Flevopark often, by now you must have noticed a recently-opened café next to the park’s entrance. In a cosy building with a terrace and a playground, parents enjoy a coffee, tea or apple cake, while their children play. Other common sights are dog owners stopping for a drink while on a walk, or the residents of Flevohuis, a center for people with dementia, engaging in cheery conversations over a board game. Welcome to Parknest — a donation-based, volunteer-run cafe that overnight became one of the main community centers in Indische Buurt.

But this wasn’t the case always: until only recently, the building had been shut down for almost five years. So, how did the building turn into what it is now? To investigate this matter, I am meeting Dirk, a 60-year-old entrepreneur who is one of the founders of Parknest. He tells me that everything started in September 2023, when he met a friend at Bar Joost. The friend lamented to Dirk about a building in Flevopark that was not used. Previously called Flevor, the establishment scared people off with shabby graffiti that didn’t match the welcoming presence of the public playground: “desolate may be the right word,” Dirk says. Even if the building opened once in a while, people complained about overpriced drinks and the charge to use the bathroom.

So, Dirk decided to do a ‘ludic’. Established by the culture historian Johan Huizinga to revive post-war Dutch culture, ludic actions became famous during the 1960’s Provo movement. Dirk describes ludic as “an action that has a little bit of a funny effect”. On the night of October 27, 2023, Dirk and two other friends came to Flevopark and squatted the closed building. Kim, an experienced squatter and a volunteer at Parknest, remembers how she got a phone call late that night and left her bed at 10:30 pm to come and help her three friends: “I was like, okay guys, so what’s the plan, what are we going to do? — and this is how it started.” Follow-

ing the squatting operation, Dirk went to the Oost Municipality and explained his vision for the place. He learned that the building was privately owned, however, the owner had been heavily fined for opening the place amidst the COVID-19 pandemic, making it a place “to serve beers while everything else was closed.” The municipality took away the license from the owner, who then “just threw away everything and left,” Dirk explains. Since the municipality liked Dirk’s idea of creating an alternative, donation-based cafe, they let him do whatever he wanted while they set about acquiring the property.

Richard, the other founder of Parknest, adds that the aim is to create an alternative to Amsterdam’s mainstream cafes, where coffee is increasingly expensive.

Ever since, the idea behind Parknest has kept expanding, with the main principle that the place is run “by the neighborhood, for the neighborhood.” Parknest is open six days a week, from 12:00 till 18:00, excluding Tuesdays. Richard, the other founder of Parknest, adds that the aim is to create an alternative

to Amsterdam’s mainstream cafes, where coffee is increasingly expensive. Dirk mentions that as of now, they have nearly 30 volunteers: “a very wide, mixed group of people, also politically mixed,” which makes them try “to keep the politics out of this building.” As Parknest operates by donation, volunteers receive no payment. Rather, the money earned is used to improve the space and cover the necessities: “We spend money on the things we need inside, we pay for the electricity and water. We bought a dishwasher, paint for the walls, and now we need some money for electric doors,” Richard calculates. With the money, the volunteers are also paid for the ingredients they use to make soups or cakes that are later sold in the cafe.

With the increase of volunteers, new events began to take place in Parknest. For example, Minke, an Oost resident, had an idea to make a “doggy restaurant” out of the building when it was still closed. However, she did not receive a permit from the municipality. Nevertheless, while walking her own dogs in Flevopark, she spotted Dirk, who was opening the cafe. This ended with a collaboration, where once a month Parknest transforms into a restaurant that caters a three course meal for dogs and their owners. Another volunteer, Rosie, creates events catered specifically for children and the residents of Flevohuis every Wednesday afternoon. She organizes game activities, such as rummikub or card games, or teaches people how to make syrups using elderflower foraged from the park. She believes that Parknest strengthens the bond amongst the Oost community and forges new relationships. For example, she reminisces about a situation that took place during the clothing swap she organized: “There was one woman who couldn’t find her way to Flevohuis anymore, and a man with a baby said that he will bring her home.”



Another weekly activity is a “Bring Your Own Vinyl” event, where people can bring and share their favorite records. Manon, who volunteers as a DJ, tells me that she found out about this place because of walking her dog in the park: “I liked the atmosphere and decided to stay and come often.” At the first event, she was the only one to bring a bag of vinyls to play and volunteered to assist with DJ-ing. Towards the end, she was asked if she would like to do this once a week. Ever since, she DJ-s every Friday, mostly “music from the 80s, ska, reggae, pop, some sub-rock.” When asked what she thinks of the place, Manon says without hesitation: “Well, I think it is the living room of Amsterdam Oost!” The sentiment is shared by another volunteer, Suzy: “It’s so relaxing and it’s suitable for every age and for all kinds of people, it’s very open. I felt welcome from the start.”

The customers seem to agree. Vincent, who is drinking beer while his kids play, says that it is the second time he came here. The first time, he was with his children in the playground and upon hearing a live band and smelling good food, coming here became “an easy choice.” Another client, Sacha, visits at least once a week with her granddaughter. When asked about Parknest, she says that it’s a good thing for the community, because “it’s a little bit alternative” and affordable: “everywhere you go in Amsterdam, you have to buy something for at least 4 euros, but here, if you don’t have that money, you can still come.”

Everywhere you go in Amsterdam, you have to buy something for at least 4 euros, but here, if you don’t have that money, you can still come

For Susie, who often cooks in Parknest, the cafe seems like a friend club: the people who volunteer here “forgot that they had another life before, which says something about the energy here.” To Cato, who describes herself as a semi-volunteer, Parknest became an anchor for the upcoming summer, as she can come here and have a great time, without having to travel abroad. Having lived in Oost already for 20 years, she thinks the need for community is becoming greater: “Sometimes, I’m like, what will I do alone, sitting on my computer, trying to make a career or whatever? But when I’m here I think, oh, you can just enjoy and do more things together.” During the summer, she plans to host jam sessions in the cafe, as she herself plays accordion.

When asked for the future plans regarding the cafe, Dirk says that they don’t have too many ambitions, as they “want to remain the way we are.” They don’t want to become a famous venue: “Running with volunteers and not horeca-minded people means that not everything goes fast and perfect.” That’s why he is afraid that if people from other neighborhoods find out about the place, it could get too busy and “if you’re a volunteer and people are complaining, you don’t want to be a volunteer anymore.” Still, Richard remarks that sometimes on rainy days they only earn 25 euros in cash: “Come here and drink your coffee! That’s what helps us fight.”

More info about Parknest www.parknest.nl

‘Skek - Ons studenten-café op de Zeedijk

‘Skek is een cultureel eetcafé op de Zeedijk (nummer 4-8) dat gerund wordt door een groep studenten zonder manager, baas of winsthoogmerk. Samen organiseren we de menukaart, het assortiment voor de bar, bandjesavonden, feesten, exposities, posters en alles wat we verder nog willen. We zijn non-hiërarchisch, democratisch en het is de bedoeling dat ‘Skek voor zowel de ‘Skekkers als onze gasten een tweede huiskamer is in hartje Amsterdam.



‘Skek als onderdeel van Stichting Kriterion
Het begin van ‘Skek is terug te voeren naar het einde van de Tweede Wereldoorlog. Voormalig verzetsstrijder Piet Meerburg, toen 25 jaar oud, richtte op 1 juni 1945 de Stichting Onderlinge Studenten Steun op, met als doel studenten de mogelijkheid te geven zelf de kosten van hun studie te verdienen. Samen met een aantal andere studenten zamelde hij geld in en kocht een verwaarloosd Joods verenigingsgebouw op de Roetersstraat. In een aantal maanden toverden zij dat pand om tot bioscoop. Zo werd Kriterion een feit. Al snel begonnen de studenten met het oprichten van andere projecten: in 1949 werd een oppascentrale gestart (die nu niet meer bestaat) en in 1960 begon de Studentenspomp.

In 2006 besloten vijf oud-medewerkers van die ‘Pomp’ om zijn oud-geliefde project op te richten. ‘Skek was geboren: een gezellig, bruin eetcafé met een caférúimte, een apart restaurantgedeelte en zelfs een kamertje boven. ‘Skek staat dan ook voor Stichting Kriterion EetKafé (en ook voor ‘het is kek’).

Alle genoemde projecten zijn samen onderdeel van Stichting Kriterion. Een jaar na de opening van ‘Skek zijn daar nog twee projecten bijgekomen: bioscoop en café-restaurant Studio/K en filmtheater de Uitkijk.



In een historische straat
‘Skek is gelegen op de Amsterdamse Zeedijk: één van de oudste straten van de stad met een bewogen geschiedenis. De straat bestaat zelfs al sinds de vroege dertiende eeuw en werd gebouwd als een daadwerkelijke dijk om de stad te beschermen tegen de vele overstromingen van de woelige Zee-derzee (nu het IJ). In de zeventiende eeuw was de Zeedijk een nette straat gevuld met rijke kooplieden. Toen die vertrokken naar de nieuw gegraven statige grachten, werd de buurt een centrum voor het nachtleven van ruwe zeemannen. Ook ‘Skek is van oudsher een zeemanscafé, dat is ook de reden dat we een kleine bovenruimte hebben: de zogenaamde kapiteinskamer. In de jaren twintig werd de Zeedijk een Chinese wijk, met een grote Boeddhistische tempel en vele Chinese restaurants, waar de straat nog steeds om bekendstaat. In de tweede helft van de twintigste eeuw verslechterde het leven op de Zeedijk. In de jaren tachtig bereikte de sfeer in de straat zijn dieptepunt. De Zeedijk werd de beruchtste plaats van Amsterdam (en misschien zelfs van Nederland), gevuld met junks en criminelen. Uiteindelijk kwamen de bewoners in opstand om de staat van hun buurt te verbeteren en na een tijd hadden de steeds fellere demonstraties effect. Er werd een messenverbod ingesteld en als de politie kon bewij-



zen dat een kroeg handelde in verdovende middelen werd de tent dichtgespijkerd. Een bewoner: “Dat zorgde na een jaar voor de grootste schutting van Nederland.” Vanaf het midden van de jaren tachtig kwam de straat op onverwachte wijze weer tot bloei en tal van nieuwe initiatieven werden in de daaropvolgende decennia gestart.

Tijd voor ‘Skek
Eén van die initiatieven was ‘Skek, dat in 2006 opende, op de kop van de Zeedijk, nog geen vijf minuten lopen van Amsterdam Centraal. Inmiddels, ruim achttien jaar later, hebben er al honderden studenten bij ‘Skek gewerkt, altijd volgens hetzelfde concept, waarbij iedereen student is, hetzelfde betaald krijgt en elkaars gelijke is binnen het bedrijf. Op die manier is ‘Skek altijd hetzelfde gebleven, maar ook immer aan verandering onderhevig: de ‘Skekbers bepalen wat ‘Skek doet en wat ‘Skek is. Op onze maandelijkse vergadering mag iedere ‘Skekker bijvoorbeeld een voorstel indienen om te pleiten voor wat voor verandering dan ook (mits er geld voor is). Over zo’n voorstel debatteren we dan: vaak lang, soms fel, en tenslotte stemmen we erover. Is de meerderheid het ermee eens? Dan mag het uitgevoerd worden! Zelf heb ik bijvoorbeeld een voorstel geschreven om weer studentenkorting aan te bieden en ook zijn we sinds een jaar dankzij een voorstel volledig vegetarisch.

Om het zonder baas te kunnen redden vergaderen we heel wat af. Op die manier houden we ‘Skek levendig en gebeurt er altijd wel wat nieuws. De dagelijkse gang van zaken wordt daarnaast geregeld door verschillende commissies, die elk zorg dragen voor een ander onderdeel van het bedrijf. De *prog* organiseert bijvoorbeeld de programmering: elke donderdag een bandje, bijna elke zondag jazz, een wisselende expositie, cabaret, feestjes, poëzie, kroegcolleges en alles waar ze verder zin in hebben. Bovendien mag elke ‘Skekker in overleg zelf een evenement organiseren: zo hebben we meerdere fundraisers voor Palestina gehad en een evenement voor internationale vrouwendag.

Een andere commissie is de *keukenco*, die onze eetkaart samenstelt. Die organiseert elk kwartaal een proefkook, waar elke werknemer (ook van de bediening) welkom is om een gerechtje mee te nemen, met als doel dat op het menu te krijgen. Met een glaasje wijn erbij bespreken we samen elk gerechtje: “Is prei dan wel in het seizoen?” “Volgens mij mist er een beetje een zuurtje.” “Dat wordt wel echt heel lastig om voor te bereiden hoor!”

Verder vinden we het belangrijk verbonden te zijn met de straat. Onze overbuurman John, van café ‘t Elfde Gebod is bijvoorbeeld onze vriend. In ruil voor frietjes en tosti’s mogen de werkende ‘Skekbers bij hem naar de wc wanneer de rij te lang is, en als hij ziet dat er bij ons iets misgaat, staat hij meteen

voor de deur om zijn studentjes aan de overkant te beschermen. Ook doen we ieder jaar met veel plezier mee aan Pride op de Zeedijk, de straat met de oudste queer cafés van de stad. Met buitenbar en al is het ons grootste en fijnste feest van het jaar. Verder doen we mee aan Hartjesdag (een traditionele feestdag van de Zeedijk), Red Light Jazz en het Wallenfestival. Soms wordt het contact met de straat echter iets moeilijker, bijvoorbeeld wanneer onze gasten hun fiets allemaal weer tegen de kerk naast ons zetten.



We willen dat mensen zich binnen ‘Skek vrij voelen om zichzelf te zijn. Er zijn nog steeds veel horecagelegenheden en andere plekken waar mensen zich niet veilig voelen in hun identiteit, en wij streven er altijd naar om juist ook voor deze mensen een fijne plek te zijn. We zetten ons in zodat niemand in ‘Skek zich gediscrimineerd of benadeeld voelt. Daarnaast vinden we het belangrijk om ook binnen ons team hard te werken aan een veilige sfeer. Om die reden hebben we bijvoorbeeld meerdere vertrouwenspersonen, zowel intern als extern, waar mensen terecht kunnen.

Bij ‘Skek hebben de meeste leden moeite met autoriteit, een sterke mening en zijn bovendien soms ietwat chaotisch. Toch hebben we iets dat ons bijeenhoudt: liefde voor elkaar en voor ‘Skek. Samen dansen we achter de bar, escalatiesluiten we in de keuken, hebben we elk onze eigen sleutel van het pand en willen we voor ieder bieden wat wils.

Meer info, programma en menu: www.skekamsterdam.nl

Start talking about Sudan



“Pray for us, so this stupid war will end.” “This war” has been raging in Sudan for over a year now. These are the first words my friend Adell replies to a worried WhatsApp message I sent him a few days earlier. Adell Mutasim, whom I met on a trip through Sudan in February 2023, lives in Wad Madani. It is a town in al-Jazira state, about 150 kilometers east of Khartoum, the Sudanese capital. Before his WhatsApp message reached me, Adell hadn’t been online for several days. At the moment electricity is scarce in Sudan, the internet is frequently down, and the health and security infrastructure is virtually non-existent. Before the war, Adell worked in a cigarette factory, which was forced to close due to the lack of security, like most businesses in Wad Madani. When the war broke out in Khartoum in April 2023, al-Jazira state was initially spared by the militias. As a result, many people from the capital moved there. But in December 2024, the armed conflict also reached Wad Madani and Adell’s home. Today, there is no safe place in Sudan anymore.

Sudan has been internally unstable since the end of British colonial rule in 1956. The country is home to more than 500 ethnic groups, some of which have historically been in conflict with each other. Particularly in the West Darfur region, African ethnic groups such as the Masalit have been systematically discriminated against and murdered by Arab ethnic groups since the 1980s. Today, the RSF is involved in targeted killings of the Masalit. According to international observers, the situation in West Darfur has worsened in recent months to such an extent that it is considered a genocide.



The Sudanese activist Hamadelnil Saifeldin, who campaigns for the rights of Sudanese refugees in the Netherlands, explains: “It is important to understand that this is not just another civil war in an African country.” He points out that the war in Sudan is closely linked to Western forces. Sudan is a country rich in raw materials: not only gummi arabicum, but also gold is exported all over the world and it is unsurprising that it attracts the interest of international powers. To end the war, Saifeldin believes it is necessary to both address internal conflicts and critically question foreign involvement. It is also crucial to think and talk about the civilians in Sudan, who are the main victims of this conflict. By telling their stories, the incredible horror that Sudan is presently going through becomes tangible. Let’s listen to one of those stories. My friend Adell writes:

Since the outbreak of war in the Sudanese capital, Khartoum, on April 15, 2023, many believed it would be a brief conflict. While Sudan has a history of conflict, previous wars were typically confined to the western and southern peripheries of the country over the past 60 years. Even past uprisings during the Turkish occupation began in the west. The current conflict, initiated by the RSF seeking to advance the ambitions of their leader, whom they refer to as “the Emir”, has now ravaged the nation for 15 months. This war has unleashed atrocities that are beyond description.

As a resident of Al-Jazira, Sudan’s second most populous state, I have witnessed the horrors

Cloud and Moon

In the expansive theater of the night sky, the interplay between the moon and clouds unfolds as a poetic dance of concealment and revelation, a timeless celestial ballet. At first glance, the moon and clouds appear to be disparate entities, separated by vast distances. The moon, a celestial body roughly three hundred eighty-four thousand kilometers away from Earth, and clouds, a mere weather phenomenon within our atmosphere, coexist in our line of sight, creating a captivating visual and metaphorical association. The clouds float in front of the moon, casting shadows and altering its appearance, just as challenges and distractions can obscure our journey through life. This dynamic relationship, where the moon either hides behind or shines through the clouds, can be understood as a metaphor for artistic expression and its human experience. This image, which I term Cloud and Moon, refers to the coextensive, alternative paths, and the practice of art within the ever-changing conditions of life. The moon’s light, which illuminates and casts shadows, parallels the role of an artist, who sheds light on certain aspects of the human experience, while others are left in the shadows. This selective illumination is a core component of artistic expression. Just as the moon’s light can create striking contrasts when filtered through clouds, an artist can be stirred by emotions and thoughts through the duet of light and shadow, both literal and figurative.



with clouds is a dynamic performance, a continuous shift between hiding and revealing. As clouds drift across the sky, they may partially or completely obscure the moon, only to unveil it again moments later. This ever-changing interaction mirrors the resistance process, where inspiration and clarity can be fleeting, often masked by doubt or external factors. Yet, just as the moon eventually re-emerges from behind the clouds, clarity and insight can break through periods of uncertainty in the artistic approach, the process that finds its rhythm, transforming moments of resistance into a symphony of discovery.

Practicing art within the fluctuations of life, experiencing both visible outcomes and hidden processes, reflects the myriad possibilities inherent in the artistic journey. Every artist might experience this fluid path, interacting with their own obstacles, inspirations, and influences that shape their work. This interaction can lead to varied outcomes: a piece of art may come to fruition, remain unfinished, or transform into something unexpected. This mirrors the moon unveiled by the clouds, the moon obscured by the clouds, and the moon in between the clouds. In the vast sky of artistic endeavor, the moon and clouds play as a poignant reminder that art, like life, is a process of constant interaction and transformation. They reflect our life in both the seen and unseen, in the realized and the potential, and through the continuous interaction between them. This perspective not only permeates our understanding of art but also enhances our appreciation of the intricate flow that defines the human experience.

Cloud and Moon is a visual story of the continuous dance between clarity and obscurity, and inspiration and doubt.

Cloud and Moon is a visual story of the continuous dance between clarity and obscurity, and inspiration and doubt. This concept resonates particularly within the context of alternative and unconventional artistic explorations, echoing the unpredictable and often unconventional paths of imagination. The clouds float in front of the moon, casting shadows and altering its appearance, just as challenges and distractions can obscure our progress through life. The moon’s interaction

firsthand since the RSF extended their reach to our region on December 17. The situation in Al-Jazira has deteriorated dramatically. The RSF’s occupation has led to a complete breakdown of essential services – electricity, water, healthcare, communications, and security are virtually non-existent. Prices of basic food items have skyrocketed, with the cost of bread flour increasing tenfold. Chronic disease patients, including those with kidney issues and cancer, are dying due to the total lack of medication. All economic activities have come to a halt, leaving everyone unemployed and struggling to meet their basic needs.

From their first days in the state, the RSF systematically looted all private and public vehicles, including ambulances. They then turned to robbing citizens of their money, gold, and valuables. Any resistance was met with cold-blooded violence, including entire villages being displaced and those who resisted being killed. One village remains under siege for the third consecutive day. Reports of rape as a weapon of terror have surfaced, used to intimidate and subjugate those who

defy their demands. Although I have not witnessed these incidents personally, others I know have.

Basic services have collapsed; electricity has been out for seven days, and communications have been cut since February 7. Safety is a luxury we no longer have, as RSF forces break into homes, steal anything of value, and sometimes kidnap family members for ransom. Conditions in RSF detention centers are horrific. Recently, a young man from our neighborhood was released, emaciated and covered in bruises. He recounted the hellish conditions inside: detainees are given a single meal that may not come for days, and water is rationed to half a cup daily. The RSF’s looting of agricultural produce, including wheat and onions, poses a severe threat to both local and national food security. In summary, the people are enduring unimaginable suffering, facing insecurity, disease, and deprivation on a massive scale.

Moons of Cavia: Summer outdoor screening



“The moon”, “the sun”, “the land” and “the man” have often been central to the creation and maintenance of imperial narratives, but the light of the moon has never been singular. This summer, Cavia will be illuminated by the light of many moons. We will commune in the garden to share films, words, songs and food as a means of holding, listening, grieving, speculating and resisting.

We are very grateful to our friends and neighbours at the Kempenaerstudio for generously sharing their space with us. In case of bad weather, the screening will take place in a studio next to the courtyard. The garden itself is accessible for wheelchairs but getting to the toilets will require some special arrangements. Please reach out to info@filmhuiscavia.nl in advance to let us know what you need.

Thursday 15 August

Mata Ne
Christina Sayaka Kerber | 2019 | *Switzerland* | 15’ | *German and Japanese, Subs: English*
Mata Ne shows the search for clues of Christina, who travels with her mother to her second home in the distant Okinawa in order to visit her almost hundred-year-old grandmother. It comes to a reunion that feels more like a farewell.

Okinawa Philadelphia
Hiroshi Sunairi | 2023 | *USA, Japan* | 56’ | *English and Japanese, Subs: English and Japanese*
In the late 1980s, 33-year-old Okinawan photographer Mao Ishikawa crossed the ocean to Philadelphia in order to photograph the life of her friend Myron Carr, a former US marine, whom she met during his service in Okinawa in the 1970s.

Friday 16 August

Tchindas
Pablo García Pérez de Lara and Marc Serena | 2015 | *Cape Verde, Spain* | 94’ | *English*
Subtitles
Within a small, tropical Cape Verdean island, the beloved Tchinda is hard at work, preparing for a Carnival that she hopes will capture the town’s imagination. Since coming out as transgender in 1998, Tchinda has become a beacon for the local queer community. Despite her great reputation, she remains humble, joyfully touring the neighborhood each

afternoon to sell her delicious “coxinhas” – a classic Brazilian treat.

Saturday 17 August

For the Love of a Man
Rinku Kalsy | 2015 | *India, Netherlands* | 85’ | *Tamil, English subs*
For the Love of a Man follows fans of ‘superstar’ Rajnikanth, whose fandom often becomes integral to their identities and those of people around them. The visual ethic of fandom and star mimicry reveal a form of star worship that is unique to south Indian cinema culture. The lives of fans and their families open us to themes of brotherhood, aspiration, political affiliation, or even just means of being noticed. From bankruptcies to reformations from lives of crime, the lives of the fans offer stories that range from the heroic to the horrific, all in a day’s work of turning a film star into a deity.

Film club and community kitchen Khopcha will be cohosting the event and preparing South Indian food and masala chai to share with us from 20:00.

Cavioké Party
Once in a blue moon, we turn our zaal into a karaoke bar.

Sunday 18 August

Voice of the Glacier
Yadykar Ibraimov | 2002 | *Kazakhstan* | 80’ | *Eng Sub*
Yadykar Ibraimov and his crew document the melting Tujuksu glacier in Kazakhstan, which is an important water supply of the whole of Central Asia, with a sense of planetary crisis. In fact, the glacier will no longer exist by about 2050 like many other beings. It could be that Yadykar makes a film of the sublime and eerie looking glacier to show the genocidal cost of geopolitical borders with a haunting gaze of cinematography at our darkest time now.

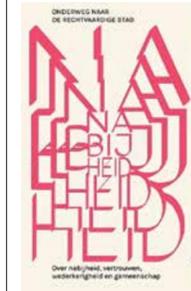
Extra info
Doors and bar open at 20:00 hrs
Films start at 21:15 hrs
Entry by donation / free with Cineville.
www.filmhuiscavia.nl

AMSTERDAM ALTERNATIVE ONLINE

WWW.AMSTERDAMALTERNATIVE.NL

Books tip top 5

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



Onderweg naar de rechtvaardige stad
Simon Franke & Wouter Veldhuis

Publisher: Valiz
Release date: 03-2024
Price: €17,50 // ISBN: 978-94-93246-37-9

De ‘rechtvaardige stad’ staat voor een ideaalbeeld hoe we onze leefomgeving duurzaam toegankelijk maken. Hoe we voor iedereen een betekenisvol leven in een daarvoor gepaste en ingerichte omgeving mogelijk maken. Dit Stadsessay vertaalt het denken hierover in sociaal-ruimtelijk handelen, waarbij publiek welvaren het doel is, in plaats van private rijkdom. Het doet een moreel appèl op ieder die werkt aan de stad om zich hiermee te verbinden.



Armoede uitgelegd aan mensen met geld
Tim 'S Jongers

Publisher: De Correspondent
Release date: 04-2024
Price: €21,99 // ISBN: 9789026364730

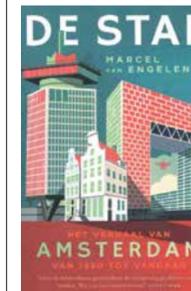
Tim 'S Jongers groeide op in armoede, ging uiteindelijk studeren, deed onderzoek naar armoede en doet nu beleidsvoorstellen om het tegen te gaan. Hoe de meeste mensen denken over armoede, ontdekte hij, klopt van geen kant. In deze spoedcursus bedoeld voor mensen met geld laat Tim 'S Jongers zien: armoede bestrijden kan pas als zij anders leren kijken.



Tricky Tijden
Jitske Kramer

Publisher: Boom
Release date: 03-2021
Price: €25 // ISBN: 9789024464197

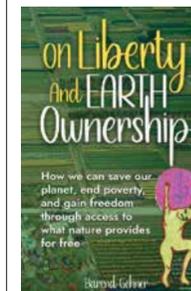
In dit boek ontdek je de fascinerende dynamiek van grote veranderingen. Jitske Kramer onttrafelt de menselijke reacties op ingrijpende transformaties, met inspirerende inzichten uit de antropologie en diverse culturen. Ze geeft ook hoop. We zijn verdwaald, maar niet verloren. We zijn al vaker door de turbulente tijden van transitie gegaan. We kunnen dit!



De stad - Amsterdam, van toen tot nu
Marcel van Engelen

Publisher: De Bezige Bij
Release date: 05-2024
Price: €27,50 // ISBN: 9789403167015

In De stad laat Marcel van Engelen zien welke krachten, ideeën en mensen Amsterdam maakten tot de stad die het nu is – van het dieptepunt tot vandaag. In een boek vol kleurrijke personages – wethouders, architecten, activisten, wetenschappers, bewoners en café-eigenaren – vertelt hij hoe Amsterdam van wijk tot wijk veranderde, weer tot bloei kwam en voor nieuwe uitdagingen kwam te staan.



On Liberty and Earth Ownership
Barend Gehner

Publisher: Barend Gehner
Release date: 2024
Price: €23,50 // ISBN: 9789083416717

Nature provides some things for free, such as air, water, and land. Today clever investors can charge others a high price for their place on earth. If they could, they would extend this to the air we breathe. Geoisim is the insight that people are equally entitled to these things. More equal access to natural resources would be a powerful way to reduce inequality within and between countries. This booklet sketches an alternative to capitalism and socialism, and outlines what a truly free world might look like.

Defending digital rights and privacy in The Netherlands: The role of Bits of Freedom



The year was 1999. The dotcom bubble was soon to burst and the imminent “Y2K” crisis was causing panic worldwide. With the approaching turn of the new millennium, the organization Bits of Freedom was also born, an independent digital rights foundation focused on fighting against the infringement of privacy and civil rights that had emerged with the new digital age. Now 25 years later the organization has expanded and tackled the continuous breaches of privacy and violation of rights that have developed alongside the modern digital world. Nowadays younger generations are growing up in an era in which the use of the online web has become the default for most activities: social, political, and so on. This has created a necessity of paramount importance for an organization like Bits of Freedom to exist, in order to counterbalance the power of Big Tech, and protect the democratic rule of law.

Younger generations are growing up in an era in which the use of the online web has become the default for most activities

Ilja Schurink, a campaigner working with Bits of Freedom (BOF) explains this change in attitude: “The topics of privacy and digitalization become more important for people and less abstract over the years. People are more aware of the concept, aware of what is happening. There is a lot to be gained, too, when we talk about awareness and engagement on these topics with the general public, and also in politics. It’s given more importance, and the digitization of our society is going very fast, and that’s why we are growing as an organization.”

Although the Netherlands stands nowhere near the top of the ranking for countries with the worst data privacy laws and online freedom - where countries such as China and North Korea are leaders - an organization like BOF is still necessary. According to Ilja there are certain groups that are presently denied digital privacy: “We have to do a lot of work, because even in the Netherlands, where people might be thinking that everything’s going well, everyone is equal, and where the protection of human rights are guaranteed at all times, human rights are violated on a daily basis. There are still a lot of voices that

are shut down, and a lot of people that unlawfully have to bear the brunt of (digital) violations. If you’ve never had a problem with it, I can imagine that you think, well, this is not about you, but I feel like in the Netherlands we have to stand up for everyone and everyone’s rights. Every individual needs to be handled equally. So for me it’s really important to work on this. I hope the more projects we do, the more people will get aware of the importance of it. That’s why we speak up, work hard, and share our stories.”

Proof of this was demonstrated in the recent Dutch controversy exposed on the Bits of Freedom website. DUO, a Dutch organization that administers student grants, was revealed to practice racial bias within their anti-fraud investigations, resulting in an apology from the Minister of Education. Ilja adds: “We work together with a lot of other human rights organizations, for example, organizations within the anti-discrimination movement. It still happens that certain groups or voices are being silenced by Facebook, or Instagram., The voices of organizations or individuals are thus removed from public debate, while these voices are desperately needed to safeguard the interests and rights of society as a whole. There are a lot of examples where discrimination is at large.”

Bits of Freedom have not been afraid to call out public persons, companies, governments and institutions in the past, the Minister of Education being one more recent example. They are notorious for being the hosts of the Netherlands Big Brother Awards, an award show dedicated to exposing “those who have excelled in the violation of our privacy.” More often than not large corporations and public figures are nominated for awards. The international award show named after the character Big Brother from George Orwell’s novel Nineteen Eighty-Four, has been held almost annually in Amsterdam by BOF since the early 2000’s. Last year the public award went to outgoing Minister of Justice and Security Dilan Yesilgöz-Zeegerius, for letting people who were wrongly put on a terror list to be exposed. The other awards went to Meta, X and Telegram. These platforms were nominated for taking away a voice from innocent people in war zones. They were also lacking in moderation of shared messages: calls for violence or even genocide remained long available and virtually unpunished.

Despite the ironic nature of the award show, the goal is not set in controversy but rather

The Amazon’s Neighbourhood Watch



In 2016, twelve people from the Indigenous Borari and Arapiun communities set out with GPS-cameras to document illegal deforestation of the Amazon happening across the Maró region: a 420 square meter area in the Brazilian state Pará and their homeland. They would locate logging activities, take photographs with their GPS-cameras, send the GPS-referenced images to the Brazilian Environmental Inspection Agency (IBAMA), which in turn would send out helicopters to put a halt to the deforestation. By 2017, these efforts stopped all illegal deforestation in the Maró region and since then no new deforestation activities have gotten a foothold in the area.

The group is led by Odair ‘Dadá’ Borari, the Chief-General of the Maró region who has been working to prevent deforestation for decades. When Tim Boekhout van Solinge, a Dutch criminologist, was looking for people to experiment with the use of GPS-cameras in forest protection he and Chief Dadá found each other. Under the banner of Treestistance, they have been trying to spread their methods to different communities facing similar struggles and gain support for their fight to preserve the Amazon. Treestistance aims to revolutionize forest crime prevention and biodiversity protection. Their strategy centers around bridging scientific and Indigenous knowledge in order to create new highly effective means of resistance. To do so, Treestistance for instance spreads their knowledge through stories about Curupira, who the Borari and Arapiun communities believe to be the invisible entity that guards and embodies the forest.

Since 2017, Treestistance has reached out to neighboring Indigenous communities, so that together they now protect 1500 square meters of rainforest. They aim to branch out to protect not only the Amazon but also other forests under threat.

from a place of desire for change, as Ilja clarifies: “No, it’s not, about shaming, it’s about putting someone on stage who didn’t do a good job, and to tell them how to do better and hope they will. It also allows the public to see that it’s possible to hold power accountable and question the status quo. It’s usually larger organizations and companies or public figures that are presented. In the past people have shown up to accept their award, which I think is very funny, and a good thing.”

The award show is open to the public, another attempt to spread the discourse of change in online privacy and freedom of communication. Alongside its humorous nature, the awards also serve as a yearly reminder of what the organization is fighting against,

The Amazon is in dire need of such protection. It is the largest rainforest in the world, more than 16 times the size of all of the Netherlands. The 400 billion trees currently store 76 billion tons of carbon, which is more than a quarter of all the carbon stored in trees worldwide. Nevertheless, to make room for grazing livestock and soy plantations that produce animal feed, the Amazon is quickly being deforested. We are heading towards a tipping point where the forest will no longer be able to cool itself, entering into a vicious cycle of heating and forest fires, until there is no forest left.

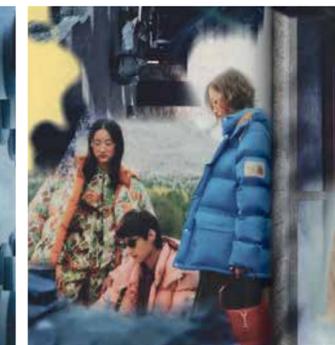
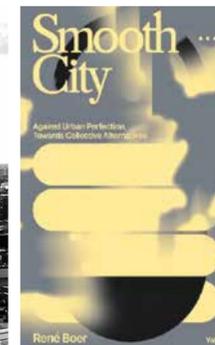
Deforestation of the Amazon and the Dutch agricultural business are strongly linked to each other. We are the biggest importer of soy for animal feed in Europe: one of the main reasons deforestation happens in the first place. Tim Boekhout van Solinge says he once asked a federal officer about what Dutch people ought to know about the relation between the Amazon and the Netherlands. The officer replied: “That the soy has an aftertaste, an aftertaste of blood because of the violence against Indigenous people.” Protecting the Amazon comes at a steep price. Here in the Netherlands, we are aware of the challenges environmental activism increasingly faces, through criminalizing peaceful protests by governments all over the world. However, we are not as aware of the violence experienced by people on the frontlines of the environmental movement. Chief Dadá says farmers and loggers set his house on fire, killed his dogs, sabotaged his car and routinely threaten him. In 2006 armed men forced Chief Dadá into a car. After blindfolding and undressing him, they drove Dadá to a forest close to Santarém where they bound him to two trees and proceeded to beat him with their weapons, insisting he stop his activism. After they left, it took ten hours before Dadá was found. Chief Dadá’s case is not an exception. The NGO Global Witness claims that since 2012, 1910 people have been murdered because of their environmental activism. In 2022, at least 177 environmental activists were murdered, out of which 34 in Brazil.

At the end of the documentary Curupira Chief Dadá says: “We don’t want to lose this. We want our environment to thrive, for its biodiversity not to die out, but to continue growing. This is the major role of the Arapiun and Borari people: to protect its biodiversity with Curupira.” An effort of great importance, and in need of support.

More about Treestistance
www.treestistance.com

The Other Folks: René Boer Allow complexity in your city, be imperfect

People form cities, neighborhoods, societies and communities. We live together and we depend on each other. We know things about our friends, neighbors and family but what do others think, what do they dream about... in short, who lives around us? We start this new column with writer, researcher, and critic René Boer (37), author of *Smooth City* (Valiz, 2023).



Stefano: Welcome René and thanks for being the first person to be interviewed for ‘The Other’ Folks. Let’s start easy: who is René?
René: I’m 37 years old and I come from Amsterdam, born and raised. I’m a critic, curator and organiser in the fields of architecture and the arts. I also have a background in urban planning.

S: What do you remember about your study time?
R: It was very bureaucratic and very policy focused. So for me it lacked the imagination, the philosophical, the cultural.

S: How did you deal with this?
R: I became involved in various squatting groups in the city, which showed a completely different way of transforming the urban.

S: What did you learn?
R: How you can change the city together, what the power dynamics in the city are, what desires we have in regard to space and living together with others. It was an experience of living in the city in an immediate and direct way. It was very fundamental for me.

S: Did you find a connection between what you were studying and this new collective experience?
R: Over time I started to bridge and mix the professional and the personal. But that took a long time and many projects and experiments, and I think the book I wrote, (*Smooth City*) is one of the outcomes.

S: Why did you choose to study urban planning?
R: The excitement of the city. The intensity, the density, the spontaneity, the excitement for the collective, the life of the urban. Later, I continued with urban studies abroad.

S: And then what happened?
R: In 2010 there was a complete ban on all forms of squatting in the Netherlands. From abroad I saw how during the wave of evictions people were beaten by the police. This was the moment I decided to go back to Amsterdam.

S: To do what?
R: I needed to go back and join the commu-

nities again and support these movements striving for a different kind of Amsterdam.

S: I like that you decided to follow your feelings at that time. What are you following now, in one word?

R: I think if I had to put it in one word, I would say complexity. I don’t mean this necessarily in an intellectual way. It is engaging with the complexities that come with living with differences and multiplicity. I’m interested in how this works in the urban context and I would like to facilitate it.

S: If you have to describe in the easiest way the meaning of complexity, what would you say?
R: I think the coexistence of many things, impulses, beings, and desires, at the same time.

Engaging with the complexities that come with living with differences and multiplicity

S: A balanced coexistence?
R: Not necessarily. It can be both harmonious and conflictual. I mean, conflict is part of complexity. Of course it’s nice if people get along but sometimes conflict is unavoidable in order to grow.

S: How does modern society threaten complexity?
R: People are reducing complexity everywhere in their lives. Everything becomes kind of a flattened experience. We’re losing touch with something that’s very essential to the human experience, the fact that we are complex beings.

S: Is there also a risk behind complexity?
R: There is a risk of romanticising it. A lot of people already have a lot to handle in their lives and it’s not about making it even more difficult. I’m in favour of allowing for complexity in the city in the sense of allowing for multiplicity of people and their desires.

S: Following this flattening process, that

you also explain with the notion of ‘smoothness’, can we also find examples in the past?
R: There is a long history of smoothness, but there’s also a long history of people resisting these forms of control. I feel that, with particular regard to the city, forms of control are winning nowadays.

S: You are talking about how these forms of control are winning and that everything is getting more flattened, but do we have an example that can give us hope? Otherwise, we are just looking at a sinking boat without doing anything...

R: There are many, such as this newspaper or the associated initiative Vrij Beton, which is a collective project to free properties from the real estate market and to face gentrification by doing so.

S: What is your relationship with Amsterdam now?
R: That’s a really good question. And I have to say, I’m often very pessimistic about where this city is going. I feel like the city is slipping through my fingers, I’m losing it, as if what we had is disappearing day by day.

S: Why are you still in Amsterdam?
R: Because we have not reached the end yet. It’s a process, and there are still moments that show another city is possible. A few days ago I was at a performance night with amazing artists and I was surprised and honoured that these people are still willing to come to Amsterdam, to show their work and invest in the city.

S: Are you also still involved in something within the city?
R: I am. I’m currently doing a lot of projects in the city, working with a lot of communities and working on my own collective. So I’m still in. I’m volunteering in a squat and I try in many ways to be a part of this city. So, when do you abandon the sinking ship of Amsterdam? I don’t know.

S: Do you still doubt leaving or staying?
R: I have to say I’ve thought many times about leaving Amsterdam, but I’m not sure about it. In any case I’m optimistic when I see new generations keeping up the fight for the city.

S: To conclude, could you provide a tip, a suggestion or a message, for people who are reading this interview?
R: Allow for the complexity in your life and in your urban environment. That’s difficult for everyone, but nobody is perfect — that’s actually the point. The point is not to attain perfection. The point is to allow for the imperfection, reflecting the way human beings are.

Combination (by Stefano)
Music • DJ Krush - Yubou (2024)
Painting • Jackson Pollock - ‘Untitled’ (ca. 1948–49)
Book • René Boer: *Smooth City* (2023) - www.valiz.nl

Combination is an attempt to depict a concept through different forms of art. All about an emotion, and although they are different, in some way they are also connected. This is the my combination, send yours to: ste.martini230@gmail.com.

Agenda July

MONDAY 01 JULY

Teatro Munganga // 19:00 // € 10,00 - Exceptions/reductions possible – please get in touch, **Círculo Workshop Traditional Drumming and Chanting**

TUESDAY 02 JULY

Cinetol // 20:00 // € 15

World's Appreciated Kitsch presents **Dead Heat + Bladecrusher**

WEDNESDAY 03 JULY

Teatro Munganga // 19:00 // € 10 euros per workshop. Exceptions/reductions possible – please get in touch. **Círculo Workshop Traditional Drumming and Chanting**
OT301-Ventilator Cinema // 19:30 // € Free
Share, process, support eachother

THURSDAY 04 JULY

OT301-Ventilator Cinema // 20:00 // € 5

The Night Visitors (+ Moth-Spotting at the Vondelpark!)

Teatro Munganga // 20:00 // € 15,00

Elaine Morais sings Minas Gerais
Elaine Morais, voice. Elizabeth Fadel (piano). Dandan Montes (gitaar) en Waguiinho Vasconcelos (drums).

FRIDAY 05 JULY

Nieuwland // 19:30 // € 0 -donation

Queer Salsa: ¡Vamos a Bailar!

19.30 doors open 20:45 – 0:00 Party!

OCCII // 20:00 // € 12,50

Sweet 57

Slan, Lärm, Tense Reaction, Azijnpisser

Teatro Munganga // 20:00 // € 15,00

A journey through Brazil and Japan with cello, voice, rabeca, guitar and ud
Chieko Donker Duyvis and Juliano Abramovay

OT301-Studios // 22:00 // € 6

Subsounds OT301

OOMBØY LAUW, Vette Mette, Marko Dependder

(Bassculture), Power Vs Power

SATURDAY 06 JULY

Teatro Munganga // 20:00 // € 15,00

Tribute to Gal Costa

Mariana Elsas – Voice/Voz Ana Beck – Voice/Voz Daniel Montes – seven-string guitar/Violão sete cordas Nelson Latif – Guitar/cavaquinho Elizabeth Fadel – Piano Waguiinho Vasconcelos – Drums/Bateria

Cinetol // 21:00 // € 11

La Nique

OT301-Studios // 22:00 // € 6

No Escape

Greg Die, War is Inevitable, Meatchopper 118

SUNDAY 07 JULY

Teatro Munganga // 11:00 // € 9,00

Let's Go Samba!

Breno Alves, Sandro Alves, Nelson Latif and Lis Nunes.
OT301-Ventilator Cinema // 17:30 // € 0

No More War Short Films Festival

WEDNESDAY 10 JULY

Plantage Dok // 18:00 // € 8

Rope Or Guillotine & World's Appreciated Kitsch present: Brain Tourniquet, Deliriant Nerve & Graf at Dokhuis Galerie
BRAIN TOURNIQUET [fast hardcore / power violence, Washington, D.C., USA] DELIRIANT NERVE [grindcore, Washington, D.C., USA] GRAF [power violence, Netherlands]

Café Bollox - Binnenpret // 19:00 // € Free

Vegan Taalcafé

OT301-Ventilator Cinema // 19:30 // € 5

With the Microphone I can Talk

OCCII // 20:00 // € 0

JAM-MEND

THURSDAY 11 JULY

Plein Theater // 19:00 // € 5 [inclusief zomerse love cocktail]

Plein Flirt - Summer Drinks

Teatro Munganga // 20:00 // € 15,00

Forró da Quinta by Banda Xadrez Forró & Samba

Álvaro Fausane: Voice, guitar, 7-string guitar, -mandolin and percussion; Pedro da Costa: Voice, transverse flute and percussion Moreno Francesco: Voice, sax, flute and percussion; Pierre Jucá: Voice, accordion, guitar, cavaquinho and percussion Derik Bellardi: Percussion Bruno Dias: Voice and percussion / Filmmaker and photographer

Plein Theater // 20:30 // € 11 [vanaf] + consumptiemunt

Amsterdam Talks Sex: Summer of Sexy

Handan Aydin (host) & gasten (tba)

FRIDAY 12 JULY

OCCII // 20:00 // € 8

LUCIFUGE (de) + HELDE (sp) + DESTRUCTO + RAT-TENBURCHT

Teatro Munganga // 20:00 // € 15,00

Entre las manos, Flamenco by Conchita Boon & Falu de Cadiz

Zanger Falu de Cadiz en danseres Conchita Boon.

Cinetol // 20:30 // € 13

Black Beach + Velocity Made Good + Carmen Jaci

OT301-Studios // 22:00 // € free

Rangeela

DJ MGA, DJ MOUS

SATURDAY 13 JULY

Nieuwland // 13:00 // € 0

Repair Café

Teatro Munganga // 20:00 // € 17,50

Salsa, son, bolero, cha cha by Nuevo Sabor

ZID Theater // 20:00 // € 15

HISTORIA Revisited

Concept, choreografie en dans: Issam Zemmouri | Artistiek advies: Christian Guereatchi

SUNDAY 14 JULY

Teatro Munganga // 11:00 // € 9,00

KIEKEBOE – Theater & livemusic by Cláudia Maoli en André Felipe Lima

actress / puppeteer Claudia Maoli and violinist André Felipe Lima.

Nieuwland // 16:30 // € 0

FCA Book Club – King Kong Theory by Virginie Despentes

OCCII // 20:00 // € 9

RUMKICKS (South Korea) + WATERSCHADE

WEDNESDAY 17 JULY

OCCII // 20:00 // € 10

QWANQWA – (IETH) + DJ TERRIE EX (TERP label)

THURSDAY 18 JULY

Teatro Munganga // 20:00 // € 15,00

Terceira margem / Derde oever theaterplay by Carlos Lagoeiro

NDSM Treehouse // 20:30 // € 10 euro presales / 14 euro at the door

LIVE AT OUR PLACE: Peter Willems Trio + Maat Saxophone Quartet

Peter Willems Trio, Maat Saxophone Quartet

FRIDAY 19 JULY

Teatro Munganga // 20:00 // € 15,00

Gafieira Social Club by Cabaret Brasil

Daniel Montes (7-string guitar) – Rafael Pereira Lima (sax) – Elizabeth Fadel (piano) – Waguiinho Vasconcelos (drums).

Cinetol // 20:45 // € 11

YEKO ONO? | support: Inbranders

THURSDAY 15 AUGUST

Filmhuis Cavia // 21:00 // € 0

Moons of Cavia – Outdoor screening

FRIDAY 16 AUGUST

Filmhuis Cavia // 21:00 // € 0

Moons of Cavia – Outdoor screening

SATURDAY 17 AUGUST

Plein Theater // 10:00 // € 40 incl lunch

Summer of Music: Composer Walk

Kate Moore

Filmhuis Cavia // 21:00 // € 0

Moons of Cavia – Outdoor screening

SUNDAY 18 AUGUST

Plein Theater // 13:00 // € 25

Summer of Music: Masterclass Kinetic Sculptures

Maria Blaisse

Filmhuis Cavia // 21:00 // € 0

Moons of Cavia – Outdoor screening

WEDNESDAY 21 AUGUST

Café Bollox - Binnenpret // 19:00 // € Free

Vegan Taalcafé

SATURDAY 24 AUGUST

Plein Theater // 13:00 // € 13,50 [vanaf] incl consumptiemunt

Summer of Music: Music Marathon Thorn Rose Impromptu

Joe Puglia (violin), Michela Amici (harp), Jos Haring and friends (ancient music), Miri Lee and friends (dance and improvised music), Rianne Wilbers (voice and electronics), Laura Sandee (piano), Tom Sanderman (saxophone), Annette Schenk (clarinet), Jellantsje de Vries (violins), Elisabeth Smalt (violas), Sjors van der Mark (electric guitars and electronics)

Nieuwland // 16:00 // € donation

COUNTER- NARRATIVES: REBEL CITIES by David Harvey

De Ruimte // 18:00 // € 15

De Ruimte Summer Festival

Peter Zegveld, - Peter Zegveld - Hemony - 12 Tribes Of Mars - Kiss The Earth You Scum - Zero Years Kid - Joske Koning [Presenter] - Joachim Badenhorst - Julie Kurriss - Amuleto Manuela - Khorshid Dadbeh - A Lot Of Backstage Free Improvisations - Art Castle Exhibition Alien

SUNDAY 25 AUGUST

Plein Theater // 14:00 // € 12,50 incl hapje en drankje

Summer of Music: Viola da Gamba Bijeenkomst

Margo Fontijne

Cinetol // 19:30 // € 14,50

Sven Cilliers

FRIDAY 30 AUGUST

Nieuwland // 19:00 // € Donation

Open Mic Night/ Live Poetry/ VOKU

19.00- 21.00 Open Mic Hosted by WeRepair

SATURDAY 31 AUGUST

Plein Theater // 14:30 // € 10 [vanaf]

Summer of Music: Loei

Question Collective

Teatro Munganga // 20:00 // € 15,00

Katatonisch, Theaterplay from Brazil – by Bastet

Plein Theater // 20:30 // € 13,50 [vanaf] incl consumptiemunt

Summer of Music Final Concert: Revolver & work-in-progress Ossenslied

Kate Moore & Herz Ensemble

OT301-Ventilator Cinema // 10:00 // € 0

The Summer Course Amsterdam

Katie Duck, Maria Mavridou, Erik van de Wijdeven, Manuela Lucia Tessi, Jonathan Nagel, and Ksenia Perek

Agenda August

SUNDAY 21 JULY

Teatro Munganga // 16:00 // € 16,00

Beatriz Kwintet Swinging Cuban Latin Jazz!

Special guest: Jay Kalo

Patricia Mancheño (bass guitar) Daan Arets (drums) Steven Brezet (percussion) Pablo Cruz (sax, flute). Special guest: Jay Kalo

TUESDAY 23 JULY

Cinetol x Urban Boat | Cosey Mueller, Joshua Murphy en meer

Joshua Murphy, Cosey Mueller, Petula Black Sperrn, Low Bat, CAILLOU, Xolita, Tomas Nochtchff

WEDNESDAY 24 JULY

Café Bollox - Binnenpret // 19:00 // € Free

Vegan Taalcafé

THURSDAY 25 JULY

NDSM Treehouse // 19:00 // € 5 euro including free drink

NDSM GET LOST - Art Tour

FRIDAY 26 JULY

Nieuwland // 19:00 // € Donation

Open Mic Night/ Live Poetry/ VOKU

19.00- 21.00 Open Mic Hosted by WeRepair

Cinetol // 20:00 // € 11

DUNN | support: Plonki | EP release

SATURDAY 27 JULY

Nieuwland // 16:00 // € donation

COUNTER- NARRATIVES: ENVIRONMENTAL WARFARE, ECOCIDE AND FOSSIL IMPERIALISM IN PALESTINE

MONDAY 29 JULY

Space for Dance Art // 13:00 // € 13

The Kiki Kiki Ball: THE WORKSHOPS

WORKSHOPS 13:00–16:00 | Zaza from House of Angel, Ciara from House of Mermaid, Fendi Wang West from House Wang. THE KIKI KIKI BALL: 19:00–01:00 | LINE UP TO BE ANNOUNCED

Space for Dance Art // 19:00 // € 8

The Kiki Kiki Ball

Detailed Line-up to be announced very soon!

Walk-in: 5PM Start of event: 7PM End of event: 01:00AM

FRIDAY 02 AUGUST

Nieuwland // 19:30 // € 0 -donation

Queer Salsa: ¡Vamos a Bailar!

19.30 doors open 20:45 - 0:00 Party!

OCCII // 20:00 // € 10

URBAN WASTE (US) + PRESSURE PACT + THE BREED

WEDNESDAY 07 AUGUST

Café Bollox - Binnenpret // 19:00 // € Free

Vegan Taalcafé

CREA // 19:00 // € 20-22

El Zar in Amsterdam - Gira Mundial

El Zar

SATURDAY 10 AUGUST

Nieuwland // 11:00 // € 0

Clothes swap

Nieuwland // 13:00 // € 0

Repair Café

MONDAY 12 AUGUST

OT301-Ventilator Cinema // 10:00 // € 0

The Summer Course Amsterdam

Katie Duck, Maria Mavridou, Erik van de Wijdeven, Manuela Lucia Tessi, Jonathan Nagel, and Ksenia Perek

Agenda August

THURSDAY 15 AUGUST

Filmhuis Cavia // 21:00 // € 0

Moons of Cavia – Outdoor screening

FRIDAY 16 AUGUST

Filmhuis Cavia // 21:00 // € 0

Moons of Cavia – Outdoor screening

SATURDAY 17 AUGUST

Plein Theater // 10:00 // € 40 incl lunch

Summer of Music: Composer Walk

Kate Moore

Filmhuis Cavia // 21:00 // € 0

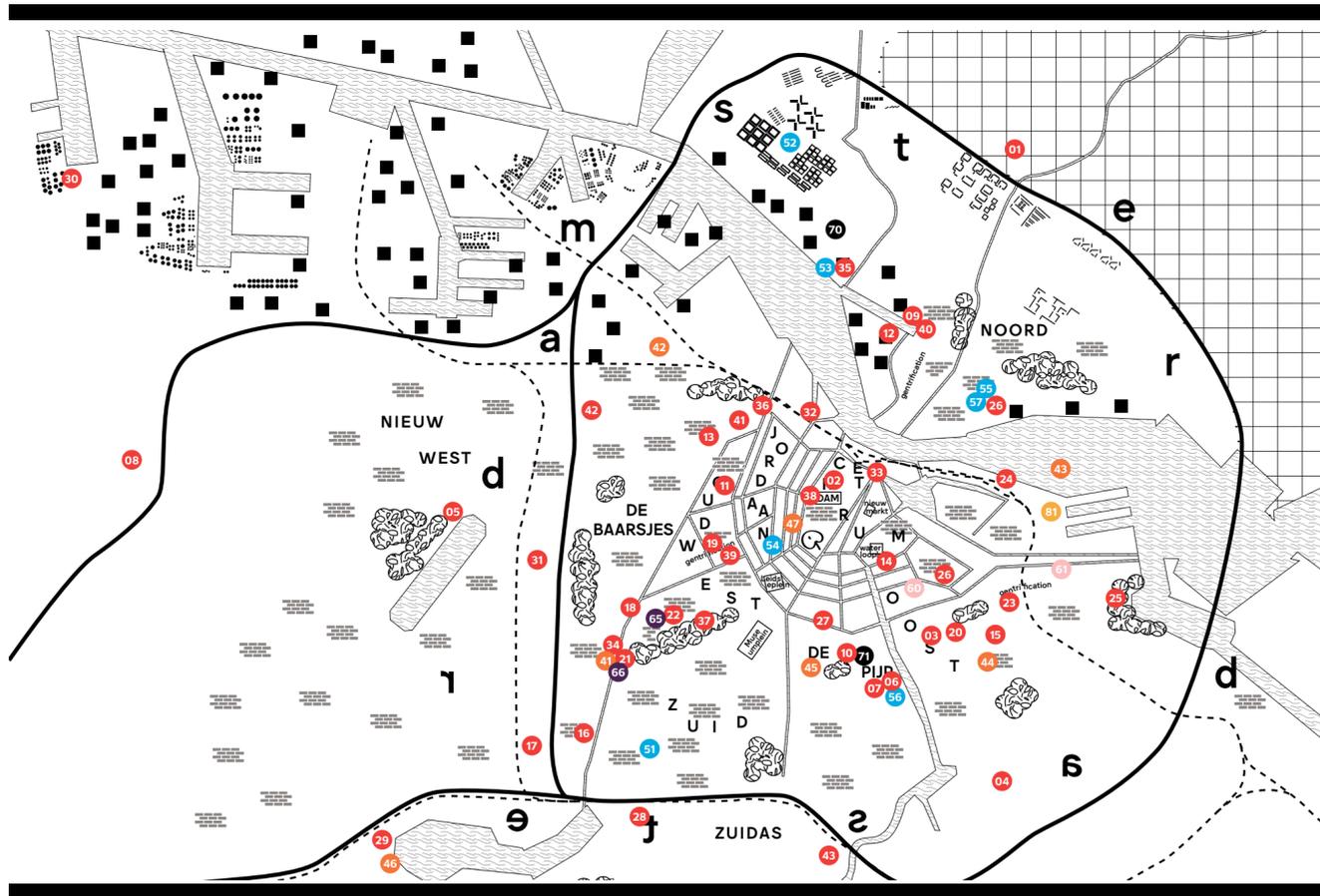
Moons of Cavia – Outdoor screening

SUNDAY 18 AUGUST

Plein Theater // 13:00 // € 25

Summer of Music: Masterclass Kinetic Sculptures

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** **ADMnoord - '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 Ceuve**
Cafe, workspaces
Korte Papaverweg 2- 6
deceuve.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...
Amstelvenneweg 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** **Parknest**
Community-initiative
Flevopark 15
www.parknest.nl
- 26** **Plantage Dok**
Mixed functions
Plantage Doklaan 8
plantagedok.nl
- 27** **Rialto De Pijp**
Cinema
Centuurbaan 338
rialtofilm.nl
- 28** **Rialto VU**
Cinema
De Boelelaan IIII
rialtofilm.nl
- 29** **Rijkshemelveerdienst**
Squat, arts, food
Oude Haagseweg 58
rijkshemelveerdienst.com
- 30** **Ruigoord**
Living, arts, festivals
Ruigoord 76
ruigoord.nl
- 31** **Ru Paré**
Podium voor debat, literatuur...
Chris Lebeauststraat 4
www.rupare.nl
- 32** **Salon de IJzerstaven**
Podium voor muziek en theater
Bickersgracht 10
www.ijzerstaven.nl
- 33** **'Skek**
Cultureel eetcafé
Zeedijk 4-8
www.skekamsterdam.nl
- 34** **Theatro Munganga**
Cozy social theatre
Schinkelhavenstr. 27hs
munganga.nl
- 35** **Treehouse, NDSM**
Ateliers, gallery
T.T. Neveritaweg 55-57
treehousendsm.com
- 36** **Volta**
Music
Houtmankade 336
voltaamsterdam.nl

Participating venues

- 37** **Vondelbunker**
Arts, activist space
Vondelpark 8
vondelbunker.nl
- 38** **Vrijpaleis**
Creative community
Paleisstraat 107
www.vrijpaleis.nl
- 39** **WG foundation**
Ateliers, gallery
WG Plein t/o nr 80
puntwg.nl
- 40** **Workshop op de Ceuve**
Theater en studio
Korte Papaverweg 6c
workshop.nu
- 41** **Zaal100**
Working, living, arts
De Wittenstraat100
zaal100.nl
- 42** **ZID Theater**
City arts & performance centre
De Roos van Dekamaweg 1
pakhuiswilhelmina.nl
- 43** **Zone2Source**
Art, nature, technology
Amstelpark
zone2source.net

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

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

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, wokspaces
Oude Haagseweg 51
nieuwenmeer.nl
- 47** **Vrankrijk**
Livin, working, events
Spuistraat 216
vrankrijk.org

Workspace

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

Cinema

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

Bookstore

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

ZID Theater is op zoek naar deelnemers voor FATE! Een trainingsprogramma voor creatieve statushouders, nieuwkomers en mensen met een migratieachtergrond.



In september 2024 start ZID's vierde editie van FATE (Future Academy On Tour in Europe)! Het traject biedt tot december 2024 twee workshops per week, op dinsdag en donderdag, waarin deelnemers artistiek en professioneel begeleid worden door verschillende professionals binnen de podiumkunsten. Voorafgaand, van 26 augustus t/m 1 september is er een workshopweek die dient als kick-off en selectie. Het project is bedoeld voor podiumkunstenaars tussen de 18-24 jaar; dansers, acteurs, muzikanten en voor mensen achter de schermen zoals in regie en productie. Ben je nieuw in Nederland en zoek je een sterkere connectie met de cultuursector? Of woon je hier al een tijdje, maar zoek je naar mogelijkheden om je artistieke ambities waar te maken? Geef je op via het aanmeldformulier op www.zidtheater.nl of neem contact op via info@zidtheater.nl. De deadline voor aanmelding FATE 4 is 1 September.

Sinds 2020 investeert ZID Theater bewust in talentontwikkelingstrajecten voor jonge makers en talenten met een vluchtverleden/migratieachtergrond en nieuwkomers middels het FATE-project. Dit trainingsprogramma biedt hen de mogelijkheid om door te groeien in de Nederlandse kunst en cultuursector, door hun eigen (artistieke) talent verder te verkennen en ontwikkelen, door een netwerk op te bouwen en door te leren over cultureel ondernemerschap. Ook zijn er presentatiemogelijkheden voor de makers.

Een van de eerdere deelnemers van FATE is choreograaf en danser Issam Zemmouri, die zijn talent sindsdien in verschillende projecten en voorstellingen heeft laten zien in binnen- en buitenland. Een voorbeeld hiervan is zijn solovoorstelling HISTORIA.

HISTORIA | 13 juli, 20.00 | ZID Theater Amsterdam
HISTORIA brengt hedendaagse dans, fysieke expressie en beeldende poëzie harmonieus samen. Via de taal van dans worden machts-

structuren aan de kaak gesteld en stereotypen verbroken. De voorstelling is een reis die zich uitstrekt over de Middellandse Zee tussen verschillende culturen, talen en beschavingen. Je wordt meegenomen in een persoonlijke zoektocht naar bevrijding langs verleden, heden en toekomst. Issam Zemmouri is meester in het werken met objecten, die keer op keer de perceptie van de toeschouwer uitdagen. Hij volgde danstrainingen in Marokko en Frankrijk waarna hij zich in Nederland vestigde, zo'n vijf jaar geleden. Sindsdien is hij vaste speler bij ZID.

Eind 2020 toonde hij HISTORIA als work-in-progress tijdens ZID's ExploreZ festival. De volledige voorstelling ging in première tijdens het Amsterdam Fringe Festival in 2021. Nu wordt de voorstelling opnieuw vertoond bij ZID Theater Amsterdam: HISTORIA Revisited! Tickets zijn te vinden op www.zidtheater.nl.

Je wordt meegenomen in een persoonlijke zoektocht naar bevrijding langs verleden, heden en toekomst.

HISTORIA Collection tentoonstelling | 9-14 juli | de Bouwput
Gelijktijdig is er bij galerie de Bouwput een tentoonstelling te zien met schilderijen die Issam Zemmouri in dezelfde periode maakte te als toen hij HISTORIA ontwikkelde. Een visuele vertaling van zijn betoverende dansvoorstelling. De tentoonstelling biedt een bijzondere kijk op de praktijk van de maker, en de mogelijkheid om het verhaal te ontdekken aan de hand van kleur en vorm.
Locatie voorstelling: De Roos van Dekamaweg 1, 1061 HR Amsterdam
Locatie tentoonstelling: Ferdinand Huyckstraat 74, 1061 HW Amsterdam
Openingsdagen tentoonstelling:

Soundtrackcity makes sound art available to a wide audience



Dutch premiere audio app TRACKS

Want to discover the ((un)heard) stories of Amsterdam? Soundtrackcity has developed a free app for artful audio walks along twenty routes in Amsterdam - a unique way to discover the city through the ears of renowned sound artists.

The app lets you discover the stories of Amsterdam, anytime and anywhere. Discover the secrets of the canals, listen to the different languages heard in the Nieuwmarkt neighbourhood or go on a musical voyage of discovery along the buildings of the Amsterdamse School.

Connect with the city

With more than sixty audio walks in the Netherlands and Belgium, including twenty in Amsterdam, TRACKS makes sound art accessible to a wide audience. TRACKS connects

you with the city and the work of the participating audio artists. The walks are GPS-controlled and include stories, interviews, soundscapes and original music.

The twenty walks in Amsterdam go through all parts of the city, from the Zuidas to Weesp and the Jordaan. They stimulate the imagination and invite you to experience familiar surroundings in a new way. The walks have been put together by teams of musicians, theatre-makers, filmmakers, visual artists and composers. Among others, Alison Isadora, Anne Wellmer, Evelien van den Broek, Fiona Weir, Francisco Lopez, Hannes Wallrafen, Justin Bennett, Nienke Rooijackers, Renate Zentschnig and Robbert van Heumen contributed to TRACKS.

Who makes TRACKS?

In the summer of 2020, Michiel Huijsman (Soundtrackcity) and Justin Bennett (Jubilee) teamed up. They came with the idea for an app that could host all the artistic audio walks from sound art organisations in the Netherlands and Belgium: Jubilee, Beurschouburg, BNA-BBOT, Overtoon, Q-O2, and Soundtrackcity. The participants jointly curate and maintain the app and further expand the collection of audio walks within and outside the Netherlands and Belgium.

Download the app from the App Store or Google Play.
More info: www.tracksaudiowalks.org.



Di - Vr | 11.00-14.00 & 17.00-21.00
Za | 15.00 - 22.00
Zo | 15.00 - 20.00

ZID Theater | Voordekunst
ZID Theater maakt een boek, boordevol kennis en ervaringen die het Amsterdamse theater door de tijd heen heeft opgedaan. Het boek is in de vorm van een handboek geschreven, zodat deze methodologie geïmplementeerd kan worden door andere orga-

nisaties. Het realiseren hiervan vraagt echter niet alleen veel tijd, passie, aandacht en liefde, maar ook financiële middelen. Daarom is ZID een crowdfunding campagne gestart bij voordekunst.

Steun jij ZID Theater door een donatie te doen? Scan de QR code!

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 propaganderen 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

Info

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

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

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

Colophon

Editorial Team:

Ivo Schmetz, Jaap Draaisma, Madeine Race, Sarah Teixeira St-Cyr, Franek Dziduch

Writers, photographers, illustrators:

Credited with every article

Graphic design:

Ivo Schmetz

Print:

Flevodruk Harlingen

Contact

Postal Address:

Jan Hanzenstraat 39-41
1053SK Amsterdam

Email contacts:

info@amsterdamalternative.nl
redactie@amsterdamalternative.nl
advertentie@amsterdamalternative.nl
music@amsterdamalternative.nl
books@amsterdamalternative.nl
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 top 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 Academie 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

check

www.collectiefeigendom.nl