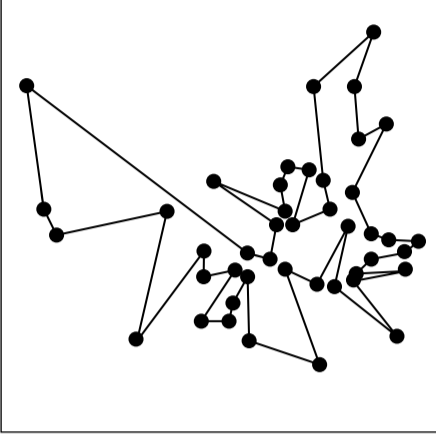


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Amsterdam Alternative
Issue #057 (Nov-Dec 2024)

www.amsterdamalternative.nl

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.

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

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AMSTERDAM ALTERNATIVE

Participating venues:

ADM Noord/Slibvelden, AstaroTheatro, Badhuis theater, Bajesdorp, Buurtwerkplaats Noorderhof, Cavia, Cinetol, De Appel, De Bermtoerist, De Ceuvei, De Fabriek, De Nieuwe Anita, De Ruimte, Fort van Sjakoo, Frammer 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 Ceuvei, Zaat100, ZID Theater, Zone2Source



25 jaar OT301

Op 14 november 2024 is het precies 25 jaar geleden dat de oude filmacademie op de Overtoom 301 werd gekraakt door een internationale groep kunstenaars. Het gebouw - nu bekend onder de naam OT301 - is in 2006 na een periode van kraak en huur door het collectief (vereniging EHBK) gekocht van de gemeente en omgezet naar collectief eigendom. Dat wil zeggen dat de mensen in het collectief hun ruimte nooit individueel te gelde kunnen maken en iedereen dus deel uit maakt van het collectief om andere dan speculatieve motieven. Een van de dingen die de OT301 zo bijzonder maakt is de functiedynamiek. De combinatie van wonen, werken en publieke functies zorgt voor verschillende stromen van energie, een sterke mate van collectiviteit en veel connectie met de buurt en stad. Doordat de OT301 bijna elke dag open is voor publiek (workshops, cinema, concerten, feestjes, exposities, eten, performances, circus etc.) en qua programmering veel samenwerkt met externe organisaties, kunstenaars, labels, denkers, activisten en andere vrijbuiters blijft het pand spannend en relevant.

Ivo Schmetz en Dierck Roosen blikken terug op het verleden en bespreken het heden en de toekomst van het collectief waaraan ze beide al sinds het begin verbonden zijn.



Ivo: Laten we beginnen bij het begin. We werden in het voorjaar van 1999 ontruimd uit de twee door ons gekraakte vleugels van het OLVG ziekenhuis in Oost. Daar hadden we in bijna 1,5 jaar een fantastisch collectief project opgebouwd en dus was er veel animo om dat voort te zetten. Die voortzetting werd het pand waar we nu nog steeds zitten. Wat zijn jouw herinneringen aan de kraak en de eerste maanden in de OT301?

Dierck: Ik herinner het me vooral als een klein initiatief dat een groot project zou worden. Het begon met een biertje in Vaaghuizen. Ruud, Nienke, Boris en ik smeadden daar de eerste plannen voor de kraak die later uit zou groeien tot een nieuw baken in een vercommercialiserend Amsterdam. Want de stad (en de wereld) - dat weten we nu - zou gaan veranderen. We waren jong, en niet bang of geïntimideerd door wat we ons op onze hals hadden gehaald. Waren we naïef? Misschien, maar we waren vooral overtuigd dat we een sterk politiek verhaal hadden, en voelden ons gesterkt door de *buzz* die er nog hing rond de groep die uit de OLVG

was ontruimd. Amsterdam had dit project nodig, wij hadden dit nodig. We probeerden de kraak in het geheim te organiseren, maar toen ik de onstuimige menigte in de OCCII toesprak en het adres bevestigde, barstte het vroegtijdig er veel animo om dat voort te zetten. Die voortzetting werd het pand waar we nu nog steeds zitten. Wat zijn jouw herinneringen aan de kraak en de eerste maanden in de OT301?

Dierck: Om bij die begin periode te blijven. Als ik het juist heb, was jij die eerste jaren vooral met je artistieke kant bezig. Wat waren destijds de mogelijkheden, uitdagingen en risico's die jou als kunstenaar een gevoel van *belonging-to of empowerment* gaven?

Ivo: Ik ben in de zomer van 1997 na mijn afstuderen aan de kunstacademie in Maastricht naar Amsterdam gekomen om te gaan werken als grafisch ontwerper en video maker. Per toeval kwam ik in contact met de mensen die in 1998 het OLVG gin-



gen kraken en daar sloot ik me meteen, vol enthousiasme bij aan. Die tijd in het OLVG heeft enorm veel indruk op me gemaakt. Er was veel ruimte voor eigen artistieke ideeën en projecten maar ook het collectieve aspect van samen organiseren en samen verantwoordelijk zijn trok me enorm aan. In de tijd van het OLVG en ook de eerste jaren van de OT301 ben ik veel bezig geweest met mijn ontwikkeling als ontwerper maar misschien nog wel meer met het maken van muziek. De beschikbare fysieke ruimte en het netwerk van gelijkgestemden zorgden voor een enorme *boost* in mijn motivatie om te gaan experimenteren met muziek, video en andere kunstvormen. Ik vormde samen met Peter Rutten een elektrofunk band en speelde na ons eerste optreden in het OLVG op het ene na de andere (sub)culturele/activistische event. Aanvankelijk in en rondom Amsterdam, later ook veel in het buitenland. Voor mij is die periode ontzettend belangrijk geweest omdat ik toen echt voelde dat er vanalles mogelijk was als je ruimte, tijd en gelijkgestemden om je heen had.

Ik ben altijd wel iemand geweest die graag organiseert, coördineert en fascileert en het mooie aan plekken als de OT301 is dat daar alles samen komt. Er is ruimte voor individuele creatieve processen maar ook om anderen te helpen in hun proces of ontwikkeling. Daarbij hou ik ervan dat alles wat in de OT301 gebeurd een mix is van politiek, kunst, activisme, autonomie en collectiviteit.

Voor mij is die periode ontzettend belangrijk geweest omdat ik toen echt voelde dat er vanalles mogelijk was als je ruimte, tijd en gelijkgestemden om je heen had

Ivo: Jij was meteen vanaf het begin heel erg bezig met het organisatorische gedeelte van de OT301. Blijf er nog wel genoeg tijd over om aan je eigen werk te wer-



ken? Hoe is in die zin de OT301 van invloed geweest op jou ontwikkeling als maker?

Dierck: De OT301 heeft veel van mijn tijd gekost. Ik had veel petten op, mede-lead, programmeur, bestuurder en kunstenaar. Organisatorisch en artistiek. Ik heb er autodidactisch leren performen. Maar ook veel video gemaakt, en installaties. Vastzitten op één plek, dat heeft me wel een beetje geremd in mijn eigen werk. Ik heb later wel een inhaalslag moeten maken. Organiseren heeft veel tijd gekost. Ik was jarenlang actief als bestuurder van Vereniging EHBK en Stichting Studio301 (de concertzaal op de begane grond). We deelden uiteraard verantwoordelijkheden maar ik had mezelf wel veel taken toebedeeld. Toen ik in 2003 opperde dat we de OT301 moesten proberen te kopen werd ik uitgelachen. Ik had toen iets te bewijzen. Een tijdrovend project maar het lukte en als kers op de taart werden we meteen daarna genomineerd als 'Amsterdammer van het Jaar' en wonnen we de 'Amsterdam prijs voor de Kunsten'. Daarnaast werkte ik ook in Paradiso en zette ik in op kruisbestuiving van netwerken, mensen en bands maar ook van recycling van afgedankte apparatuur en ander materiaal. Sommige van die spullen worden nog steeds door ons gebruikt. Evenwel biedt het curator-als-kunstenaar en kunstenaar-als-curator zijn in *project-spaces* zoals de OT301 ook kansen. Ik heb er leren performen, en ideeën leren uitwerken. Dat ging met vallen en opstaan maar het was wel mogelijk. Onlangs heb ik een *master* in Museologie en Cultureel Erfgoed gehaald op de Reinwardt academie. Nu mag ik mezelf volmondig curator noemen.

De OT301 heeft me ook geleerd kritisch te zijn. Gelijkgestemden? Gelijkgestemde critici kun je misschien beter zeggen. Een kritische blik heb ik sindsdien altijd gebruikt om gelijkheid en gelijkwaardigheid te bewerkstelligen. Een project als de OT301 is dus niet slechts een artistieke verzamelplek.

Dierck: Herken jij je in mijn verhaal? Wat is voor jou de meerwaarde van een autonome plek als de OT301 voor jouw artistieke ontwikkeling? En die van anderen?

Ivo: Ik herken mezelf zeker in delen van jou verhaal. Nadat ik de eerste jaren voor-

25 jaar OT301
Text: Ivo Schmetz, Dierck Roosen
Photos: Leon Hendrickx, Roel Determijer, Theo van Loon

25 jaar OT301
Text: Ivo Schmetz, Dierck Roosen
Photos: Theo van Loon, Susana Martins, Roel Determijer

2

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl



3

Amsterdam Alternative
Issue #56 // Nov-Dec 2024
www.amsterdamalternative.nl



al bezig was met het maken van muziek ben ik me daarna gaan bemoeien met het organisatorische gedeelte. Eerst als muziekprogrammeur in de concert/club zaal en sinds 2010 als bestuurslid van de vereniging. Ik zit nu nog steeds in het bestuur van de vereniging en stichting (concertzaal) en ken het gevoel van de vele petten maar al te goed.

Ik denk dat het heel goed is voor je ontwikkeling om onderdeel te zijn van een collectief project zoals de OT301 en daarbinnen je verantwoordelijkheden te nemen. Het is natuurlijk prima als mensen de tijd nemen om in zo'n rol te groeien maar het is wel belangrijk dat je het doet. Niet alleen voor het collectief maar ook voor je eigen ontwikkeling. Onderdeel zijn van een collectief en dus verantwoordelijkheid delen is van invloed op hoe je denkt en dus ook op het werk dat je daarna weer als individueel kunstenaar of ontwerper maakt. Ik ben heel blij dat ik door de OT301 een ontwikkeling heb doorgemaakt die me betrokken en veelzijdiger heeft gemaakt als ontwerper. Ik ben daar nu nog steeds veel mee bezig. Een mooi voorbeeld daarvan is misschien wel mijn rol als medeoprichter en drijvende kracht van Amsterdam Alternative en de webdocu over collectief eigendom waaraan ik de afgelopen twee jaar heb gewerkt. Die webdocu is een project waarin alles (ontwerp, politiek, activisme, kunst etc.) samenkomt. Dat project had ik nooit kunnen realiseren zonder de ervaring van de OT301.

Ivo: Waar liggen jou interesses en uitdagingen voor het heden en de toekomst? Zowel op collectief als individueel gebied.

Wanneer *return-on-investment* de pijler is van alles wat je onderneemt, ondermijnt dit de ontwikkeling in de breedte

Dierck: Over het collectief kan ik dit zeggen. Een essentieel onderwerp in het kader van inclusiviteit en diversiteit was altijd betaalbaarheid. De reden daarvoor ligt bij het kunnen uitproberen, onderzoeken en experimenteren. Wanneer *return-on-investment* de pijler is van alles wat je onderneemt, ondermijnt dit de ontwikkeling in de breedte. Een speelterrein is noodzakelijk, niet enkel voor relevante maatschappelijke ontwikkeling maar ook voor diversiteit en participatie. Betaalbaarheid is dus troef, opdat iedereen de weg vindt naar dit collectief en er profijt van kan hebben. Niet alleen de *privileged few*. Het is een uitdaging dit te waarborgen. Daarnaast ben ik van mening dat de OT301 een voorbeeldfunctie heeft en haar ervaring zo veel als mogelijk zou mogen uitdragen. Voor mijzelf zie ik een toekomst als *curator-as-artist/artist-as-curator* om daarmee de principes van inclusiviteit uit te dragen. Ik wil mijn ervaringen graag delen, internationaal zelfs. De gevolgen van de inflatie zijn een uitdaging maar ook een mentaliteitsverandering. Onlangs heb ik een onderzoek gedaan naar de effecten van een erfgoedstatus voor autonome plekken. Conclusie was, dat ondanks dat de samenleving meer *'commodity-based'* en gefragmenteerd is geworden, dat niet wil zeggen dat autonomie er niet meer toe doet, integendeel zelfs. Gelijkheid en gelijkwaardigheid zijn mijn drijfveren. *Visual-arts* zijn voor mij een ideaal medium om dit te bewerkstelligen.

Dierck: Waar ga jij de komende tijd mee aan de slag en wat denk je met jouw ervaringen te doen? Zie je positieve effecten van 25 jaar OT301 en 10 jaar AA, op het bestaansrecht van collectieven, ook op een inter-generational vlak?

Ivo: Ik ben nog steeds bezig met het aanvullen en verbeteren van de webdocu over collectief eigendom (www.collectief eigendom.nl). Op het moment heel druk



met het ondertitelen van alle videos, en dat is een hoop werk want er zit wel 40 uur video in het project. Daarna volgt de internationale launch. Dat wil ik graag doen omdat ik vind dat alle ervaring uit Nederland ook van waarde kan zijn voor mensen buiten Nederland (en vice versa natuurlijk). Ik geef tegenwoordig ook regelmatig lezingen, presentaties of workshops over collectief eigendom en neem daar het verhaal van de OT301 en Amsterdam Alternative natuurlijk in mee. Wat mij betreft is het belangrijk om in de huidige, op individuele welvaart gerichte maatschappij aandacht te blijven geven aan collectiviteit en zeker ook aan de manier waarop we met eigendom omgaan. Ik denk dat de huidige, zeer dominante eigendomsstructuren voor veel problemen en crisis situaties zorgen en we in transitie moeten naar een samenleving waarin veel meer gedeeld eigendom en gedeelde verantwoordelijkheid is. Ik vind de uitspraak 'alleen ga je sneller, samen ga je verder' ook altijd wel mooi in deze context. Ik geloof daar ook echt in. We moeten die gezamenlijkheid meer ruimte geven, meer omarmen. Dus om, op je vraag terug te komen, jazerker zie ik het belang van collectieven in, en zeker ook inter-generatieel want juist het luisteren naar en combineren van de kennis van ouderen en nieuwe ideeën van jongeren kunnen ons verder helpen.

Ivo: Om het nog even met een evaluerende blik af te sluiten. Stel we zouden het nog een keer kunnen doen met een groot pand in Amsterdam, wat zou je dan van de geleerde lessen toepassen in een nieuw project? Of met betrekking tot de OT301, waar denk je dat we onszelf als collectief kunnen verbeteren de komende tijd?

Dierck: Misschien kun je 'verder komen' een beetje vergelijken met samen de dijk verzwaren, anders krijg je allemaal natte voeten? Hiermee benadruk je ook een combi van transmissie en participatie, waar ik Nina Simon's concept van relevantie aan toe wil voegen: 'participatie van *community* op hun voorwaarden'. Ik zie zelf veel mogelijkheden in *co-curation*. Na mijn mening vragen participatieve praktijken om het naast elkaar plaatsen van de autonome artistieke *underground* en het *mainstream* cultureel erfgoed.



En toch is ieders mening cruciaal en legt dus een evenwicht van meningsuiting en doortastendheid bloot. Als laatste zou ik graag nog willen duiden op het belang van het openstaan voor grootte dromen: met visies op de toekomst. Óf bijvoorbeeld praktisch ruimte creëren met verbouwingen, óf in een consortium van autonome plekken aan transmissie en kruisbestuiving werken. Anders blijf je hangen en wordt je irrelevant.

Ivo: Het leuke aan een project als de OT301 is dat het nooit af is. Er is ook geen eind doel. Het is een oneindig proces, een organisch, levend iets dat constant verandert omdat het collectief verandert en de wereld om ons heen verandert. Ik ben blij dat het ons – ondanks alle veranderingen – gelukt is om dicht bij de essentie te blijven. Feitelijk gezien doen we namelijk nog steeds datzelfde als toen we het pand 25 jaar geleden kraakten. Natuurlijk is het allemaal wat officiëler, moeten we voldoen aan bureaucratische regeltjes, onze hypotheek aflossen en het gebouw onderhouden maar verder zijn we vooral bezig met de gemeenschappelijkheid en het scheppen van ruimte voor onszelf en anderen om creatieve/innovatieve processen te realiseren of delen met een publiek.

Verjaardag

Op zaterdag 16 november vierden we het 25 jarig jubileum van de OT301 met een open dag en feestje. Iedereen is welkom om langs te komen en te toosten op onze verjaardag.

Meer info over het programma is binnenkort te lezen onze website, www.ot301.nl

MUSIC TIP TOP 6

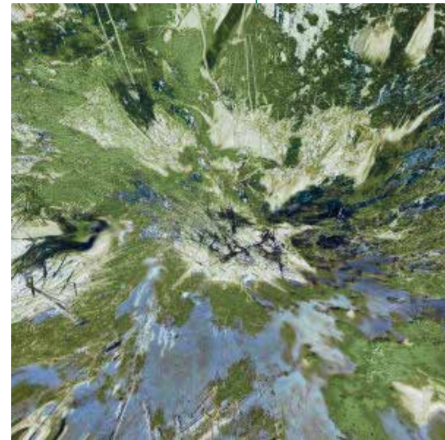
Picked with care but you have to do the judging yourself. Tips and links to new releases are always welcome, please mail tips to: music@amsterdamalternative.nl.

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.



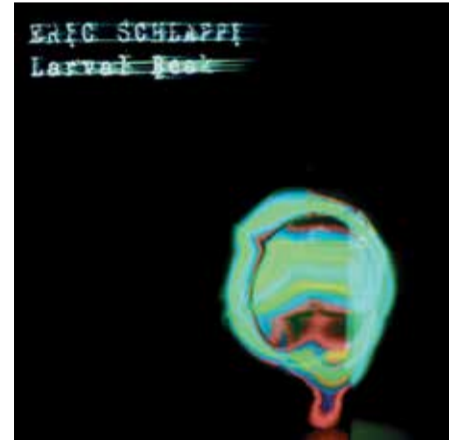
Dog Faced Hermans
Those Deep Buds Rebalanced & Remastered 2024

Label: Self released
Release date: September 2024
Genre: Political punk, alternative
Format: Digital



Upsammy
Strange Meridians

Label: -Tope2
Release date: October 2024
Genre: Electronic
Format: Digital, Vinyl



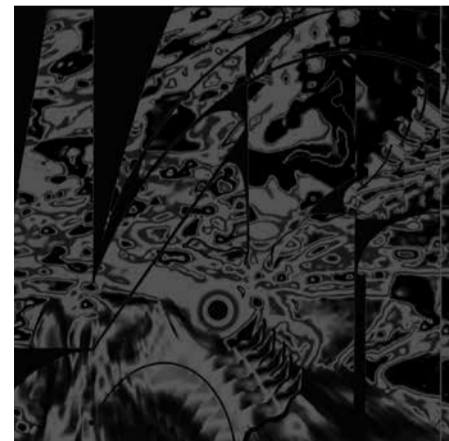
Eric Schlappi
Larval Beak

Label: Nerve collect
Release date: July 2024
Genre: Industrial techno, Dark ambient
Format: Digital



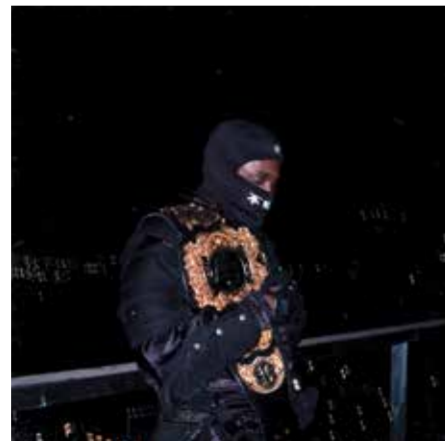
34U

Label: Unknown
Release date: April 2024
Genre: Bass, Electronica, Dubstep
Format: Digital



Stazma
Caring Too Much

Label: Grey meta
Release date: May 2024
Genre: Breakcore
Format: Digital, Cassette



JPEGMAFIA
I lay down my life for you

Label: Peggy
Release date: August 2024
Genre: Hip-hop, Trap
Format: Digital

Bullets-between-tongues



Bulletsbetweenontongues
Text: Luiza Caldato
Artwork: Bulletsbetweenontongues

Music Tip 6
Text: Peter Ruitten
Artworks: Various artists/designers

This album came to me much like the band's name itself, like a bullet viciously ripping its way towards rapture. I don't remember exactly how I came across it, but I can't forget the moment I heard that first song. To be honest, I couldn't even understand whether or not I liked it because it was so confusing and overwhelming, the way the anxiety builds throughout the songs, the dissonant heavy chords, the guttural and screeching vocals, to the point it even became uncomfortable, but I still saved it to revisit later because something about it, despite its chaos, gave space to some kind of clarification. Something about it felt so perfectly right and exactly like what I have been wanting to hear. There is a comforting quality to the melodies reminiscent of something from childhood, the relative simplicity and almost twinkle to it, but it also contains something much darker and heavier, evocative to the introduction and materialization of fear that grows with age. My discomfort was only a shallow manifestation of finally hearing something similar to what I have been wanting to say. What seems to stick with me most though are the lyrics, and if I had the chance, I would love to know more about it, but for now "You are the sun, and I the earth beneath" is what I repeat when asked by friends to explain what draws me to them. That lyric holds the message central to the band's album, unashamedly revealing it as a "love letter to life" as explained in the band's documentary "The Lights Never Lie." "In Rapture," the first song I heard (and the first of the album), still remains my favorite. It goes everywhere it needs to go, expectations thrown out the window, and the track list mesmerizes me with its dynamic uncertainty. It stumbles through the guilt of mistakes and of things that are out of our control along with the

regret and chaos in not knowing what comes next. Their music is cathartic, the fear within the songs purged through the energy put in, and in the end, "The Lights Never Lie" takes this ungraspable but utterly beautiful unique dark form.

Bulletsbetweenontongues is a five-piece band from Denton, Texas. The dual vocals, from the guitarist Jade Lorenz and bassist Jackson Douglas, seem at once to both push and balance the other, almost playing the devil and angel on your shoulder. The two guitars from Brennan Shrestha and Liam McCabe fuel this dichotomy and hold the key to the constant change in melody, rhythm, and pace their music takes, and the drums, Joseph Adame, what holds and controls the tension created by them all. A wall of sound is constructed in a rage "step by step" until it eventually crumbles and provides a newfound clarity where one can finally affirm: "I will not die in my shadow." It's hard for one's eyes not to widen when hearing the music as it comes all together. This is truly a sound I haven't heard before, something becoming harder to come across, and what I appreciate about this album is how it doesn't stick to just one genre or sub-group within emo and hardcore. It borrows aspects from various components and creates this new concoction of violent and harmonious despair, which doesn't make me feel the desire to categorize under a specific genre or label. Their music feels like not being able to finish a sentence, getting interrupted by your own obsessive thoughts, but yet because of this you manage to get to a certain point, still leading towards a more profound direction, and eventually arriving at that realization that can only be followed by silence.

Down the hole of lowlands rock n' roll: An interview with Bone of The Anomalys



Down the hole of lowlands..
Text: Matt Hutchison
Photography: Franck-Alix, PatrickPrincipe

Ben Franklin's quote on death and taxes being life's only certainties remains uncontested. But what about change? Directly or indirectly, everyone is subject to it, whether personal, environmental, or both. Bjørn Besemer has seen his share of change throughout life, especially in his native Amsterdam, where as of 2023, in a town hovering on the brink of a million inhabitants, the asylum seekers, young workforce, and local population endure one of Europe's most challenging housing markets. But he's only Bjørn to the Dutch parliament; to the rest of us, he's known as Bone, and this lanky, blonde Dutchman is a veteran of the city's alternative history and burgeoning punk and garage rock n' roll world.

Being a rock n' roll lifer means Bone's seen the various venues and bands of the city come and go due to changing socioeconomics. That has yet to deter him from being able to find some stability in making ends meet as an illustrator and making music in a genre that's as pigeonholed as garage rock. You've likely noticed his images of underground comic stylings across posters for bars like Pacific Parc, Checkpoint Charlie, OCCIL, Café Soundgarden, Café De Figuranten, Café de Koe, and The New Anita, among others. During the evening, he's found DJ'ing these establishments or performing locally or touring around parts of Europe under the guise of a fuzzy, cyclopean shaft-shaped alien in The Sex Organs and on the drums for Nederbeat rockers Panter. But his long-standing project, The Anomalys, is his anchor, with tours beyond Europe and across North and South America, into Turkey, and through Australia under their belt. In September, The Anomalys released their new album, *Down The Hole*, through Slovenly Recordings, and to coincide with the release, Bone speaks about his time traversing the Dutch underground and the changes he's noticed within his city along the way.

How would you describe the life you've made for yourself and maintained by being a lifer in such a niche music scene as the garage punk world?
Apart from the sweat and tears, it's a lot of fun! A great aspect of being in a niche scene is that most people involved are very dedicated to the cause, and it truly is a little community. Over the years, many bands have slept at my squats, trailers, and homes and awakened to breakfast to help with their hangover. They're very grateful for gestures like this; I know I am to everyone who lodged and fed me on the road. Gestures like these go far and make for a lot of friends around the world.

Ironically, I make more money spinning my own music than performing it live

How much has Amsterdam's changing socioeconomics over the last decade affected your ability to make a living and stay afloat in this city? Have there been any notable businesses you and the city's other rock n' roll lifers often frequented that had to close shop or move out of town due to rent increases?

Rock n' roll has never been an easy business, even when closing times and decibel laws were nonexistent here. In hindsight, that was during Amsterdam's golden era because of the city's sheer number of venues, musicians, and bands. That's no longer the case, but many bars have installed DJ booths, which helps keep me afloat. Ironically, I make more money spinning my own music than performing it live, and who knows how these establishments will get paid if everybody quits drinking! But life is cyclical. There will always be a new generation picking up the guitar and cranking "Louie Louie" and re-inventing the wheel again.



Part of the city's gentrification includes selling social housing to the private sector and long wait lists before a rent-controlled apartment becomes available. Has any of this affected your neighborhood or you directly?
It's colossally affected all of Amsterdam, where I barely recognize the city. Suppose you were born here now; finding a place to live after leaving your family home has be-

come impossible. I'm part of the last generation that could still find social housing in the middle of the city, after being on an 18-year waiting list, of course. My neighborhood, the WG terrain, still has many alternative housing and businesses, but all around me is becoming referred to as the "gold" West instead of the old West. That's ironic because I was born here when the neighborhood was a poor, working-class part of the city.

Even though squatting is now a criminal offense as of 2010, that doesn't seem to have eradicated people taking over abandoned housing these days. What differences have you noticed about squatters today compared to the ones you grew up around during the 1980s? What common factor do you feel links the two different generations?

The squat movement was huge in the 1980s through the 90s, which is more the era I was involved in. Before then, I lived in trailer parks as a "stadsmade." The point of squatting is having an affordable place to live, which would be the common factor for today's movement. However, society has changed, making it hard to summarize the differences between today's movement and back then. I'll put it like this: now I walk into a squat and see

sound of your work, almost like you use the band as an outlet for all your negative feelings. Do you treat each band as a therapy to relieve different feelings?
Not at all; I started The Anomalys to prevent myself from smashing my head through a window. The Sex Organs is like a conceptual band for being stupid, having fun, and teaching other people about all things sex-related. Then there are the bluegrass bands that are all about making music together and harmonizing. Or Panter, which is more like a cover band but with its own style.

Down The Hole is a furious album, more so than Glitch, with song titles reflecting drug use, isolation, and mental instability. Outside of the effects of the COVID-19 pandemic, can you share any other events in your life that helped fuel the record's songwriting?

We decided to go back to the more angry style-Anomalys. Musically, the style on this record is more agropunk than garage rock n' roll, and the songs are about different kinds of frustrations in life. About places shutting down, waking up at 7:00 due to construction work after you worked all night, the loss of innocence, never getting paid enough, etc. It's really for my mental health that I let it out in this way. The Anomalys are always walking a thin line between completely losing it and keeping our shit together.

The Anomalys are always walking a thin line between completely losing it and keeping our shit together

How's the progress on your illustration book going? Can you give us some background on what motivated you to compile and release this?

I've been organizing gigs for the last 30 years and designed the posters for most. That's almost 400 posters and, therefore, quite a good insight into what happened here over those three decades in garage punk music. Of course, there have been many other promoters, but it's quite a big chunk of history. The book is all hand-drawn, which makes it a piece of art in itself.

What's the most important life lesson you've learned so far, something you wish you knew much earlier on and, if you could, go back and tell your younger self?
Become very good at what you like the most so you never have to work in anything else and then get self-employed as soon as possible. If you want to go places, only start bands with people who want to "live" music.

Who are five new bands (not your own) that you strongly suggest we check out?
The Scanners, Prison Affair, Private Function, Killer Kin, Floyd Hemorrhoid.

Tell us what activity we can expect from The Anomalys to conclude 2024 and enter 2025.

An upcoming EP will feature new songs, and in February 2025, we will tour northern Europe for a couple of weeks. That same year marks 20 years of The Anomalys roaming the Earth, too, so there is definitely going to be a special release to celebrate that. Stay tuned!

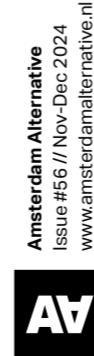
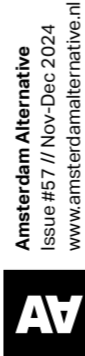
Down The Hole is available through Slovenly Recordings, and The Anomalys can be followed on Instagram. The rent is still too damn high!

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5

check

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Politics as Game



Our relationship with politics is confirmed and contradicted by the way politics is presented to us. While formal organizations – like ABC News for the latest US Presidential debate – play a role in shaping this representation, it is often informal institutions like civic culture that dictate the rules for how politicians act on the big screen. I say this because the presidential debate on September 10th felt more like watching a football match than watching candidates compete for the most powerful office position in the world. Why is that?

Part I - A conceptual dissection

In this essay I propose the notion of Politics as Game, as a loose expansion of James Der Derian's concept of War as Game. In his work, Der Derian argues that advancements in military technology have created such physical detachment between the operators of weapons of war and their victims, so the psychological effect of such jobs amounts to playing a game. Drawing from the same set of assumptions, I transfer this concept to politics using the Trump-Harris debate as proof of concept.

My argument is that the cultural attitudes associated with late-stage capitalism, heavily emphasizing consumption and commodification, have created a political climate in which a successful politician is perceived as the one able to entertain and cradle attention spans best, rather than offer the best policy proposals. It follows that misinformation and spinning the truth are extremely common in the rhetoric that this culture encourages, where the politicized blame for the problem matters more than the solution. In the US, this is embodied in the causes attributed to deep structural issues like systemic poverty, ranging from unrefined economic policy to scapegoated immigrants. The result is that politics is perceived less as a competition between policy plans and more as a game of truth-assertion where candidates fight to the death for the victory of their paradigms.

So what's the big deal if politicians have different narratives, and try to be entertaining? Does this strategy not outdate late-stage capitalism?

It becomes increasingly difficult to imagine a politician's role without imagining their ability to entertain as a celebrity

While the aforementioned features of political decorum have always been present, I argue that the current climate has solidified them in our perception of what political reality is. It becomes increasingly difficult to imagine a politician's role without imagining their ability to entertain as a ce-

lebrity. Rather importantly, I do not argue that Politics as Game is a rigid phenomenon, but that we are still in the process of a shift in its favor. As populists overtake technocrats, and strongmen overtake bureaucrats, and celebrities overtake politicians, games overtake politics.

I clarify that while the US might be an extreme example of this, I perceive this trend to be global. I'd also like to clarify that I am not neutral – while I dislike both US presidential candidates, I do not dislike them in equal amounts. So, as a Marxist and a proponent of direct democracy, this article is does not propose reforms, but rather an analysis of a trend in political narrative that I (and others) have noticed.

Part II - The game on the silver screen

The debate has many glaring features that, when viewed through the lens of game, lunge at the eyes. The visual features are almost comedic. The split-screen makes Trump and Harris look like multiplayer characters. The big green timers make each policy discussion (on issues that affect millions to billions of people) feel like a mini-challenge on reality TV. The lack of an audience makes the two look like they spawned as NPC's to deliver a message to a main character in a video game. They might as well have added dialogue boxes at the bottom like in Animal Crossing (which either way would've been way better for accessibility). These visual features create a psychological subtext of battle wrapped in a detached playfulness. It's as unserious as serious can get. Is this really the right context for a debate about policy?

Candidates focus most of their time on attacking the other rather than addressing the questions about policy with proposals

More importantly, the rhetorical features provide even more subtext to digest. First of all, the candidates focus most of their time on attacking the other rather than addressing the questions about policy with proposals. While the dynamic is not uniform, Harris allocating more time to proposals, both take time to attack the other's failures in regards to every issue they are asked about. This dumbs down the debate into a contest of wit, insult, and character. The game is no longer "what is your political agenda" but "what do you have to say about this Tweet where you contradict yourself?"

Moreover, the stubborn regurgitation of slogans and buzzwords does not help the case. For example, when asked if she would support any restrictions on reproductive rights, Harris said, "I absolutely support reinstating the protections of Roe v. Wade," going on to repeat this multiple

AA Talk



Op dinsdag 5 november vinden de Amerikaanse presidentsverkiezingen plaats. Het is een spannende race tussen Kamala Harris, de huidige vice-president, en de voormalige president Donald Trump die probeert alsnog een tweede termijn in de wacht te slepen nadat hij in 2020 door Joe Biden verslagen werd.

Wat de uitslag ook wordt, het is duidelijk dat de Verenigde Staten inmiddels een hopeloos verdeeld land zijn. In een AA-Talk op woensdag 13 november zullen we de gevolgen van de keuze die de Amerikanen een week eerder gemaakt hebben bespreken, met speciale aandacht voor de gevolgen voor de rest van de wereld en in het bijzonder voor Nederland.

Time: 20:00-22:00 uur
Locatie: Ventilator bar, OT301 (2nd floor)

times. She does not address her stance on abortion itself, rather hops around the question. This game of filling as much time as possible by answering a question without answering it normalizes a caricature of the politician as one-sided video game character with an infinite collection of catchphrases. Here we return to the notion of truth, as each side draws from their pocket a vocabulary of retaliation. Trump calls her a Marxist. She calls herself the voice of America. He scapegoats illegal aliens. She addresses small businesses. And on and on, each catchphrase becomes a weapon in their inventory to gain XP and snatch health points for the next showdown. Because of this principle of attack in which the truth claims of one are annihilated and turned on their head by the other – dozens and dozens of times – two things occur:

1. The buzzwords create certainty for the average joe, who latches onto them as the foundation of their support (sometimes without actually understanding what they mean)
2. The entertainment value of the exchange becomes crucial for voters to form opinions about who is more fit to run. Public speaking and PR skills are valued over professionalism and political competence. You end up paying more attention to their ability to disarm the opponent, rather than the ability to address and present oneself as president.

By putting all these cues together, it is easy to see how electoral politics is both intentionally and unintentionally gamified.

Part III - Back to level 1

I hope the picture I have painted is clear. The game I have analyzed in this article slots itself into the wider political game, composed of myriad interactions defined by the same logic as the debate. Cult of personality is stronger than ever in the US. However, politics as game grounds this cult almost exclusively in sensationalism, shock and drama. This is the cor-

On Tuesday 5 November, the US presidential election will take place. It is a close race between Kamala Harris, the current vice-president, and former president Donald Trump, who is trying to run for a second term after he was defeated by Joe Biden in 2020.

Whatever the outcome, it is clear that the United States is now a hopelessly divided country. In an AA Talk on Wednesday 13 November, we will discuss the consequences of the choice Americans made a week earlier, with a special focus on the consequences for the rest of the world and in particular the Netherlands.

Time: 8pm-10pm
Location: Ventilator bar, OT301 (2nd floor)

nerstone to a politician's ability to win the game. The more this is expected of them, the more they will deliver it, the more the media will emphasize this in their presentation and representation of politicians (as we saw with ABC News), and the more the hamster will spin inside the wheel. Just look at the debates of 20 years ago, when presidents would congratulate one another on their engagements. The debates of today sound like playground talk in comparison.

While this article focuses on the effects rather than the causes, it would be unfair to ignore the role social media has to play. An online discourse in which algorithms favor dogma, buzzwords, and personal attacks is also one in which framing politics as a game is both profitable for the shareholders of these companies and entertaining for the attention of those glued to their screens. The more power is channeled into the game, the more 4K and high-resolution the game appears, so crystal clear that reality feels obsolete. Hence, rather than stay a game, it becomes the world. Because it is expected, it is no longer perceived as a game. Populism also plays a similar role, as it valorizes anti-professionalism as a form of authenticity. Trump's appeal to his voter base is grounded in the distinction he makes between himself and the "political elite," largely through his language. It is because of this that war as game does not exist in a bubble. It is a consequence of systems that enable it, not just in the US but beyond. The politics of politics is becoming silent, as people pay more attention to how they say something than what they say.

Games are fun, but politics is not. It can be creative and enthralling, but the dopamine rush ends the second the ballots are counted. Politics is a practice built on communication. It's time to scale down, not level up.

AA Talk
Text: Memno Grootveld
Illustration: AA

Politics as game
Text: AF
Photo: Ivo Schmetz

6

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl



Why this article focuses on the effects rather than the causes, it would be unfair to ignore the role social media has to play. An online discourse in which algorithms favor dogma, buzzwords, and personal attacks is also one in which framing politics as a game is both profitable for the shareholders of these companies and entertaining for the attention of those glued to their screens. The more power is channeled into the game, the more 4K and high-resolution the game appears, so crystal clear that reality feels obsolete. Hence, rather than stay a game, it becomes the world. Because it is expected, it is no longer perceived as a game. Populism also plays a similar role, as it valorizes anti-professionalism as a form of authenticity. Trump's appeal to his voter base is grounded in the distinction he makes between himself and the "political elite," largely through his language. It is because of this that war as game does not exist in a bubble. It is a consequence of systems that enable it, not just in the US but beyond. The politics of politics is becoming silent, as people pay more attention to how they say something than what they say.

Games are fun, but politics is not. It can be creative and enthralling, but the dopamine rush ends the second the ballots are counted. Politics is a practice built on communication. It's time to scale down, not level up.

7

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Waarom de universiteit van Amsterdam het demonstratierecht ondermijnt

Op 6 mei 2024 demonstreerden studenten tegen de samenwerking van de Universiteit van Amsterdam met universiteiten die medeplichtig zijn aan (zo men wil: aannemelijke) genocide. Aan het begin van de avond werden de vreedzame studenten aangevallen door een extreemrechtse knokploeg. De aanwezige politie greep niet in. Wel deed het College van Bestuur aangifte - echter tegen de studenten - niet tegen de provocateurs. Vervolgens overviel de politie de studenten midden in de nacht.



Waarom de universiteit van Amsterdam...
Text: David Hollanders
Photo: Acou Oostweuder

Op 6-7 mei ondermijnde de Universiteit van Amsterdam (UvA) het demonstratierecht. Met publicatie van door de Telegraaf opgevraagde WOB-documenten, is bovendien duidelijk geworden dat de Universiteit van Amsterdam (UvA); bereid is de randen van de waarheid op te zoeken om de studentenbeweging te discreditieren, coördineert met de politie en OM, en zich informeren laat door de quasi-geheime dienst NCTV. Maar eerst meer over 6-8 mei, de repressiefste dagen in de geschiedenis van de UvA. Waarom en hoe ondermijnde de UvA het demonstratierecht?

Het College van Bestuur (CvB) verbiedt sinds de bevrijding / bezetting van het Maagdenhuis in 2015 demonstraties in universiteitsgebouwen tussen 22:00-08:00 uur. Het is, kortom, onder geen beding toegestaan om te overnachten. Het CvB wijst daarbij naar huisregels. Hoewel die huisregels op gespannen voet staan met het Europees Verdrag voor de Rechten voor de Mens - dat een categorisch verbod op bepaalde plaatsen en tijden voor een demonstratie verwerpt - heeft het CvB hiermee toch iets in handen. In elk geval kan de UvA duidelijkheid niet ontzegd worden. Iedereen op de UvA weet dat na 22:00 uur de politie verschijnt.

Op maandag 6 mei zetten studenten op een grasveld tenten op. Het CvB kon niet geloofwaardig wijzen op het overnachtingsverbod. De open lucht is immers geen UvA-gebouw. Bovendien is het grasveld openbaar terrein. En de demonstratie was ook nog vreedzaam. Het CvB wilde de demonstratie evenwel stuiten. Het dilemma werd beslecht door een knokploeg die de demonstranten aanviel. De aanwezige politie greep niet in, arresteerde niemand. Wel was er een aanleiding om aangifte te doen. Het CvB deed althans later die avond aangifte van erfvredebreuk, of zoals het zelf in antwoorden op vragen van de

ondernemingsraad stelde, het deed aangifte "van een onveilige situatie". Meer had de politie niet nodig om diezelfde nacht nog studenten in hun slaap te overvallen, te maltraiteren en te arresteren. Op woensdag 8 mei werd een tweede bezetting nog gewelddadiger ontruimd. Er werden agenten in burger ingezet die steevast een vrijbrief blijken te hebben om te mishandelen. Dat was niet eens nodig, want agenten in uniform sloegen bovenhands op hoofden. Het Openbaar Ministerie (OM) eiste vervolgens onvoorwaardelijke gevangenisstraffen tegen studenten, met als 'bewijsmateriaal' anonieme beschuldigingen van agenten - door het OM proces-verbalen genoemd - soms nog wel aangevuld met camerabeelden waarop studenten met waterpistolen 'schoten'. Het zou grappig zijn als het niet zo sinister was.

Er werden agenten in burger ingezet die steevast een vrijbrief blijken te hebben om te mishandelen

Terug naar de UvA; het CvB wijst verantwoordelijkheid voor politie-ingrijpen - plaatsvindend als gevolg van de aangifte - van de hand. Het antwoordde de ondernemingsraad te dien aanzien: "Het is niet aan het college van bestuur om te oordelen over het optreden van de politie; de politie maakt een eigen afweging over de manier waarop zij de veiligheid borgt." Het CvB stelt daarbij ook niet alle informatie te hebben: "Wij weten niet of er agenten in burger zijn ingezet; dergelijke informatie deelt de politie niet met ons." Deze agnostische houding is niet plausibeler geworden na het vrijgeven van de WOB-documenten. Daaruit blijkt intensief contact tussen

Open Call – Geographies of Desire: Queer Archives Vol. 2 Exhibition

Amsterdam Alternative is doing an open call for Queer Archives Volume 2! For this exhibition, we would like to invite you to participate in a multisensorial dialogue between yourself and your environment. We are looking for artworks that invite us to reflect on that connection between you and your landscape, to collectively take joy in the momentary queer utopias. How do your surroundings resonate with, reflect, and deepen our understanding of one's desires? How is your sexual and gender identity shaped by your environment? How is your identity not only a being, but also a doing?

We welcome photography and video submissions, paintings, poetry, performances, music, sculptures, pottery, stories, thoughts, smells, sounds, memories – anything that represents the reciprocal relation between queerness and environment. Deadline for submissions: 24-11-2024
Newspaper Edition: Scan the QR code and enter your submission!



het CvB en het Amsterdamse college van B&W. Er wordt nauwgezet gecoördineerd. Op 8 mei bericht de burgemeester: "Ontruimingen starten niet voor 2 uur." Nog vóórdat overleg met studenten plaatsgevonden heeft, reageert een bestuurslid: "De studenten kunnen pas om 10 uur met ons praten. Dus dat past goed." Als er definitief besloten is te ontruimen, bericht de burgemeester: "we hebben afgesproken dat de aangifte zo breed mogelijk wordt; - met communicatie over de aangifte wordt gewacht tot wij klaar staan om te ontruimen en dan gaan we samen naar buiten. [...] UvA is op de hoogte van de fasering van ontruiming." Er blijkt ook overlegd te worden met het OM; een bestuurslid bericht althans op 8 mei: "Wij schrijven op wat de officier van justitie wil op dit punt." Ook wethouders overleggen met de UvA. Op 13 mei adviseert wethouder Groot Wassink (GroenLinks): "Julie moeten eerst vorderen (namens UVA) pas dan kan politie vorderen"

Zorgelijkst is allicht dat het CvB contact blijkt te hebben met de Nationaal Coördinator Terrorismebestrijding en Veiligheid (NCTV). Amnesty International stelde namelijk dat "bespioneerde de NCTV jarenlang activisten op sociale media met nepaccounts. Dat is in strijd met het recht op privacy. Ook vormde de NCTV een bedreiging voor de vrijheid van meningsuiting en het recht op demonstratie, omdat mensen zich minder vrij voelen wanneer zij in het geheim in de gaten kunnen worden gehouden." Het is niet duidelijk waarover overlegd werd (en wellicht nog wordt), want notulen van de vergaderingen zijn niet openbaar. Men moet evenwel vrezen dat gepoogd wordt vreedzame demonstraties met terrorisme in verband te brengen.

De UvA is in mei niet alleen passief deelnemer aan overleg, maar handelt - naast de aangifte - ook zelf actief. Daarbij toont een bestuurslid zich bereid creatief om te gaan met de waarheid. Op 11 mei berichtte het CvB bij persbericht de kosten van de demonstratie op €1,5 miljoen te rammen. Het bericht werd allerwegen overgenomen en was munitie voor iedereen die tegen linkse studenten is. Uit de WOB-documenten (blijkt inmiddels dat het CvB de kosten mogelijk onjuist heeft voorgesteld. Een bestuurslid vraagt op 10 mei in een app-bericht althans: "Kunnen we niet zeggen meer dan 1 miljoen? Nu gaat het getal dat [zwart gelakt] heeft gezegd (tonnen) rond." De schatting werd inderdaad verhoogd naar meer dan een miljoen. Of de UvA daadwerkelijk onwaarheden in omloop heeft gebracht heeft, valt niet met zekerheid te stellen, want er is vooralsnog geen kostenspecificatie openbaar gemaakt.

Tot slot de zaak zelf. Op 8 juni stelden Nederlandse universiteitsbestuurders in Trouw over banden met universiteiten die meehelpten genocide te plegen dat "zien wij geen reden om die banden te heroverwegen of te verbreken." Nadat er in de UvA enige consternatie ontstond over het artikel, stelde het CvB dat niets definitief vaststond en het open gesprek met de academische gemeenschap gevoerd zou blijven worden over "samenwerking met derden". Het artikel is evenwel nooit ingetrokken en de UvA vermijdt nog altijd het woord genocide. De woorden situatie, conflict en oorlog doen dienst als eufemismen voor wat onbenoemd moet blijven.

Nederlandse universiteiten verbraken in 2022 ostentatief de banden met Rusland. Waarom de banden verbreken met een vijand van de NAVO en niet met een bondgenoot van de NAVO? Dat is natuurlijk een retorische vraag. Een universiteit is geen onafhankelijk instituut. Academische vrijheid houdt op waar *raison d'état* begint. Als het erop aankomt, hebben universiteiten de staat te volgen. Dat doen zij ook. Daar universiteiten zich evenwel uitgeven voor onafhankelijke instituten, kunnen zij daar niet openlijk voor uitkomen. Nu de Nederlandse staat al meer dan een jaar met wapenleveranties genocide steunt, moeten universiteiten zich in de ongehoorbaarste bochten wringen. Eén van die bochten is dat de UvA niet simpelweg aangifte deed tegen een knokploeg die op het eigen terrein de eigen studenten aanviel. Het is niet eens anders op om aangifte te doen. Dat deed zij wel op dinsdag 7 mei. Toen riep zij omwonenden op om aangifte te doen tegen de demonstrerende studenten.

De aangifte van het CvB tegen de studenten werd uiteindelijk geseponeerd. De aangifte had geen wettelijke basis naar het oordeel van een OM dat linkse studenten vervolgt vanwege het schieten met waterpistolen. De aangifte moet juridisch dus wettelijk kansloos zijn geweest. Het was politiek wel uitermate effectief. De studenten konden erdoor weggeslagen worden. De tenten konden vernield worden. Het aanzwellende gesprek over genocide kon ermee afgebroken worden naar een controleerbare dialoog over samenwerking. Met de aangifte op 6-7 mei ondermijnde de Universiteit het demonstratierecht. De universiteit deed dat als verlengstuk van de staat. Met een proto-fascistisch kabinet is dat een sinistere conclusie.

In conversation: Daniel Troia in search of kindness in a fractured America



Daniel Troia, disillusioned, hopeless -- and perhaps a little bored - decided to bike from California to New York, from coast to coast, on a desperate last attempt at connection. Sick of watching big news channels regurgitate much of the same talking points - how divided the people are, how the culture has become irredeemably laden with hatred and political fragmentation, the misery of it all -- Troia bikes across the US with nothing but a bike, camping gear, and a sign. He does this by relying on the help of others, on the what might seem -- at first -- delusional hope of connecting with the people the political landscape actively tried to convince him to distrust. We watch Troia in *We Are All in This Together*, a self-made documentary that offers a touchingly humane account of culture via hidden camera glasses, interact with people from wildly different backgrounds and with compelling (often tragic) stories of their own, as he bikes 4.690,0 km and back in search of kindness.

LY: The documentary starts with a declaration, what your mission is - and you say you want to understand human connection, are we connected at all? What do you mean by connection here - do you mean a sense of fraternity, of shared existence, of looking out for one another...?

DT: Yeah... In the US, in the last 10 years, it's like the division has really just amped up, and you can feel it so much more. And you know, part of me believes that news stations and politicians, they're spraying division and hate because they make a profit from it or they're trying to get elected. News stations, especially in the US, they make money off the advertisements, and they try to get people to watch the news -- so what they do is, they find the worst stories they can find, and they put those first to get your attention -- it just causes so much division. And I was really starting to feel that and feel angry, and I wanted to harness that anger and create something positive... this was in some way a protest saying, "We're not nearly as divided as you try to make it seem, and I'm going to prove it".

LY: It's interesting, because by saying the country is so divided, they make it come true...

DT: Exactly, they control the narrative. So, I wanted to prove them wrong; show them that there's more that brings us together than what separates us. As we spoke earlier, when you're traveling on a bicycle you're really out in communities - you really get to know people because you attract curiosity with your bike. So, I thought, if I went on a bicycle ride, that would connect me with people; and then I thought, if I didn't bring

any food or money with me, that would give me the opportunity to witness compassion and kindness from people.

LY: And this was your first time doing a bike tour?

DT: No, second, but first time without any money. Because again I thought, if I have a sign that says "Biking across country. Ran out of food. Anything helps." I thought, people will approach me, and hopefully, if I'm fortunate to receive help, I could ask them: do you have a story about when somebody helped you when you really needed it? And again, the idea was, to show, connection kindness compassion, as a protest against the hate and division that politicians and news stations were spreading.

LY: How did you find being alone for an extended period of time? Was it difficult?

DT: You know it's interesting because when I left, when I was more clean-cut - I left without a beard, and I was fresh physically and mentally - I didn't feel lonely. And honestly, I received a good amount of help from people...but as time went on, my beard started to grow longer, and I started getting treated differently. And it wasn't just the beard, but also the lifestyle I was living. I was trying to find places to sleep, to bathe, trying to get enough food and money to keep going. And then there were some traumatic experiences that happened as far as sleeping in dangerous places... the warehouse, you know. After that, I was putting out a different energy; I was pushing people away. I could've shaved, and I would've been treated differently. But if I wasn't a white man, if I was black, or even a woman, this wouldn't have been the same experience. There were certain privileges I knew I had going into this that I used to my advantage.

LY: It's interesting that you say that because I wonder, race and gender aside, do you think you would've received the same sort of reception if it wasn't for being able to talk a certain way (because of your level of education, for instance), communicate a certain way, etc.? Do you think you proved the point you set out to prove?

DT: That's a great point. Touching on that again, towards the end I was putting out a different energy, and when I needed help the most, I wasn't receiving it. If I had some kind of mental illness or tons of trauma, I mean people who are living on the street, it's so much more difficult for them.

LY: That was also really interesting to me - this willingness to help a traveler and not necessarily a homeless person.

DT: Exactly. My sign was unique and interesting - it said "Biking across country", if it had said "hungry" I wouldn't have received as much help. That's the truth.

LY: Also interesting was the fact that most people that helped you had either gone through something or were at a place where they needed help themselves - or even just religious.

DT: That was definitely a common theme. The majority of people that helped me had been through challenging times in their own life, and sometimes, if I was fortunate to receive help, if it was someone who had more money, usually they didn't give me the time to talk. But more so than money or food, it seemed that people who experienced adversity in their lives, they saw me as a person, and they acknowledged me as a person, and then gave me a chance to talk to them. You know maybe the others would give me 5 dollars and think "I did my good deed for the day, but I don't want to talk to you". But the connection was much more important to me.

LY: I want to harp on the religious thing just for a bit now. It's interesting how, often, religious and communist values intersect: sharing, a sense of community and family. How did you deal with people telling you they were helping you because of God, or some sort of higher plan for them, or because it was their duty as someone religious?



DT: That's something that I did notice for sure. I was in Dayton, Ohio, and there was this homeless man - his name was Shorty - and he gave me a couple of dollars. And I asked him, "Hey man! Do you have a story about when somebody helped you?" And he said, "I'm currently homeless, I'm currently jobless, but God got me". That's a great example of someone relying on religion to keep them going; thinking there's a bigger plan for your life. He said, "throughout ups and downs, you got to keep on smiling and help a brother out!". This experience revealed a lot of my judgments of people: whether it was religious, the way people dressed or spoke. I was in a very conservative part of Kansas - I don't agree with them politically of course - and this man with a big truck and big beard, chewing tobacco, he's spitting, and he walks up to me. And I think "Oh no, this looks like trouble." And he asks me, "did that man just give you some money?" I said yes and he started to tear up and said, "That makes my heart so warm, to see that he helped you out". He was just this emotional man who was moved by this man helping me out.

LY: Was it discouraging, or sad, seeing the state of the country, how people are living across the country? The food waste?

DT: As far as sad stands out to me - this isn't in the film because I didn't get to film it - but the thing I was the most discouraged about was the racism in America. There was a black man who was biking from New York to California, so the opposite way. We were sharing stories, and he asked me: "Where are you sleeping most

nights"? And I said most nights I sleep in baseball fields, and he asked: "The cops don't bother you?" I answered no, they just told me to leave early in the morning, and he said he was sleeping at a campground, where you're supposed to sleep, and the cops still got called on him. And it's hearing stories like that that makes me sad... As for food waste, I read a book on dumpster diving, and I knew that was going to be an option, but I had no idea there was going to be that much food being thrown away; you saw in the film, dumpsters full. It was shocking and so revealing, how in the US, everyone is scared about getting sued, so they don't want to risk anything and just throw everything away. I was reading this book, and 30% of food that gets produced, is thrown away, in the US.

LY: Two of my favorite people that you ran into were Larry, and Mama Starfish. People are unbeatably defeated by this idea that one can't possibly change much, this helplessness in the face of a late capitalist society that treats human lives as if they are secondary or disposable. But this idea that one person can make a difference both individualizes and gives hope, this idea of radical hope, what's your take on it?

DT: Larry lived in a specific part of Montana where a lot of people travel by bike, and he hosted 500 travelers. I saw a guestbook - 500! He built these bicycle camps to encourage people to travel by bicycle and stay and meet them, saying that then we have a better understanding of each other's cultures, and you have less judgment. And he thinks that would make the world a better and safer place by doing that. He believes a different world is possible, just one person at a time. It's overwhelming when we think about all the issues in the world... you know, can I solve the climate problem? Poverty? But with Mama Starfish, her whole message was "let's work on an individual level". I witnessed firsthand people like Gary, or Tom, or Mama Starfish, they showed me as an individual you can change somebody's life. Sometimes it's just one person in our lives who believes in us, that shows up for us, that can change our lives. On an individual level is where it starts. I think it's more sustainable that way.

LY: Has this experience influenced the way you live now? Your day-to-day?

DT: Absolutely, for the last year I've been living in a tent in the woods. I don't live in traditional housing anymore. Housing is really difficult in California, and in some ways, I don't want to take away from someone who needs the housing more. So, I've chosen to live in the woods, just a tent and some water. Another thing is the day-to-day interactions; I wasn't aware of how important it is just to feel like you exist, to be seen and acknowledged as a human being. As I was getting harassed more and getting stuff thrown at me, that really made me think about how important it is to be present with someone and let them know that you see them. If I see an opportunity to check in on someone, I just step in, and I wouldn't do that before. If I see someone with a sign, I still feel uncomfortable around it, but now, even if I don't have anything to give, I just let them know that I see them: I smile and say have a good day!

Proceeds from screenings of the *We Are All in This Together* go to the **Regenboog Groep** and sometimes, to Tony, one of the homeless men Troia met on the road. The documentary will be available on Apple TV in the Netherlands in November. All proceeds go towards raising money for shelters.

In conversation: Daniel Troia...
Text: Lujaina Yousef
Photo: Stills from movie

8

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl



Amsterdam Absurd...
Text: Atilla Suba
Photos: Kevin Priolo

9

Amsterdam Alternative
Issue #56 // Nov-Dec 2024
www.amsterdamalternative.nl



Friekens Brewery: More than just a regular brewery



Friekens brewery...
Text: Andreas Aslami
Photos: Peter Lange

If you are a beer drinker and have been to OT301, Cinetol, Plantage, the Minds, Sexyland, Vrankrijk, Joe's Garage, and several other interesting venues around Amsterdam, then you probably must have tried the Friekens beer. Have you ever wondered where this beer comes from?

Well, the past week, in a rather foggy and cloudy morning, even for Amsterdam standards, I biked one hour to the outskirts of Noord, where I visited the Friekens Brewery. Do not get me wrong, the Friekens Brewery is not just a regular brewery. Located in a beautiful landscape of a rural farm project, Friekens crafts vegan beer through traditional recipes and simple ingredients that bring out the natural and fresh taste of beer. There, I met Sid Benson, the person behind this initiative that started some years ago at the former squatted complex of Villa Friekens. I got the chance, not only to discover how Sid brews the beer, but also to discuss with him the story behind this unique project.

Sid: So Friekens was a squat from 2002 till 2016, when we were evicted. So, the factory that was there before was called Kiekens and then, as soon as it got squatted, it turned into Friekens. We actually started brewing in 2005, making batches of 80 litres in bottles and barrels, you know, small, just a few bottles. But we had lots of people there who were really up for trying out the beer, you know, for testing it.



For the last years, the Friekens Brewery has moved to this new location in Amsterdam Noord and continues to provide several alternative places in Amsterdam with tasty beer, while keeping quality high. Sid told me about their best-selling beer: The American Pale Ale. They have also made one label of this beer specifically for Amsterdam Alternative, called Vrij Beton beer, available at several venues connected with Amsterdam Alternative, like OT301, Cinetol, Skate Cafe, and De Nieuwe Anita. With every bottle sold, 25 cents go as a small donation to Amsterdam Alternative.

S: So, the American Pale Ale, it's our best-selling beer, and this one we do a lot for other people. At least eight different

labels, and we just have our own description that we put on the side.

I got amazed when I first learned about their Bass Activated Beer. We could easily suggest that Friekens implements the values of community and fun into all the processes of production.

S: One of our best-selling, unique beers is the bass activated beer. They call it the champagne of beers, a Belgium-style saison, known for its high carbonation and dry taste. This one is a very old recipe. Each batch has a different soundtrack which we reload, then loop for 72 hours (3 days). During this process, the yeast stays active during the fermentation and eats up more sugars, and you end up with the dryer beer. So, that gives our saison that unique dry flavour. So, the whole building is shaking. We can only do it like twice a year, because we make so much noise.

It is important to highlight that, apart from being vegan, Friekens keeps their production waste-free.

S: All the spent grain is the stuff that we give to the farmer for the pigs. So, the pigs eat all the waste from the brewery, which is really good.

And, if you still have not heard about it, the Paint and Beer Festival!

S: One of the projects that we've been busy with since the Villa Friekens, is the Paint and Beer Festival, that we started in 2008. Basically, we cleaned up the Villa Friekens, a massive warehouse, and blanked all the walls, made a blank canvas. All the artists would come in the day before, start sketching everything out. And then, on the day of Paint and Beer, on Saturday, the public comes in, doors open, and people can watch it all going on. So, we've been doing that non-stop every year now since 2008. We even did a version in the COVID time, trying to do it with time slots. So yeah, Paint and Beer is our biggest project and got more serious, we just did it in September 2024 again.

If this does not sound like enough, you can experience Friekens through the Brew Bus Amsterdam on Saturday afternoons, for a beer tasting and brewery tour of Friekens and two other breweries.

So now, next time you're at a venue that offers Friekens Beer, you will be aware of the cool story that surrounds it - on top of the amazing flavour! Sid, I hope you continue making American Pale Ale great again.

Amsterdam Absurd Artists vs. Urban Resort



A handful of artists had stayed to resist eviction amongst the 70 tenants who lived in Broedplaats Surinameplein 35 (SUP). I'm one of them. Urban Resort managed to get a court hearing at an unprecedented speed in 5 days; they argued that renovations are starting on October 7th. We lost our case, and we had to leave in a hurry and we still don't know why. Reasoning from the judge takes more than two weeks to arrive.

While renovation plans haven't been filed with the Municipality yet, Urban Resort already has signed an agreement with the owner of the building: Vesteda, which is a multi-billion euro housing corporation. After a short renovation, they agreed to maintain SUP for another 5 years just for businesses and ateliers. No more living allowed.



Artists' breeding ground was breeding fear for years

A whole community was living under constant eviction notice. Fear and desperation were lingering around our house and put a constant choke on our daily life. Urban Resort told the tenants every half year that we would have to go in 2-3 months. Half of the people just panicked and left. Just right before we would actually go, Urban Resort would send us a letter with the 'happy news'; we can stay another 6 months. And again, and again, and again...

"We are gonna lose our reputation with Vesteda." The Directors of Urban Resort told us that's why we had to leave our home. They never offered any help to the 70 people who didn't have a place to go. They were only interested in maintaining their business model. To rent out buildings under the 'leegstandwet' would create these 'temporary breeding grounds'. In the case of SUP, it was temporary for 10 years. Over these years, Urban Resort issued double contracts, so they can charge more for the living and working spaces to satisfy Vesteda's hunger for profits.

That is a good deal of tax-free income for Vesteda; in our case overcharging fees adds up to almost one million euro.

Originally the whole square of Surinameplein grounds was given by the Dutch Society for Public Housing (Nederlandse Maatschappij voor Volkshuisvesting) and by the municipality to 'Stichting Pensioenfonds van de Koninklijke Nedlloyd te Rotterdam'.

It is a Dutch non-profit pension fund that secures the hardworking sailors benefits by providing social housing for the people of Amsterdam. "Welke uitsluitend werzaam is in het belang der volkshuisvesting" translates to "Which works exclusively in the interests of public housing" was written in the original deeds of establishing housing on the Surinameplein grounds. In 1997, the wave of privatization hit the Pensioenfonds Nedlloyd too, and it was broken up into 3 different subsidiaries. Later on all these companies were sold to Vesteda in 2018. Public property turned into private.

Even the Amsterdam Municipality is interested in helping the former tenants to buy the building to create a permanent place. Vesteda already turned them down, their real estate speculation will go on till 2031. That's when Vesteda's lease ends and it's up for negotiations again. In the meantime anybody can bid on it, raising the price of this prime location at the south end of Vondelpark.

We are living in the most absurd times. While the World is on fire the ex-squatters are evicting young artists from Amsterdam. Broedplaats Surinameplein is not the last to be evicted by Urban Resort. Hundreds of creators will need to find a new home in the city they love and built. In the end, corporate greed plus bad deals equals losing the Soul of Amsterdam.

As of this date 21-10-2024 no renovations have started at SUP.

History of SUP eviction:
www.at5.nl/artikelen/228857/ultieme-redding-spoging-bewoners-creativee-broedplaats-sup
www.at5.nl/artikelen/228892/sup-bewoners-definitief-weg-amsterdam

Navigating Informality in the formal city: Lessons from De Kaskantine

In a city where everything – even the counterculture – is planned for, how can alternative project organizers carve their own path?



Amsterdam is home to various government-backed initiatives aimed at preserving and promoting the alternative, experimental, and fringe scenes of the city. From the subsidized *Broedplaats* programs, which provide temporary housing and studio space for artists and creatives, to the government facilitated *Vrije Ruimte* program, which identifies open space in the city for experimental projects, many aspects of Amsterdam's counterculture have become woven into the bureaucratic fabric of the city itself.

Often operating on temporary-use leases, these so-called "alternative" urban projects can act as spatial placeholders for future urban development. Some examples of temporary-use projects in Amsterdam include the neighbourhood gardens in *Sluisbuurt* and the beloved, recently closed *broedplaats SUP* on *Surinameplein*.

Government-supported projects like these are vital for fueling urban experimentation and keeping Amsterdam's creative energy alive and accessible. It's also important to acknowledge the fact that these initiatives can serve a dual purpose – as slick urban-branding tools designed to boost Amsterdam's image as a forward-thinking, creative city, with an end goal of attracting foreign investment for future development. The reality, however, is that long-term support for the city's alternative communities is frequently missing. Government aid can certainly offer short-term relief to subcultural projects, but the municipality often treads a fine line between genuinely supporting these communities and simply exploiting them for the sake of maintaining a certain image of an "alternative" Amsterdam.

The municipality often treads a fine line between genuinely supporting these communities and simply exploiting them for the sake of maintaining a certain image of an "alternative" Amsterdam.

In any case, the institutionalization of alternative projects raises several questions around the trade-offs involved in accepting government support. On the one hand, when a project chooses to accept government subsidies, it must adhere to a new set of rules and regulations that govern its location, functions, and duration. Recent research (conducted by *AtlasResearch* for the municipality of Amsterdam) found that many individuals involved in the *broedp-*

laats program view the neighbourhood development and placemaking requirement of the subsidy to be overbearing, especially when lacking proper training on how to effectively run neighbourhood programs. On the other hand, the sky-rocketing prices of real estate and increasingly limited space for not-for-profit development means that collaborating with local governments is one of the only ways to feasibly secure space the city.

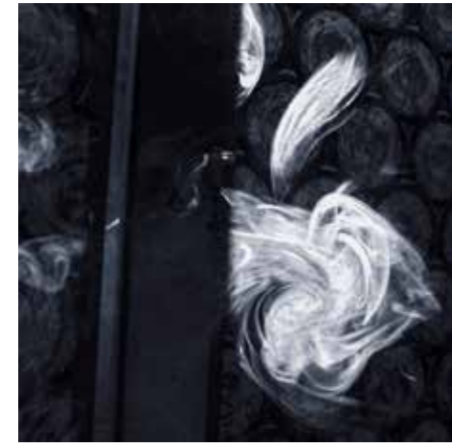
This leads us to a bigger question: Is it possible for alternative projects to exist in the city without government support? What is at risk when informal projects choose to remain autonomous rather than becoming part of the system?

De Kaskantine

De Kaskantine is a rare example of a project that has successfully maintained its autonomy in Amsterdam's ever-changing urban landscape. Founded in 2014 as a not-for-profit, autonomous cooperative, the project began as a small experiment in off-grid, self-sufficient living in the ruins of an old sugar factory in Halfweg. Today, it operates as a community hub for eco-education, focusing on food rescue, the circular economy, and a strong DIY ethos. Now on its fourth temporary location – a former football field in Delflandpleinbuurt – the project is built almost entirely from repurposed materials that are as easy to dismantle as they are to set up (think shipping containers on wheels, car tires turned into planters, and reused windows and timber).

Despite pressure from the municipality, De Kaskantine has flourished outside the confines of municipal subsidies for a decade, refusing institutionalization and maintaining its autonomy. This has been possible thanks to a strong volunteer network and the ability to offset maintenance costs through community programming and donations. Its design as a temporary garden also allows the project to move from place to place, often finding temporary homes in the city's vacant, fringe spaces until urban development forces another relocation. While this flexibility is key to its survival, it also brings challenges like short-term rental agreements and a lack of long-term financial security.

Yet, much of De Kaskantine's charm lies in its freedom to explore diverse subject areas without being tied to the rigid criteria of government subsidies. The project en-



The letter N is formed with strokes drawn both from the bottom up and the top down, with a single diagonal line cutting through the verticals. This simple shape reflects a sense of fluidity, much like how memory works shifting between past and future, moving through layers of experience. The act of writing the letter from the bottom up, going against the natural pull of gravity, symbolizes the human ability to reach backwards into memory while simultaneously moving forward into unknown futures. The crossing line, in this context, becomes a metaphor for the meeting point of these two directions in time, merging into a single, unified form that exists in both realms at once. This back-and-forth motion can be seen as the connection between memory and space. Space, as proposed, is not just a physical area but a broad idea that stretches across land, nature, landscape, area, place, spots, lines, and even time itself. When we look at a landscape, we are not just observing the ground in front of us, but also the history held within it, the memories it contains, and the future changes it may go through. The landscape becomes a living memory, a space constantly connected with time.

Water, like space, has layers. Its fluid nature allows it to store and pass on memory ripple, each wave a reminder of past movements, each drop carrying the history of countless places it has touched. The fluid nature of memory is reflected in the behavior of water, where layers of time and experience mix, dissolve, and come together again. Just as water holds traces of its journey, so memory keeps bits of the past, though it is always changing, constantly reshaping itself at each recollection.

Memory is far from being a fixed archive; it is a shifting process, actively shaping

gages with a wide range of topics – environmental, cultural, social, and educational – free from the pressure to fit into the predefined boxes of formalized initiatives.

Post-Politics of Sustainability

In addition to a wide network of volunteers and public support, De Kaskantine's success as an autonomous, alternative project can be attributed to the nature of its work. Although the project touches on various themes, it is primarily rooted in sustainability and environmental education – topics that are increasingly non-contentious. "Sustainability," once more politically charged as a notion, has over time integrated into mainstream culture, sometimes representing little more than a trendy buzzword or corporate metric. Moreover, De Kaskantine does not pursue an overtly political agenda. Unlike activist movements like Extinction Rebellion, De Kaskantine embodies a form of utopian urbanism, where people deepen their connections with food production, their communities, and the earth. In this way, they lead by example rather than directly aiming to dismantle hegemonic systems or shift power structures within Amsterdam.

how we see both the past and the future. It connects experience, imagination, and anticipation, creating a continuous thread that ties together what has been with what could be. Remembering the past is not just about retrieving facts but is an active construction, one that helps us picture future possibilities. In this way, memory is creative; it rebuilds, reframes, and rethinks. This rethinking applies to the spaces we live in. The landscape, once seen as unchanging, becomes fluid. The space around us is not simply the background for our lives but is shaped by the memories we attach to it. A place we once knew changes as our memories of it shift, and in turn, our future experiences in that space are influenced by how we remember it. This back-and-forth relationship between memory and space means that neither is ever truly the same; they are always evolving, affecting one another.

The idea of space, then, should not be limited to its physical boundaries. It includes everything from the tangible world around us to the more abstract spaces of thought, feeling, and time. A landscape, for example, is not just a view; it is a moment in time, a collection of memories held together in a single scene. This layering of time and memory creates a deep relationship between us and the spaces we occupy.

In this sense, memory can be seen as the force that brings space to life. It is the link that ties our experiences to the environments where they happen. As we move through space, we leave parts of ourselves behind, just as space leaves its mark on us. This exchange is not passive; it is an active back-and-forth between memory and place, past and future. The changing nature of memory is what keeps this exchange going, constantly shifting how we see the world and our role in it.

Ultimately, memory and space are closely connected. Just as the letter N shows a movement that goes beyond typical directions, memory breaks through the limits of time and space, flowing like water, reshaping itself with every new experience. It is this fluidity, this ability to adjust and change, that allows memory to keep affecting the spaces we live in and the futures we imagine. As we move through life, the landscapes around us and the memories inside us are always moving, always changing, and always linked.

This interpretation of sustainability may reflect a broader cultural shift: a view where sustainability efforts focus less on radical change and more on neighborhood beautification, placemaking, and community development. The value De Kaskantine has added to Amsterdam has, in fact, led the city's sustainability department to unofficially support the project, providing a degree of municipal backing. The desire for the municipality to formalize De Kaskantine may also speak to the way in which these types of "feel- good" sustainability projects can easily become used as political tools.

De Kaskantine offers an interesting perspective on a project that has opted to remain autonomous for the sake of its own off-grid, self-sustaining values and has been able to maintain that way of existing. It's demonstrated that this way of life is possible here in Amsterdam, or at least possible for projects that can stay in line with broader goals of the city's community and neighbourhood development visions.

N
Text: Foad Alljani
Photo: Foad Alljani

De Kaskantine
Text: Catherine Louise Grayson
Photo: Catherine Louise Grayson

Could recognizing ecocide...
Text: Sofia Vega
Photo: Ivo Schmetz

Books tip top 5
Text: Amsterdam Alternative
Book covers: Various artists/designers

10

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl

11

Amsterdam Alternative
Issue #56 // Nov-Dec 2024
www.amsterdamalternative.nl

Could recognising ecocide as a business opportunity be more convincing?



The international movement to recognise "ecocide" as a crime on par with genocide, war crimes, and crimes against humanity is gaining momentum globally, with an increasing number of countries, legal experts, and environmental activists calling for urgent action. Originally proposed for inclusion in the Rome Statute, it was supported by nations such as Fiji, Niue, the Solomon Islands, Tuvalu, Tonga, and Vanuatu, and later joined by others such as Belgium and the Netherlands. However, major economic powers like the United Kingdom and the United States blocked its adoption.

Stop Ecocide NL defines ecocide as the "mass damage and destruction of ecosystems" and advocates for holding individuals, corporations, and governments accountable for environmental harm. The ultimate goal is to have ecocide recognised as the fifth international crime and allow its prosecution by the International Criminal Court (ICC).

Opposition to this movement is largely fueled by the fossil fuel and mining industries, which argue that an ecocide law could hinder economic growth and development projects

Opposition to this movement is largely fueled by the fossil fuel and mining industries, which argue that an ecocide law could hinder economic growth and development projects. What is often overlooked, however, is the substantial cost of inaction. The World Economic Forum estimates that climate change could result in global damages of \$1.7 trillion to \$3.1 trillion per year by 2050, including damages to infrastructure, property, agriculture, and public health, it will only increase as the effects of climate change become more severe – particularly within countries in development.

Given these estimates, the argument against ecocide laws based on potential economic harm becomes less convincing and largely redundant. Delaying action will only lead to higher costs and exacerbate economic problems for both the public and private sectors. Financial crises will become more frequent, with developing nations and emerging markets bearing the forefront of the impact, despite being responsible for scarcely 16% of Greenhouse Gas Emissions (excluding China). For economic growth to be healthy, stable, and equitable, addressing climate change and ensuring a just transition are essential.

Recognising ecocide as the fifth international crime would facilitate the shift toward mitigating environmental and economic damage. Holding high-level

decision-makers accountable would promote more environmentally responsible choices. Moreover, convincing leaders that these decisions are not only crucial for avoiding prosecution but also smart for business is vital. Companies and governments that prioritise reducing their carbon footprints and enhancing ecosystem resilience are likely to benefit from investor interest in ESG standards. The global ESG market is expected to continue growing, and businesses that align with these criteria not only attract investment but also mitigate risks associated with future regulatory penalties or climate-related disruptions. In contrast, failing to adhere to environmental laws could lead to significant financial losses, legal disputes, and reputational damage.

Additionally, as consumer demand for eco-friendly products, net-zero companies, and initiatives supporting a just transition also continue to grow, there are opportunities for both public and private sectors to align their strategies with these trends. Doing so would not only meet consumer demand but also translate into higher revenue, as companies that integrate environmental responsibility into their core strategies will likely be better positioned to thrive in the evolving marketplace.

Changing the narrative to recognise ecocide is essential to provoke a legal framework change. Laws and frameworks that underpin business are necessary to guide companies and governments in the right direction, which can set a precedent for environmental protection. Moreover, having ecocide codified into the Rome Statute would empower countries with fewer resources and weaker legal systems to pursue justice on the international stage, especially those most vulnerable to climate change and environmental destruction. Recognising ecocide would help redistribute responsibility, ensuring that individuals and corporations contributing significantly to environmental damage, no matter their location, can be held accountable. And lastly, by embedding ecocide in international law, the financial sector would be incentivised to invest in sustainable projects that align with environmental goals, further supporting the transition to a green economy.

Given the vast economic benefits that environmentally friendly practices, the just transition, and meeting international agreements such as the Paris Agreement, the argument often used by the far right of putting economic growth and development ahead of climate change adaptation and mitigation loses its power. Addressing climate change is not only essential for the survival of biodiversity, future generations, avoidance of more extreme natural disasters etc – the list is endless – but it is also a smart economic decision. So if the aforementioned reasons do not seem enough to convince both the public and private sectors to undergo substantial change, maybe the promise of higher revenue and lower costs will do. Governments, businesses, and civil society must embrace this movement not only to protect ecosystems but also to ensure long-term economic stability. The sooner we act, the more viable and just our transition to a green economy will be.

www.stopecocide.nl

BOOKS TIP TOP 5



Stuurloos
Kustaw Bessems

In dit boek schetst Bessems onvermoeibaar en scherp een pad naar een overheid die er voor burgers is in plaats van andersom. Want het beeld van Nederland als land waar alles tot in de puntjes is geregeld, ligt aan diggelen. In hoog tempo volgen misstanden elkaar op. Het wantrouwen woekert en extremisme vlamt op.

Publisher: Das Mag
Release date: 05-2024
ISBN: 9789493320659



Take Back Mokum
Mokum Kraakt

Take Back Mokum portrays the housing struggle in Amsterdam today. It shows how the squatting movement intersects with queer activism, the struggle of undocumented migrants, with ecological issues, and grassroots right-to-the-city initiatives. Consisting of essays, interviews, visual stories and much more, it compiles the insights and practical knowledges of a large variety of activists and collectives from all over Amsterdam.

Publisher: Spookstad
Release date: 10-2024
ISBN: 9789083453200



Oroppe
Safae el Khannoussi

'Oroppe' gaat over hoe macht mensen dingen kan laten doen waarvan ze niet wisten dat ze ertoe in staat waren. En over degenen die weigeren nog deel te nemen aan dat systeem. Van Amsterdam tot Parijs, van Tunis tot Casablanca hebben ze levens opgebouwd, achtervolgd door spoken uit het verleden. En gezamenlijk heffen zij het glas: op Oroppe!

Publisher: Uitgeverij Plum
Release date: 08-2024
ISBN: 9789493339125



Rewilding
Cain Blythe, Paul Jepson

In *Rewilding* beschrijven de twee belangrijkste wetenschappers op dit gebied, Paul Jepson en Cain Blythe, op een toegankelijke manier de ecologische en historische achtergronden, geïllustreerd door prachtige natuurhistorische beelden, gecombineerd met infographics en stroomdiagrammen.

Publisher: Uitgeverij Noordboek
Release date: 02-2023
ISBN: 9789464711660



Vrouw van steen
Marlon Huysmans

Dit boek is voor elke vrouw die werkt in een zogenaamde 'mannenbranche'; bouw- en vastgoedbedrijven, advocatenkantoren, banken, ICT-bedrijven en al die andere mannenbastions. In de columns deelt Huysmans echte, rauwe verhalen en laat ze ook de 'achterkant' van het werkende leven zien. Daar heb je als ambitieuze vrouw vaak meer aan dan aan de ronkende verhalen van de powervrouw.

Publisher: Olivia Media
Release date: 07-2024
ISBN: 9789082457568

WWW.AMSTERDAMALTERNATIVE.NL

Drinkable rivers: Reconnecting with our waters



Have you ever thought about drinking directly from the Amstel? In Holland, we are surrounded by lakes, canals, and rivers. Everywhere I lived in Amsterdam, a body of water was always close by. Whether swimming leisurely in the Sloterpas or briefly dipping into the IJ, Wim Hof-style, it never occurred to me to drink from it. Why is that?

In Paris, the 2024 Olympics brought attention to the Seine, which underwent significant clean-up efforts to make it swimmable. While the river still isn't perfectly clean, this initiative sparked a broader collective awareness about the importance of water quality. It was almost absurd - why would anyone swim in the Seine, let alone drink from it? We've become so disconnected from nature that such a simple act now seems foolish.

The Initiative
Li An Phoa's personal experience with rivers has shaped her mission. In 2005,

while canoeing along the pristine Rupert River in Canada, she drank straight from its waters. Fast-forward a few years and that same river was no longer drinkable - it was now polluted and its ecosystem destabilized by human activity. This unsettling experience inspired the creation of *Drinkable Rivers*, an organization with a simple yet profound goal: a world where rivers are drinkable again, where the entire watershed and its inhabitants - from humans to fish - are thriving.

By restoring and preserving our water, we might rediscover the true wealth of our planet

For Li An, Sophie, Margriet and the team behind the organization, drinkable rivers could serve as a powerful indicator of both environmental health and societal well-being.

ing. They want to challenge us to shift our focus from economic growth to ecological harmony and balance. By restoring and preserving our water, we might rediscover the true wealth of our planet.

If we were to adopt drinkable rivers as a 'guiding principle for society', every action - whether an economic decision, political policy, or technological innovation - would be assessed by its impact on the health of our watersheds.

A Global Movement for Change: Walking the Talk

One of the ways *Drinkable Rivers* spreads its message is through *River Walks*, inviting communities to connect with their local rivers by walking along their banks. These walks aim to raise awareness and foster a sense of responsibility. The organization wants to engage people emotionally and physically. By directly experiencing the river, and learning about the peculiarities of its banks and its flora and fauna, participants are encouraged to care for it. Meaningful action can only come from sincere attention. Recently, they've walked along the Danube in Romania, and in the past, they've traversed routes from the source of the Berkel in Germany to the mouth of the IJssel in Zutphen (May-June 2023), from the source of the Vechte in Germany to Zwolle (June), and along the Thames (September-October), among others.

Through its *Citizen Science* program, *Drinkable Rivers* also empowers individuals to monitor the health of their local waterways. It tracks variables that measure water quality daily to monitor environmental remediation in specific areas. This ambitious project now spans 22 countries, with local organizations contributing and sharing valuable data to track global progress across the world. By participating in this network, communities are empowered to take action and transformed into local protectors and advocates. Local hubs provide tools to help communities take specific actions and work together on concrete steps towards healthier rivers.



Drinkable rivers
Text: Lina Elle Sea
Photo: Henk Ganzeboom, Janita Sassan

Some examples: in April 2023, *Youth for Drinkable Rivers* walked from the Dommel's source in Belgium to where it meets the Meuse in Den Bosch. At the governmental level, the *Mayors for a Drinkable Meuse* initiative has brought together leaders from France, Belgium, and the Netherlands. 3 cities have thus committed to improving the water quality of the Meuse River and working towards the long-term vision of a drinkable river. Their network continues to grow as more municipalities join the cause.

Looking to the future

Drinkable Rivers has several exciting projects in the works. The *Drinkable IJssel* initiative is one such project, where a coalition of organizations in the IJssel watershed are working together to make the river drinkable within the next 30 years. Over 20 organizations, from local governments to cultural institutions, have signed on to support this goal.

One day, drinkable rivers may be recognized as our shared lifeline. For now, the *Drinkable Rivers* initiative is part of a broader shift in how we relate to nature. Imagine a future where rivers are clean enough to drink from, and where human activities actively contribute to the flourishing of all life...

A year since October 7th on Dam square. Fascism is no longer creeping, it's here in plain sight.



A year since October 7th...
Text: Alina Lupu
Photos: Alina Lupu

I had organically decided to spend October 7th, the one-year commemoration of the Hamas attack on Israel, on Dam Square and to attend my first Zionist demo. It's not something I initially chose for. I would have stuck with the anti-genocide crowd, which is my crowd, stuck with what I stand for and believe in, but given that when I arrived around 14:00, my crowd was being kettled out of the square by a massive deployment of police forces... I was left with little choice. I was also, understandably, really curious to know what all the fuss was about. I had to know who protested in favour of genocide one year into this disgusting thing, 76 years into the occupation of Palestine. Who is driven to stand up in solidarity with Israel, after seeing a barrage of disembodied corpses on their timeline for 365 days and counting?

I waited for the police to cordon off, with an excess of presence, all possible entryways into Dam Square: the Dam, the Damrak, Paleisstraat, Mozes en Aaronstraat, Nieuwendijk, by foot, by van, on horseback. I waited for an inflatable stage to be put up. I waited for the camera livestream to be set in place, for screens to go up, and for a reference to the organizers to make its way on screen. I waited, and others waited with me, sitting, strolling, whispering. We were a handful. There were, until around 15:00, more pigeons and tourists and cops on the Dam than there were pro-Israel support-ers, which gave me hope.

But as the screens lit up, revealing the event's organizers, my hope was quickly dashed. The protesters supporting genocide weren't who I'd expected, but their presence was still sickening. They were imports from the Dutch Bible Belt, led by a born-again Christian named Jacques Brunt. Zionism, it turns out, often aligns with Christian beliefs, as they see the establishment of a Jewish state as a prerequisite for Jesus's second coming. Yes, really — don't ask!

Nine busloads of folks from the Bible Belt, waving flags proclaiming love — for Israel, of course, and for and from Jesus — but not for Palestine. Their love, it seemed, had limits.

These same folks didn't hesitate to spit at, pull, and scream at anyone who challenged their Christian Zionist bubble. With the full cooperation of the Amsterdam police, they ensured that anyone who dared speak up in defense of Palestine was swiftly removed and arrested.

A few people tried. Several women chanting "Free Palestine!" broke the mood and were grabbed away. One homeless man unfurling a banner, crying, was bodied to the ground by cops, then hidden away from view by other cops on horseback. A boy holding a Palestinian flag on his shoulders was escorted out and then arrested. Another group of boys that pointed a fuck you to the sky were surrounded by cops twice their size and bullied.

There's a recording of the demonstration on Dam Square on Jaques Brunt's YouTube channel. It's entitled "Israël manifestatie • De Dam Amsterdam • 7 oktober 2024 (verbeterde opname)." If you happen to scroll until around 42:32 minutes in, you'll see a large Israel flag being rolled out on the square, big enough to cover the whole thing. And on its right-hand corner, you'll see a splash of red. One solitary woman walked through the crowd and gave the attendants a lasting reminder of the blood that is being spilled in Palestine every day in the name of this flag. She smeared the flag with red paint, a small act of resistance, and was swiftly carried away by cops.

A few streets away, hundreds of people continued to stand up for Palestine, conveniently taken away from the view of the Israel demo despite their right to be within sight and sound of what they were protesting. Eventually, they would also end up being arrested, illegally displaced, kettled, hit, and humiliated for standing up for humanity.

Geert Wilders, fascist party leader in chief, would later post on X "that scum" should be expelled from the Netherlands, above a picture of youth protesting for Palestine. The youth in question just happened to be teens of colour. He furthermore suggested that the mayor of Amsterdam, Femke Halsema, "can go along."¹²

Later that night, a commemoration of the October 7th attack was held at the Rav Aron Schuster Synagogue in Amsterdam. Among the attendees were Prime Minister Dick Schoof, Dilan Yesilgöz, Geert Wilders, Caroline van der Plas, Annabel Nanninga, and others — an array of fascists in word and practice. Some have multiple references to racism and anti-semitism to their reputation, further giving credence to the reality that Israel is not a construction aimed at safeguarding Jewish wellbeing, but rather is supported historically by figures that wanted nothing else than to make sure actual Jewish voices are kept as far away as possible.

Food, Film, Festival 14–17 november

Van 14 tot 17 november organiseert Voedselpark Amsterdam in samenwerking met oa Voedsel Anders en Cinema De Vlucht het Food, Film, Festival. Dit festival richt zich op thema's zoals ecologische en sociale rechtvaardigheid, voedsel, landbouw en klimaatrechtvaardigheid, met een selectie van inspirerende films en aansluitende gesprekken met experts.



Zaterdag 16 november
Na de wandeling kun je deelnemen aan de filmvertoningen bij Cinema De Vlucht. Rond 18:30 wordt er soep geserveerd, waarna er een boekpresentatie plaatsvindt: *We Could Not Do Any Better* (meer info). Vervolgens kun je genieten van de documentaire *Punk Rock Vegan Movie*, met aansluitend live muziek.

Zondag 17 november
Na afloop van de film (kinderversie) Onder het maaiveld op zondagmiddag zullen de Amsterdamertjes van het Jaar hun grote Voedselbosplan presenteren. Het is de moeite waard om even rond te kijken op hun website Kikkerpedia <https://kikkerpedia.wordpress.com/author/kikkerpedia/>

Elke dag staan er bijzondere films op het programma die deze urgente thema's belichten. Reserveren voor het festival kan via: cinemadevlucht.nl/foodfilmfest2024.

Toelichting op zaterdag 16 november

De dag begint met het Lutkemeerommetje, een korte wandeling door de Lutkemeerpolder. Dit biedt een unieke kans om de natuurwaarden en biodiversiteit van dit bijzondere gebied te ontdekken en de huidige ontwikkelingen rondom Voedselpark Amsterdam te bespreken. Aanmelden via - activiteiten@voedselparkamsterdam.nl

Films die je kunt verwachten:
Thank You For The Rain, *The Pickers*, *The Seeds of Vandana Shiva*, *Punk Rock Vegan Movie*.

Meer info: www.voedselparkamsterdam.nl
Voor vragen en opmerkingen kun je contact opnemen via: activiteiten@voedselparkamsterdam.nl

Wilders, a non-Jewish man and outspoken xenophobe, apparently shedding a tear for the victims of October 7th while wearing a yarmulke in the synagogue. Meanwhile, Nanninga attended a demo in Amstelveen on the same day to commemorate October 7th.¹³ And all of this for Western values, I'm sure. And those Western values? Genocide and racism.

I couldn't help but wonder: Is it really worth it to align with the devil just to secure an ethno-state? Surely this farce has gone too far.

The remaining anti-genocide protesters, the hundreds that stood up for Palestine on the day and were not arrested or administratively displaced by Mayor Halsema¹⁴ gathered at sit-ins in Amsterdam Central, which were replicated across the country, in The Hague, Leiden, Leeuwarden, Rotterdam, and so on. The train station's main entrance vibrated with chants, claps, and stomping.



On October 7th, Amsterdam, the diverse, just, vibrant, young, and loud, said "no" to genocide. But its administrative structures, working hand-in-hand with the upper echelons of Dutch politics, did everything in their power to facilitate fascism. For those who couldn't be present to witness the protests in person, a skewed picture of what



took place was peddled by the main media channels, obscuring what Zionism stands for. Exposing it and standing against it are moral imperatives for us all, even if it might seem that our gestures amount to nothing more than splashing a cup of red paint on a flag the size of a square.

As I'm writing this on October 20th, at least 87 people were registered as killed or missing in the latest Israeli strikes on Beit Lahiya, Israeli forces have detained at least 30 Palestinians across the occupied West Bank, and the death toll in Gaza has reached a registered 42,603 (but with all those still missing under the rubble, the real figures are closer to a whopping 180,000)¹⁵, while the death toll in Lebanon has risen to almost 2,500 people.

We can, and we must, resist this.

Links online:
1) [1\) https://youtu.be/JP2TzFzPDY?si=QRXmVVRpdV31QpRn-B8t=2549](https://youtu.be/JP2TzFzPDY?si=QRXmVVRpdV31QpRn-B8t=2549)
2) [2\) https://nltimes.nl/2024/10/08/wilders-says-adam-mayor-can-leave-nl-pro-palestine-scum-320-protesters-arrested](https://nltimes.nl/2024/10/08/wilders-says-adam-mayor-can-leave-nl-pro-palestine-scum-320-protesters-arrested)
3) [3\) https://nos.nl/collectie/13959/artikel/2539979-aanslag-gen-7-oktober-herdacht-in-synagoge-amsterdam](https://nos.nl/collectie/13959/artikel/2539979-aanslag-gen-7-oktober-herdacht-in-synagoge-amsterdam)
4) [4\) https://at5.nl/artikelen/228942/halsema-tegendemonstratie-moest-binnen-zicht-en-gehoorafstand](https://at5.nl/artikelen/228942/halsema-tegendemonstratie-moest-binnen-zicht-en-gehoorafstand)
5) [5\) https://aljazeera.com/news/2024/7/18/gaza-toll-could-exceed-186000-lancet-study-says](https://aljazeera.com/news/2024/7/18/gaza-toll-could-exceed-186000-lancet-study-says)

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12

13

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl



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www.amsterdamalternative.nl



Agenda November

FRIDAY 01 NOVEMBER

Filmhuis Cavia // 14:00 // € 5
A Ilha (Walter Hugo Khouri, 1963)
Amsterdam Film Meeting
Noorderlicht (NDSM) // 16:30 // € 14,50
Alto Quiombo presents: Dia de los muertos '24
Grupo Colibri, DJ Miss World, Colectivo Carpe Diem (LIVE), DJ Jossy, La Banda Fantastica (LIVE), DJ Prende La Vela, DJ Mayapapaya
Filmhuis Cavia // 17:00 // € 5
Paysage Aux Torchons + La Distraction (Valentine Guégan & Hugo Lemaire, 2023)
Amsterdam Film Meeting
OCCLII // 19:30 // € 8
OCCLII @ Willem de Zwijgerkerk: Film: "Long live the dead" + live: STEVO (Ghana)
Nieuwland // 19:30 // € 0 -donation
Queer Salsa: ¡Vamos a Bailar! en el Día de Los Muertos
19.30 doors open 20:45 - 0:00 Party!
OT301-Ventilator Cinema // 20:00 // € 0
INC_Fest_final.final
Tolhuis // 20:00 // € 0
LUST FOR LIFE - hét alternative dansfeest van Amsterdam
Filmhuis Cavia // 20:30 // € 5
Kanata No Uta (Kyoshi Sugita, 2023)
Amsterdam Film Meeting
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Melted Room
Catarina Paiva, Kanoko Takeuchi, Lisa Schreiber, Xabier Oruesagasti, Xico Ribas
Cinetol // 20:45 // € 15,75
GROUP LISTENING
OT301-Studios // 22:30 // € 3
INC_Fest_final.final
Silver Pearl, human observer b2b Burchhhha, justin case

SATURDAY 02 NOVEMBER

Nieuwland // 9:00 // € 0
Super St Maarten light sculpture workshop
Nieuwland // 10:15 // € 100
Activities in Arabic
Filmhuis Cavia // 11:00 // € 5
Paixão E Sombras (Walter Hugo Khourí, 1977)
Amsterdam Film Meeting
Filmhuis Cavia // 14:00 // € 5
Catherine + Come On Pilgrim + Hexham Heads (Mars Saude + Chloë Delanghe & Mattijs Driesen)
Amsterdam Film Meeting
Teatro Munganga // 14:00 // € 11,00
De Krakeling & Munganga presenteren: Streep Wiel Rol 3+, door Theatergroep Diede Daalman & Rebecca Wijnruit
OT301-Ventilator Cinema // 16:00 // € free
Palestine Cinema Days: Around the World - The Wanted 18
Amer Shomali, Paul Cowen
Teatro Munganga // 16:00 // € 15,00
Coco, an Afro-Brazilian rhythm by Negadeza & Cocada
Filmhuis Cavia // 17:00 // € 5
Bande De Cons! (Roland Lethem, 1970)
Amsterdam Film Meeting
NDSM Treehouse // 17:00 // € 10
TREEHOUSE 5TH ANNIVERSARY PARTY!
OCCLII // 19:30 // € 5,50
Amsterdam Fuzz fest
Acid Hammer, Fuzzard, MIRA, Plague of Lighthouse Keepers
Nieuwland // 19:30 // € free
Palestine Cinema Days in Amsterdam
De Appel // 19:30 // € 6
Instructions for Placemaking: Blue Gaze at The Future, Episode #2
Mohamed Abdelkarim
Cinetol // 20:00 // € 12,00
Afrogrooves presents | Sign This
Filmhuis Cavia // 20:30 // € 5
O Desejo (Walter Hugo Khouri, 1975)
Amsterdam Film Meeting
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Iridescence: sharing transformative, intimate female narratives.
Leyla de Muynck, Goda Žukauskaitė, Qiyun Zheng, curated by Robin Nimanong

OT301-Studios // 22:00 // € 7
Subsounds OT301 - Fundraiser
Vette Mette, Slice, Crytic, Amias

SUNDAY 03 NOVEMBER

Nieuwland // 9:00 // € 0
Super St Maarten light sculpture workshop
Filmhuis Cavia // 11:00 // € 5
O Palácio Dos Anjos (Walter Hugo Khouri, 1969)
Amsterdam Film Meeting
Teatro Munganga // 11:00 // € 9,00
The Magic of Music, by Santana & Mascaro
Lucas Santana and Luis Mascaro
OT301-Ventilator Cinema // 14:00 // € free
Visual Encounters - Day 1
Filmhuis Cavia // 14:00 // € 5
Passages, Messages
Amsterdam Film MeetingzPlein Theater // 15:00 // € 12,50 (vanaf)
15:00 // € 12,50 (vanaf)
Nieuwe Noten Amsterdam in het Orgelpark
Nicolas Hodges (piano), Guus Janssen (orgel)
Plein Theater // 15:00 // € 16 + consumptiemunt
Zing, Strijk, Blaas!
Nieuwland // 16:00 // € 0
Dyke March Book Club Reads: Boulderzz
Teatro Munganga // 16:00 // € 15,00
The Rhythmic Soul of Brazil, by Banda Fulô
Elizabeth Fadel – Piano, Vocals, Accordion
Floor Polder – Flute, Vocals
Richie Struck – Drums
Boris Oud – Bass
Guitar Marijn van der Linden – Acoustic Guitar
Filmhuis Cavia // 17:00 // € 5
Centre For Creativity (short films)
Amsterdam Film Meeting
Cinetol // 20:00 // € 17,75
Romperayo
Filmhuis Cavia // 20:00 // € 5
Expanded Cinema (Esther Urlus, Lichun Tseng, Robert Kroos, 2024)
Amsterdam Film Meeting

MONDAY 04 NOVEMBER

OT301-Ventilator Cinema // 17:00 // € free
Visual Encounters - Day 2
Teatro Munganga // 20:00 // € 8,00
Milunes, tango milonga – DJ Philip, el Zorro Gris

TUESDAY 05 NOVEMBER

Cinetol // 20:00 // € 16,50
Freak Heat Waves

WEDNESDAY 06 NOVEMBER

De Appel // 14:00 // € 0
Instructions for Placemaking: Palestinian Cities
OT301-Ventilator Cinema // 17:00 // € free
Visual Encounters - Day 3
NDSM Treehouse // 19:00 // € 0
Smash the Apocalypse - Workshop + Participatory Performance
Rachel Walker-Konno
Cinetol // 20:00 // € 15,75
Cara Rose | uitverkocht
OCCLII // 20:00 // € 8,50
HC/PUNK: Vole + Zorn + Gu
De Ruimte // 20:30 // € 11-20
Space Impro @ Sexyland World
G A B B R O, DJ Sniff & Frank Rosaly, Alkistis Misouli

THURSDAY 07 NOVEMBER

OCCLII // 20:00 // € 15,00
WATER DAMAGE (USA) + PARTY DOZEN (AUS) + AK'CHAMEL (USA)
OT301-Studios // 20:00 // € 18
Caribefunk in Amsterdam
El Caribefunk, Pedro Pastor
Teatro Munganga // 20:00 // € 15,00
Forró da Quinta, by Tulipas
Celinho Silva - Voice & Guitar
Cleyton Barros - Zabumba
Jina Sumedi - Accordeon
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Forellenkerkhof
Trio Strotski

FRIDAY 08 NOVEMBER

Nieuwland // 19:00 // € 0
Linkse Netwerkborrel: Niet panikeren, maar organiseren.
De Appel // 19:30 // € 6
SIKSA + STURLE DAGSLAND
Cinetol // 20:00 // € 16,75
Pol
OCCLII // 20:00 // € 9
DEAN SPUNT (No Age, USA) + Don Toner & The Stomach + DJ Mesin Slat

SATURDAY 09 NOVEMBER

Nieuwland // 13:00 // € 0
Repair Café
Plein Theater // 14:00 // € 10,- (vanaf)
Een plekje heel geheim (3+) (Try Out)
Oona Minoo
Plein Theater // 16:00 // € 10,- (vanaf)
Een plekje heel geheim (3+) (Première)
Oona Minoo
Filmhuis Cavia // 18:00 // € 5
Split Vision: selected films by Astrid Ardagh & Michael Bucuzzo + Q&A, Short films
OCCLII // 20:00 // € 8,50
Cinematic Algorithms
lunexCoder, eerie_ear, Saskia Freeke, Sono Logico
Teatro Munganga // 20:00 // € 15,00
Classy Vocal Jazz Night, Songs of Sinatra, Ella Louis, Nat King Cole & Sarah Vaughan
Nita Aartsen and Eduard Alexander Aartsen
Cinetol // 20:45 // € 15,75
Discovery Zone
OT301-Studios // 22:00 // € 7
The Machine/ Fundraiser
Marxman, Distorted, Folie a Deux, Inhumanoid, DJ Thyroid

SUNDAY 10 NOVEMBER

Teatro Munganga // 11:00 // € 9,00
A Latin Fiesta for Children and Families by Trio Galantes
Alvaro Pinto Lyon, Augusto Valença, Humber-to Albores Martinez.
Plein Theater // 12:00 // € 17,50 + soep en consumptiemunt
Clark Accord Read & Eat
Clarck Accord Foundation
Filmhuis Cavia // 14:00 // € 5
Don't Feed the Stray Cats + Aftertalk with the director
Kim Heeju & Jeong Juhee | 2020 | KR | 79' | Korean, EN subs
Cinetol // 19:30 // € 14,75
Military Genius | Support: TUPPERWR3 + Relax Head Man

MONDAY 11 NOVEMBER

Cinetol // 20:00 // € 17,50
Humble the Great | i.s.m. Paradiso

TUESDAY 12 NOVEMBER

Cinetol // 20:00 // € 12,25
Pedro Kastelijns & qbae + Tzara the Machine

WEDNESDAY 13 NOVEMBER

Plein Theater // 17:00 // € 0
Performing the Archive: Pauline de Groot | Opening Expositie

Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé
Cinetol // 19:30 // € 16,50
Anderd Tysma presents Hana Live A/V with Marco Ciceri | At Tempel
Cinetol // 20:00 // € 16,75
Pol
OCCLII // 20:00 // € 9
DEAN SPUNT (No Age, USA) + Don Toner & The Stomach + DJ Mesin Slat

THURSDAY 14 NOVEMBER

OT301-Ventilator Cinema // 19:00 // € 7,50
Gang of Parrots (with special guests: A Wel-como Distraction)
Cinetol // 20:00 // € 13,50
DJAM! | albumpresentatie
Teatro Munganga // 20:00 // € 15,00
Terceira margem / Derde oever theaterplay by Carlos Lagoeiro

FRIDAY 15 NOVEMBER

Plein Theater // 17:00 // € 13,50 (vanaf) + consumptiemunt
Performing the Archive: Pauline de Groot | Talk & performance
Antonia Steffens, Elisa Zuppini
Teatro Munganga // 20:00 // € 16,00
Karlijn Langendijk & Sophie Chasée in Concert
Filmhuis Cavia // 20:30 // € 0
The River Flows Both Ways: a collective screening of new films by NL-based art-ist-filmmakers
Cinetol // 20:45 // € 15,75
Mark William Lewis
OT301-Studios // 23:00 // € 5
Club 74
Klerezooi, BlackBeach (live), Postmoderne
Poes (live), MNO, Sony Schnitzer Sounds

SATURDAY 16 NOVEMBER

Plein Theater // 17:00 // € 13,50 (vanaf) + consumptiemunt
Performing the Archive: Pauline de Groot | Talk & performance
Antonia Steffens, Elisa Zuppini
Filmhuis Cavia // 18:30 // €
Sold City I – Property before human rights?
Herdolor Lorenz & Leslie Franke | 2024 | Germany | 102' | EN subs
OCCLII // 20:00 // € 8,50
hardcore/ punk/ crust
BLOODSUCKER, BLADECRUSHER, STRESSSYSTEEM
Teatro Munganga // 20:00 // € 16,00
Grande Sertão: Gonzaga, by Carol Andrade and Alex Maia
Cinetol // 20:45 // € 14,50
Klaus Johann Grobe
Filmhuis Cavia // 21:00 // €
Sold City II – Expropriation instead of rent for profit
Herdolor Lorenz & Leslie Franke | 2024 | Germany | 102' | EN subs

SUNDAY 17 NOVEMBER

NDSM Treehouse // 12:00 // € 0
Blindfolded Tour
Filmhuis Cavia // 15:00 // €
Sold City I – Property before human rights?
Herdolor Lorenz & Leslie Franke | 2024 | Germany | 102' | EN subs
Plein Theater // 16:00 // € 13,50 (vanaf) + consumptiemunt
Performing the Archive: Pauline de Groot | Talk & performance
Antonia Steffens, Elisa Zuppini
Nieuwland // 16:30 // € 0
FCA Book Club - Tomorrow Sex Will be Good Again: Women and Desire in the age of Consent
Filmhuis Cavia // 17:30 // €
Sold City II – Expropriation instead of rent for profit
Herdolor Lorenz & Leslie Franke | 2024 | Germany | 102' | EN subs
Nieuwland // 18:30 // € 0
Filmvertoning "Thank for the rain" met zxpresentatie over Stichting Plenty Food
Cinetol // 19:30 // € 17,75
Juan Wauters

14

Amsterdam Alternative Issue #57 // Nov-Dec 2024 www.amsterdamalternative.nl



Agenda November / December

MONDAY 18 NOVEMBER

Cinetol // 20:00 // € 18,25
Jacob Lee | Support: René Le Feuvre

TUESDAY 19 NOVEMBER

Plantage Dok // 18:30 // € 10
Orbits X Space is the place fall series #2
Aviv Noam / Gard Nilssen / Omer Govreen, Omer Govreen Quartet, Ken Vandermark / Terrie Ex

WEDNESDAY 20 NOVEMBER

Cinetol // 20:00 // € 12,25
Moonloops + Galine | EP release
Teatro Munganga // 20:00 // € 15,00
Roda de Choro, by Elizabeth Fadel, Daniel Montes & Guests
Filmhuis Cavia // 20:30 // € 5
Your Bros. Filmmaking Group: selected short films
With the presence of film curator i-hsuan and filmmakers

THURSDAY 21 NOVEMBER

Cinetol // 20:00 // € 14,50
SCHOREM presents: Alien Chicks | Support: FIT
Teatro Munganga // 20:00 // € 15,00
Micheal Murray's Colourfield
Antonia Steffens, Elisa Zuppini
Plein Theater // 20:00 // € 15,00
Karlijn Langendijk & Sophie Chasée in Concert

FRIDAY 22 NOVEMBER

OCCLII // 20:00 // € 10,50
HOWRAH (album release) + ŠUMSKI (Croatia)
Teatro Munganga // 20:00 // € 15,00
Gafieira Social Club by Cabaret Brasil
Daniel Montes (guitar), Waguiinho Vasconcelos (percussion), Lucas Santana (sax), and Elizabeth Fadel (piano).
Filmhuis Cavia // 20:30 // € 5
Polish Prayers
Hanka Nobis | 2022 | Switzerland, Poland | 84' | EN subs
OT301-Studios // 22:00 // € 5
Acid Safari
Sam.C, Jack Wax, DJ Zodiak

SATURDAY 23 NOVEMBER

OCCLII // 20:00 // € 10,50
PLOP
Toilet surprise act, schoco mune, Linus Stiefel, gloria del mal, COW shift Z
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
DESIRÉE
RIGHTABOUTNOW INC. | Ritзах Statia
OT301-Studios // 23:00 // € 7
La Kamarade: Co24 by night
inkscreen/screenage, AIDAN, Adam b2b Steve, Aluminium

SUNDAY 24 NOVEMBER

Teatro Munganga // 11:00 // € 9,00
Afrikaanse rythmes met Ibou Ndong
NDSM Treehouse // 14:00 // € 5
Tactile Reading
Marloeke van der Vlugt
Cinetol // 19:30 // € 16,25
Shary-An | uitverkocht

MONDAY 25 NOVEMBER

Cinetol // 20:00 // € 20,75
Chris Cohen | Support: Marta Arpini

TUESDAY 26 NOVEMBER

Cinetol // 20:00 // € 12,25
Inge van Calkar

WEDNESDAY 27 NOVEMBER

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

Cinetol // 20:00 // € 19
The Flabbies

THURSDAY 28 NOVEMBER

NDSM Treehouse // 19:00 // € 5
Tactile Handmade Bookmaking
Rika Maja Duevel
Cinetol // 20:00 // € 12,25
Naive Set | Album release show | Support: Saus

FRIDAY 29 NOVEMBER

Plein Theater // 16:00 // € 0
Inloop redactieraad
#GetInvolved
Nieuwland // 19:00 // € Donation
Open Mic Night/ Live Poetry/ VOKU
19.00- 21.00 Open Mic Hosted by WeRepair
Teatro Munganga // 20:00 // € 17,50
Kora Music by Prince Moussa Cissokho & Friends
OT301-Studios // 21:00 // € 9
Machine Cult
Acidic Mule, Loradeniz, Son of Sesh, Vergaarbak b2b Garçon Taupe

SATURDAY 30 NOVEMBER

Plein Theater // 14:00 // € 13,50 (vanaf) + consumptiemunt
Robokop (6+)
TG Wie Walvis
Teatro Munganga // 15:30 // € 11,00
De Krakeling & Munganga presenteren: De keos van Kees, 6+, door TG. AAA
Anne-Fé de Boer, Anna Keuning & Anna Nijenhuis.
Cinetol // 17:00 // € 20,75
UIUI Fest
dj, flugvé! og geimskip, PROBLEMS, Watterschade, The Earwurms, Minor Crime, Tonto, Chest Press, DJ Camy Huot, BLACK CURRANT
Teatro Munganga // 20:00 // € 15,00
Lida presents CHRONO BR, by Lilian Vieira & Daniel Montes. 100 years of MPB

SUNDAY 01 DECEMBER

Teatro Munganga // 11:00 // € 9,00
Tico no Fubá Brazilian Music by Daniel Montes & Angelo Ursini
Plein Theater // 14:00 // € 13,50 (vanaf) + consumptiemunt
Robokop (6+)
TG Wie Walvis
Cinetol // 20:00 // € 13,50
Karma Sheen

TUESDAY 03 DECEMBER

Cinetol // 20:00 // € 17,75
Jack J

WEDNESDAY 04 DECEMBER

Cinetol // 20:00 // € 14,50
House of Harm

THURSDAY 05 DECEMBER

Cinetol // 20:00 // € 15,75
Franek Warzywa & Mtyod Budda, Mick Mazoo

FRIDAY 06 DECEMBER

Nieuwland // 19:30 // € 0 -donation
Queer Salsa: ¡Vamos a Bailar!
19.30 doors open 20:45 - 0:00 Party!

SATURDAY 07 DECEMBER

Teatro Munganga // 20:00 // € 15,00
Melodic art-rock by Anton Roolaart
Plein Theater // 20:00 // € 14,50 + consumptiemunt
(FJ)Luister Muziektheater presenteert: De allereerste Opera Mic Night!
OT301-Studios // 22:00 // € 10
DAMn Techno
Richard Parker, Synatec, Walichi

Agenda December

SUNDAY 08 DECEMBER

Teatro Munganga // 11:00 // € 9,00
The Beatles for all! by Joelle, François & Floris
NDSM Treehouse // 12:00 // € 0
Blindfolded Tour
NDSM Treehouse // 14:00 // € 5
Touchy-Feely by Dejana Vuckovic Simovic
Clay workshop
Plein Theater // 15:00 // € 17,50
Nieuwe Noten Amsterdam: The Dream of the Sireen
Ensemble Echolab
Teatro Munganga // 16:00 // € 15,00
Modern Brazilian Choro music by Duo Ange-leas & Marinho
Cinetol // 19:30 // € 13,75
Shalisa + JOLENE

THURSDAY 12 DECEMBER

Nieuwland // 18:00 // € Donatie
XR People's Kitchen
18.00 onwards Sign Up!
Teatro Munganga // 20:00 // € 15,00
Terceira margem / Derde oever theaterplay by Carlos Lagoeiro
Script/Direction/Performance: Carlos Lagoeiro
Soundtrack: Guga Bernardo and Marco Boaventura. Set and puppets: Beto Lima. Canoes: Carlos Expedito (Januária, MG).
Lighting design: Liu Koseki. Body preparation: Ricardo Iazzetta-Isabella Graeff. Poster: Marion Hoekveld. Technician: Nelson Salinas
Subtitling: Raphael Santos
Production: Teatro Munganga.
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Grijswaarden (work in progress)
Niek Vanooosterweyck

FRIDAY 13 DECEMBER

Cinetol // 19:00 // € 14,25
Reyck | single release | support: Sakaram
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Veer FEAR
Monomeer | Moreen Beentjes

SATURDAY 14 DECEMBER

Teatro Munganga // 20:00 // € 15,00
Tribute to the Great Composers of MPB, by BR3
Luis Mascaro (violin), Daniel Montes (7-string guitar), and Waguiinho Vasconcelos (drums).
Filmhuis Cavia // 20:30 // € 5
Accidentally Cinematic
Home videos

SUNDAY 15 DECEMBER

Teatro Munganga // 11:00 // € 9,00
Fado & Portuguese music by FADOpelos2
Iris Feijen (zang) en Tiago Lageira (gitaar).
Teatro Munganga // 16:00 // € 16,00
Tango Orkest Amsterdam
Cinetol // 19:30 // € 13,75
Big Sleep

TUESDAY 17 DECEMBER

Plantage Dok // 18:30 // € 10
Orbits X Space is the place fall series #3
Lida Brouskari solo, Hristo Goleminov / Siebren Smink, Ruidoscuro

WEDNESDAY 18 DECEMBER

OT301-Ventilator Cinema // 20:00 // € 10
The Day After
Mohammad Mahdi Behrad, Katie Duck, Ilaria Honsinger
Teatro Munganga // 20:00 // € 15,00
Roda de Choro, by Elizabeth Fadel, Daniel Montes & Guests

THURSDAY 19 DECEMBER

Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Gurbet - or how I became rich
Soula Notos
Cinetol // 20:45 // € 13,75
De Baron

SATURDAY 21 DECEMBER

Plein Theater // 16:00 // € 13,50 (vanaf) + consumptiemunt
Dwars door het beton (4+)
Theater Kwikstaart

OCCLII // 20:00 // € 10,50
6 Years of Charnel Ground
PSYWARFARE (US), Gnow Their Tongues, Coma Cluster, Snake Oil Merchants

Teatro Munganga // 20:00 // € 15,00
Viver e Viver by FADOpelos2

WEDNESDAY 18 DECEMBER

OT301-Ventilator Cinema // 20:00 // € 10
The Day After
Mohammad Mahdi Behrad, Katie Duck, Ilaria Honsinger
Teatro Munganga // 20:00 // € 15,00
Roda de Choro, by Elizabeth Fadel, Daniel Montes & Guests

THURSDAY 19 DECEMBER

Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Dwars door het beton (4+)
Theater Kwikstaart
OCCLII // 20:00 // € 10,50
6 Years of Charnel Ground
PSYWARFARE (US), Gnow Their Tongues, Coma Cluster, Snake Oil Merchants
Teatro Munganga // 20:00 // € 15,00
Viver e Viver by FADOpelos2

SUNDAY 22 DECEMBER

Teatro Munganga // 11:00 // € 9,00
A musical Christmas journey – Piano Kinder-concert by Beth Fadel
Teatro Munganga // 16:00 // € 15,00
Samba Roots
Igor Malungo (Vocal + Percussion)
Marcelo Motta (Guitar)
Ricardo Baby (Pandeiro)
Jeroen Hensel (Percussion)
Sasa (Cavaquinho), Naomi Bright (vocal).
Plein Theater // 16:00 // € 13,50 (vanaf) + consumptiemunt
Dwars door het beton (4+)
Theater Kwikstaart

MONDAY 23 DECEMBER

Plein Theater // 16:00 // € 13,50 (vanaf) + consumptiemunt
Dwars door het beton (4+)
Theater Kwikstaart

TUESDAY 24 DECEMBER

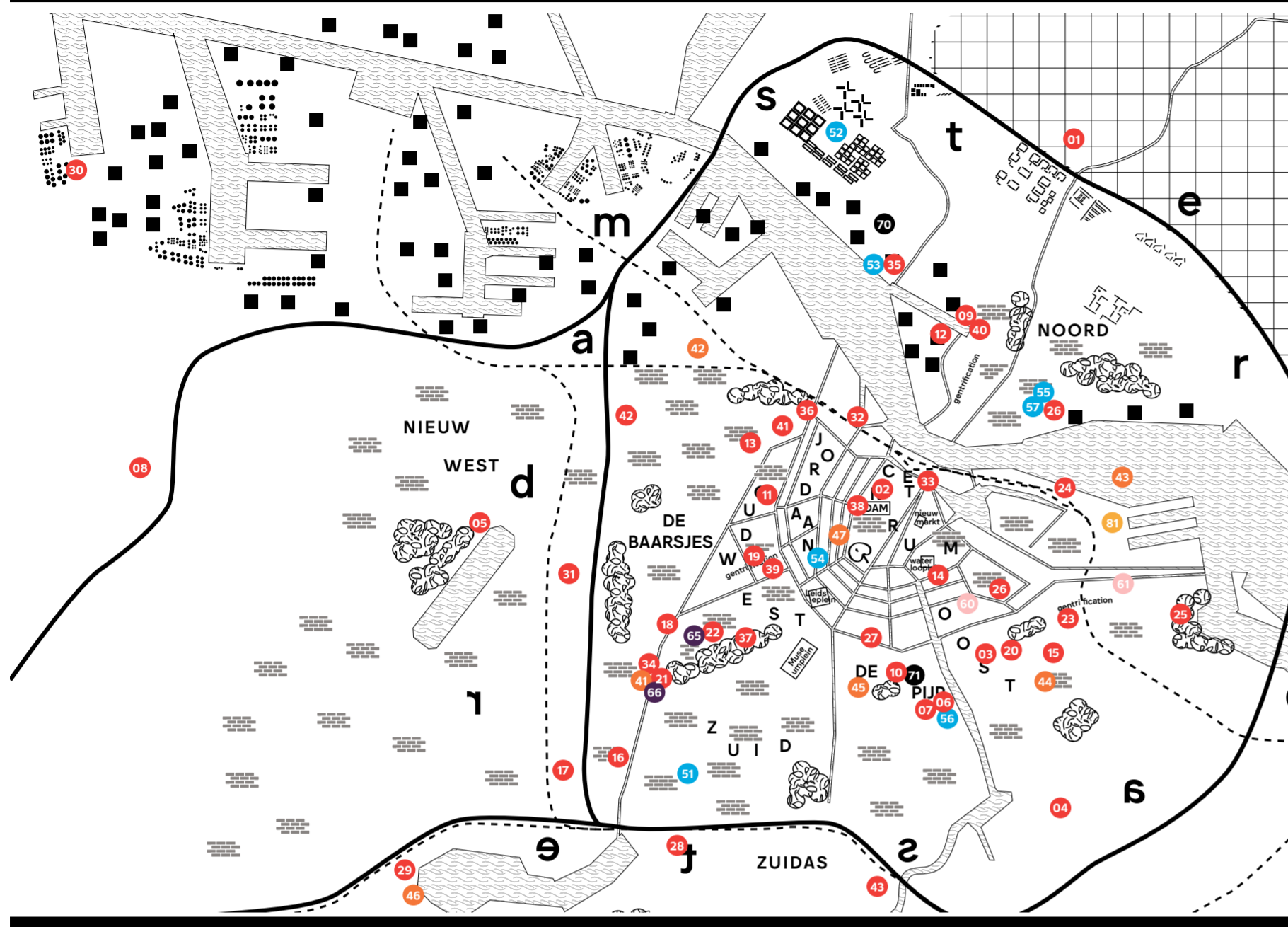
Plein Theater // 16:00 // € 13,50 (vanaf) + consumptiemunt
Dwars door het beton (4+)
Theater Kwikstaart

FRIDAY 27 DECEMBER

Plein Theater // 16:00 // € 0
Inloop redactieraad
#GetInvolved

Most up to date agenda, details and ticket links on:
www.amsterdamalternative.nl/agenda

Amsterdam city map



Map of Amsterdam
Design: Paul Gangloff

More info on our website

www.amsterdamalternative.nl



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the collective!

Become

a member of

Amsterdam Alternative

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16

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl



17

Amsterdam Alternative
Issue #56 // Nov-Dec 2024
www.amsterdamalternative.nl



Participating venues

- 01** **ADM - Het 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
badhuistheater.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 Berntoerist**
Drinks, art, food...
Lijnderdijk 101, Zwanenburg
deberntoerist.nl
- 09** **De Ceuvel**
Cafe, workspaces
Korte Papaverweg 2- 6
deceuvel.nl
- 10** **De Fabriek**
Woon- werkpand
Van Ostadestraat 233
ostade233.nl
- 11** **De Nieuwe Anita**
Music, bar, culture...
Fred. Hendrikstraat 111
denieuweanita.nl
- 12** **De Ruimte**
Cultural space, bar...
Distelweg 83
cafederuimte.nl
- 13** **Filmhuis Cavia**
Counterculture cinema
Van Hallstraat 52-1
filmhuiscavia.nl
- 14** **Fort van Sjakoo**
Bookstore
Jodenbreestraat 24
sjakoo.nl
- 15** **Framer Framed**
Arts and culture
Oranje-Vrijstaatkade 61
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
- 19** **LIMA**
Platform for media art
Arie Biemondstraat 111
li-ma.nl

Participating venues

- 20** **Nieuwland**
Living, working, arts
P. Nieuwlandstr. 93-95
nieuwland.cc
- 21** **OCCII**
Music, bar, arts...
Amstelveenseweg 134
occii.org
- 22** **OT301**
Music, arts, food, film
Overtoom 301
ot301.nl
- 23** **Plein Theater**
Theatre, arts, music
Sajetplein 39
sajetplein.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...
Chris Lebeaustaart 4
rupare.nl
- 32** **Salon de IJzerstaven**
Podium voor muziek en theater
Bickersgracht 10
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
treehousesdsm.com
- 36** **Volta**
Music
Houtmankade 336
voltaamsterdam.nl
- 37** **Vondelbunker**
Arts, activist space
Vondelpark 8
vondelbunker.nl
- 38** **Vrijpaleis**
Creative community
Paleisstraat 107
vrijpaleis.nl

Participating venues

- 39** **WG foundation**
Ateliers, gallery
WG Plein t/o nr 80
puntwg.nl
- 40** **Workshop op de Ceuvel**
Theater en studio
Korte Papaverweg 6c
workshop-nu
- 41** **Zaal100**
Working, living, arts
De Wittenstraat100
zaal100.nl
- 42** **ZID Theater**
Arts & performance centre
De Roos van Dekamaweg 1
zidtheater.nl
- 43** **Zone2Source**
Art, nature, technology
Amstelpark
zone2source.net
- 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, woksplaces
Oude Haagseweg 51
nieuwenemeer.nl
- 47** **Vrankrijk**
Livin, working, events
Spuistraat 216
vrankrijk.org

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

Cinema

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

Other

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

Kitchen

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

Workspace

- 70** **Workspace GWA - NDSM**
Print, bookbinding
NDSM-plein 27 // grafisch-
werkcentrumamsterdam.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

Nieuwe Noten Amsterdam: 5-jarig jubileum



Nieuwe Noten Amsterdam viert dit seizoen haar vijfjarige jubileum! Om dit te vieren hebben we een speciale actie: studenten én professionele musici en componisten kunnen voor slechts €10 naar elk Nieuwe Noten concert.

Dit seizoen hebben we nog drie bijzondere concerten op de agenda staan:

Zondag 20 oktober - 15:00
Rie Watanebe (percussie), Lucija Gregov (cello), Tobias Klein (basklarinet)

Zondag 3 november - 15:00
Nicolas Hodges (piano), Guus Janssen (orgel)

Zondag 8 december - 15:00
The Dream of the Siren is een concertprogramma voor drie acapellastemmen van Ensemble Echolab (Vanessa Guinadi, Kristia Michael en Jasperina Verheij), waarin de creativiteit van de toekomst wordt onderzocht aan de hand van het archetypen van 'de sirene'.

Meer info en tickets:
www.nieuwenoten-amsterdam.nl
www.plein-theater.nl

Upcoming collage publication on the Amsterdam Palestine movement: From the People's University to the people's streets

Solidarity is contagious. This maxim is at the heart of a new publication on the movement for a Free Palestine in Amsterdam. Evolving between spaces, circles, people and discussions, the struggle is a shapeshifter that remains grounded in love. Specifically, the publication explores the emotional breadth of this movement over the past few months, its electric energy for personal transformation, and the massive collection of subjectivities that create our political worlds. Emerging from the Free People's University, Shadia Abu Ghazaleh Campus, the publication is rooted in resistance. We define and redefine ourselves by fighting in solidarity, just as we define and redefine our movement and the ways it takes up space. We clash with the police just as we clash with our internal barriers, and our politics spill over into every part of our lives. In this way, we become both fugitives and fighters. Nothing is apolitical. Nothing is divorced from power. All our rage is worth fighting for.

The journal is a compendium of the conscious and subconscious elements of resistance: experience, emotion, dissociation, human relation. It is just as much about the Amsterdam movement as it is about mass movements in general: big, blossoming, booming. It centers positionality first: you can only frame the full truth, when you are at the center of what you depict. Following this mantra, multimedia impressions are jumbled and collaged to form an archive of the past, present, and future of the struggle, a platform as diverse and multidimensional as our collective love and rage. From Amsterdam to Gaza, from Mexico to the Philippines, our voice is loud and our heart is clear.

The publication will be dropping soon! Stay tuned. We are always open to new contributions. Send submissions to peoplesuni4pal@proton.me.

Love and rage!

Open relationships

For over a year now, I've been trying to create openness in my relationships. When I talk about it, reactions surprise me. Some are interested in the idea, some are scared. Some associate it with a free pass for sex, and some see it as negligence of the connection you have with your partner. For me, it's about letting your relationships grow into what you want them to be, nurturing freedom for everyone involved.

Traditional relationships

Traditional relationships regularly come with predefined agreements: we expect to see each other regularly, have sex a number of times a week, should strive to move in together, go on holidays together, become sexually exclusive, meet each other's friends and family, commit to life forever together, etc. Although many of these agreements can be beautiful to make, we have unique personal needs and desires that might not comply with those agreements. Besides, believing an agreement is a requirement devalues the beauty of it. For example, if we believe we must find someone to spend our life with, the person we commit to becomes the best we could find. Instead, by recognizing the option of happiness without a life partner, the agreement becomes a choice, only made if that person amplifies your life.

At the beginning of a relationship, we can easily live with the agreements of a traditional relationship. However, when the initial excitement ebbs away, they might feel restricting. As we think these agreements are obligatory, we don't recognize that we may question them and opt out. We would rather bend the rules: we pretend sickness to avoid Christmas with the step family, we break up because co-living doesn't work out, or we cheat on our partner. When this happens, we doubt whether the connection was "real" love.

Real love

I don't think that compliance with traditional-relationship values defines "real" love. In her book All About Love, bell hooks notes our inability to discuss love intellectually, as we see it as an obvious, universal feeling. In order to discuss love, she proposes M. Scott Peck's definition: "the will to extend one's self for the purpose of nurturing one's own or another's spiritual growth". As I see it, you aim at the spiritual growth of the other by (1) supporting their dreams, (2) providing security and pleasure, and (3) respecting each other's needs. Considering this definition of love, relationships don't require a predefined structure. Meeting your step family at Christmas does not define your love, nor does living together or the commitment to be together

er forever after. Love is understanding and exploring each other's depth. This may be temporary or eternal.

Opening relationships

Entering into a relationship should begin with interest: What do we want to build together? Doing so without a predefined structure gives freedom. We can choose what we want to share and what not; which commitments to make, and which not. I try to do this respectfully and with care. So, rather than neglecting my partners' feelings by just doing whatever I want to do, I discuss and explore our boundaries. This allows us to discover unknown territories, with a sense of security that I had never known before.

One partner I have known for over a year. Since she has been travelling, our communication has been online. We discuss our dreams, our hardships and pleasures. Sometimes, we share about loving encounters with other people. Whereas this was first a painful topic, it has become easy and natural. For me, I unexpectedly enjoy her sharing these encounters, as it creates intimacy and trust: she has other interesting people in her life, but she still wants me too! The above is only one example of how I find more freedom in my life through opening my relationships. There are still many areas that I want to explore. For example, although someone initially attracted me, we ended up becoming "just friends". Since then, we are exploring other ways of intimacy together, we cuddle, walk hand-in-hand on the street together, give kisses, without ever moving towards sex. How intimate can we get, even though it's clear we will not have sex? Or, more broadly: what distinguishes a friend from a lover, if anything?

Opening my relationships allows me to question traditional structures and play with unknown possibilities. I enjoy people more, as I have less expectations from them and our connection. My relationships, sexual and not, are more pleasurable and intimate, because I let them grow naturally. For now, I am happy not to be sexually exclusive, but I imagine that will change in the future. Opening my relationships has given me more freedom and intimacy, and I believe it can do the same for others.

Open relationships
Text: Leon Ingelse

Burch international festival
Text: Ezo Tangini
Photo: Yassiek

Upcoming collage publication...
Text: AF

18

Amsterdam Alternative
Issue #57 // Nov-Dec 2024
www.amsterdamalternative.nl



19

Amsterdam Alternative
Issue #56 // Nov-Dec 2024
www.amsterdamalternative.nl



Info

Over AA

Amsterdam Alternative is in 2015 begonnen als gezamenlijk project van een aantal onafhankelijke, (sub)culturele panden waarin muziek, film, dans, theater en andere kunst wordt geprogrammeerd maar waar ook wordt gewoond en/of gewerkt. Intussen 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 Alternatieve is non-profit, experimenteel, internationaal, sociaal, tolerant en creatief. Gericht op het propageren en steunen van collectieve actie, radicale politieke debatten en een wenselijke toekomst voor iedereen.

Tweetalig

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 tweetalig 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

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, Lola Piek, AF, Sarah Teixeira St-Cyr, Veronica Fanzio, Sarah Merzenich

Writers, photographers, illustrators:

Credited with every article

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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 film/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 (squattings, 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, interviewers 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 focussed 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

ADEV

Street parade from Dam square to Westerpark
Saturday 20 October 2024

Photo report by René Kraakman and Alexandra Matei

