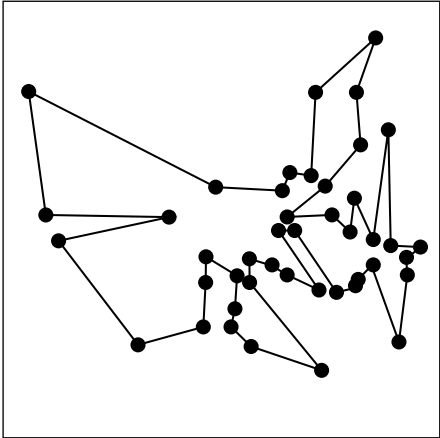
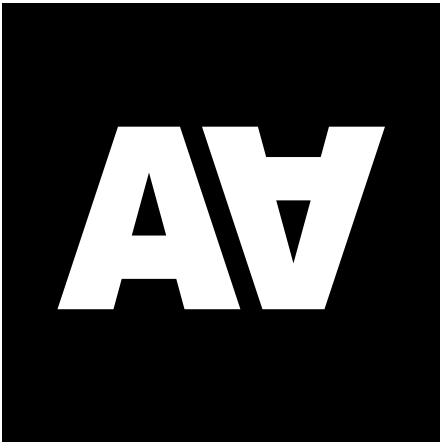




Amsterdam Alternative
Issue #061 (Jul-Aug 2025)

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



De zinkende rafelrand

Persoonlijke reflecties op een actie-documentaire over de lange strijd voor betaalbare en gemeenschaps-gerichte woonruimte in de Baaibuurt



De eerste keer dat ik naar de Baaibuurt kwam, kan ik mij nog goed herinneren. Ik was 17 jaar oud en op zoek naar een plek om te wonen. Ik was er al vaker langs gefietst en zag mezelf wel tussen het groen en de creatievelingen, dus raapte ik al mijn moed bijeen en ben ik naar One Peaceful World gefietst met de vraag of ik bij hen kon komen wonen. Nee. Helaas. Maar, er was wel pizza die avond en ik mocht mee eten.

Vele jaren later, inmiddels ben ik 26, hoorde ik voor het eerst over de plannen van de gemeente met de Baaibuurt. Op 31 december 2024 moest alles ontruimd worden, zodat het gebied opgehoogd kan worden met 7 meter zand, waarna het 5 jaar braak moet liggen om vervolgens een nieuwe wijk met hoge dichtheid te worden. Omdat dit duur is en de grond veel op kan leveren voor de gemeente, is bij voorbaat al gesteld dat er 33% dure woningen komen in plaats van de gangbare 20%. Ook komen er minder betaalbare woningen: 33% in plaats van de gangbare 40%. Het Baaibuurt Collectief, een actiegroep van bewoners en experts, zet zich in voor een alternatief plan waarbij het groen en de gemeenschap behouden kan blijven en kan groeien door te verduichten tot de 1800 nodige nieuwe betaalbare woonruimtes.

De Baaibuurt is een buurt gelegen op het Zeeburgereiland naast de Piet Hein tunnel en in de schaduw van de Amsterdamse brug, het is een groene oase waar gemeenschappelijk leven centraal staat. Het is de afgelopen 50 jaar de thuishaven geweest van verschillende gemeenschappen. Zo woonden er de studenten en jonge Amsterdammers van ZZW (ZuiderZee-Weg), geliefd om het zomerfestival. Naast de ZZW was er Fort Knox en One Peaceful World, beiden creatieve maker-gemeenschappen met zelfgebouwde huizen en veel ruimte voor kunst. One Peaceful World is opgericht door kunstenaar Theo Niermeijer. De gemeenschap heeft na zijn overlijden een beeldentuin gecreëerd van alle verwrongen stukken ijzer die zijn poë-

tische kunstnalatenschap vormen. Naast de creatievelingen zijn er de makers, waaronder hout- en staalbewerker, vereniging de loods en de betaalbare autogarage van Mohamed Kabbou. Voor deze mensen is er in het nieuwe ontwerp van de stad geen ruimte meer. Tot slot wonen in de Baaibuurt de families van de kernisgemeenschap, een gemeenschap van reizigers met beschermde woonvorm. Ook voor hen is de toekomst onduidelijk. Zij hebben recht op een nieuw terrein voor hun woonwagens en attracties, echter, heeft de gemeente maar beperkt geschikte ruimtes voor deze woonvormen. De eindconclusie is dat al deze gemeenschappen weg moeten voor 31 december 2024 voor de herontwikkeling van de buurt.

Wonen kan ook anders ingericht worden, het kan ook een plek zijn waar groen en samenleven centraal staan

Hoewel de Baaibuurt een bij elkaar geraapt zooitje van verschillende gemeenschappen lijkt te zijn, heeft de buurt één heldere boodschap: wonen kan ook anders ingericht worden, het kan ook een plek zijn waar groen en samenleven centraal staan. Al vroeg ontstond het idee om een actie-documentaire te maken over de manier van leven van deze gemeenschappen en het alternatieve plan van Het



is producer Emiel Martens nog bij ons aangesloten. We hebben heel de zomer doorgewerkt aan het filmen en monteren, alles zodat de film begin november klaar zou zijn en vertoond kon worden. De film had nog geen duidelijk einde, immers, we zaten nog midden in de strijd om het behoud van de plek. De film is daarmee geen terugblik op alles wat verloren is gegaan, maar een levend beeld wat zichzelf in de strijd heeft weten te plaatsen. Zo hebben we debatavonden met politici van D66 en GroenLinks georganiseerd in Pakhuis de Zwijger en ARCAM met de film als introductie. Ook is de film gratis vertoond aan het projectteam van de gemeente in de hoop een constructief gesprek te kunnen beginnen over de waarden van de buurt. Na de vertoning met het projectteam ben ik met tranen in mijn ogen terug naar huis gefietst, de reactie was teleurstellend

maar te verwachten. Ze 'horen' onze argumenten, 'begrijpen' deze, en praten over een 'mooi nalatenschap' van de buurt. Het is inmiddels midden november 2024, we hebben net een brief ingediend bij de raad tegen de sloop en ik word overvallen door een gevoel van onmacht wanneer ik langs de buurt terug naar huis fiets en voel dat de datum van 31 december steeds sneller nadert.

En dan is het zover. Eerder dan verwacht wordt op 23 december Fort Knox als eerste gesloopt, vlak voor de kerst. De kunstzinnige en zelfgemaakte woningen worden onbewoonbaar gemaakt door delen van de muren en plafonds af te breken, de resten blijven vervolgens nog ruim een maand liggen. Op 3 januari begint de sloop van ZZW. En nu, in de zomer van 2025 is de helft van de buurt weg. Wij zijn doorgegaan met filmen en monteren, waarmee de nieuwe versie van de film, uitgekomen in februari 2025, wél een einde heeft. Inmiddels zal ik de film wel ruim 100 keer hebben gezien, maar het einde blijft emotioneren, vooral door de warme en dankbare ontvangst van de film door de gemeenschappen zelf. Ik heb meerdere mensen die ik niet kende lange knuffels gegeven waarin wij beide met tranen in onze ogen staan. Tranen van verlies, maar ook van dankbaarheid dat het verhaal voort kan leven door middel van de film.

Op het Amsterdams Buurt Film Festival is de film tot beste documentaire uitgeroepen. Daar waar de actie-documentaire ooit bedoeld was om de verhalen van het leven in de Baaibuurt te vertellen, is het sinds het begin van de sloop van de buurt een ode geworden. Een ode aan de wijk waar je langs kan fietsen voor pizza, een ode aan hechte gemeenschappen, betaalbare werkplaatsen en andere woonvormen die niet de standaardformule van het (stenen) huisje-boompje-beestje volgen. Het is een film geworden die hopelijk zowel inspireert als aanzet tot actie voor het behoud van andere rafelranden van de stad Amsterdam. De Baaibuurt is helaas niet de enige zinkende rafelrand.

Op het moment van schrijven is de helft van de buurt gesloopt, de andere helft is er nog. Voor veel gemeenschappen of individuen is de toekomst nog onzeker. De betaalbare automonteur Mohamed

De zinkende rafelrand
Text: Mirte Jephma
Photos: Stills uit de documentaire

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The art of not knowing

Rethinking museums in a decolonial age



The art of not knowing
Text: Hannah Lusch
Collage: AA

For decades museums have been the custodians of human history, but what if the stories they tell are embedded in colonial history? As society is shifting towards more inclusive and diverse ways of living, museums are under public pressure to reflect on their colonial roots. Can they reshape themselves to meet the demands of a more equitable future?

Extractivist practices and epistemic violence in the colonial legacy of museums

Historically, museums have possessed collections of artefacts belonging to indigenous communities of formerly colonized societies, which were mostly violently taken away from indigenous communities during the colonial era. Many of the artefacts, art objects, manuscripts, and other entities that are exhibited in museums reflect a painful colonial experience of extraction. For the past decade, much discussion has been focused on the decolonization of Western European museums, revolving around the question of what is needed for museums to break away from their inherent colonial roots and epistemic assumptions.

Extractivist practices of museums, namely the acts of violent, non-consensual extraction of artefacts, still shape how museums acquire, display, and relate to communal knowledge of formerly colonised people, which raises urgent questions about restitution and decolonisation within the context of today's museums.

Linda Martin Alcoff, a philosopher and professor, has written extensively on extractivist practices, arguing that these practices are grounded in specific Western European epistemic assumptions, such as beliefs about the value and nature of knowledge, expertise, and methodologies, and that it is through these assumptions that the extractivist actions are justified. This web of underlying epistemic assumptions of extractivist practices includes the idea of objectivity, in the sense that knowledge can be identified by anyone regardless of their position or expertise, meaning that Western European museums have the same access to indigenous knowledge as the communities surrounding that manifestation of knowledge (artefact).

Further, extractivist practices assume that knowledge is non-relational, that it can be removed from its context of practices, rituals, and social embeddedness without the decrease in meaning and value. But values can be diminished when artefacts or entities are removed from their social

embeddedness – when, for example, a ceremonial object is taken from a community and placed in an exhibition, it becomes detached from the rituals, beliefs, and lived experiences that define its significance.

Reimagining the museums: The Kalí'na project

Seeing the harmful effects of colonialism and colonial collections, much attention and debate has been centered around the oppressive past of Museums with a loud demand for decolonisation, involving discussions about the possibility or impossibility of restructuring museums that operated within a colonial system.

The Research Center for Material Culture in the Netherlands (RCMC) seeing this debate, organised a symposium in 2015, where multiple scholars were invited to discuss what kind of societal, political, and structural changes are needed in order to imagine a form of redress. The symposium was split into two parts: the first addresses the philosophical grounds for redress, and the second revolved around material redress, reclaiming heritage that has been violently taken away or disappeared as a result of extractivist practices.

One of the symposium's participants was Laura van Broekhoven, the Head of the Curatorial Department and Curator for Central and South America at the Tropenmuseum, the Afrika Museum, and the Museum Volkenkunde. In the symposium, she talked about the then-ongoing Penard Kalí'na Manuscripts project, which involved materials found in the museum's archive in Leiden.

Since 1915, the museum has held a collection of objects from the Kalí'na, indigenous communities located in northern coastal areas in South America, including in Suriname. In 2001, manuscripts that had never been unpacked were found in the Museum's archive in Leiden. Tracing them back to their original source revealed that they had been created and written down by the Penard brothers, three siblings who were extensively collecting and documenting knowledge of indigenous communities in Suriname.

Moreover, the researchers discovered that an encyclopaedia was mentioned in the manuscripts. In 2015, after searching through the archive, they found texts, symbols, and drawings belonging to the Kalí'na encyclopaedia that had been lost.

The museum transcribed and collected these letters and manuscripts, and partnered with the VIDS, the Association of Indigenous Village Heads in Suriname, and the Faculty of Archeology and Humanities of the University of Leiden. The encyclopaedia was found to include indigenous and shamanic knowledge, traditional practices, symbolisms, and drawings that had not been previously published. Laura van Broekhoven emphasised the importance of respecting the secrecy and sacredness of these documents, hence they were not publicised.

The VIDS and local government officials came to Leiden to go through the documents and discuss how to address them. Together, the VIDS and the research team retraced some of the relatives, people mentioned in the manuscripts, village chiefs and shamans in order to find out more about the manuscripts' relevance and sacredness. Workshops have been held in indigenous villages and a ceremony by a shaman took place.

This project exemplifies a valuable shift in museum practices and research concerning lost artefacts of indigenous communities, valuing collaboration and centering the rights of indigenous people and decolonial methodologies.

Experiential knowing and epistemic confusion: A Helen Verran inspired reorientation

Nevertheless, one can ask the question whether these efforts truly reflect a shift towards an equal, respectful, and collaborative process, or whether more is needed in order for museums to truly change their approaches to other knowledge systems?

Western European museums should recognise that the world is not merely an accumulation of different perspectives on a singular reality, but is plural in a deeply ontological sense

Helen Verran, a philosopher and critic of decolonial methodologies, argues that museums require deeper epistemic transformations. She proposes that Western European museums ought to enact multiversal relationality, the recognition that the world is not merely an accumulation of different perspectives on a singular reality, but is plural in a deeply ontological sense, meaning that there are multiple valid realities that are not necessarily comparable or commensurable.

According to her, truths and entities (such as artefacts or manuscripts) are deeply relational to their cosmology, meaning that entities are ontologically tied to specific social and cultural realities. As such, artefacts are living relational realities, as they are 'alive' only within their original social context. For Verran, enacting multiversal

relationality involves experiential knowing, experiencing an entity without having pre-conceived notions and assumptions about it, just experiencing it. Such an approach comes with a feeling of not knowing, in other words, not having fixed epistemic grounds or clear answers to rely on. Western Europeans ought hence to free themselves from fixed epistemic assumptions such as objectivity, non-relationality, and many more, in order to approach artefacts in a different and more meaningful manner.

Seeing this, the research team could have approached the manuscripts with the awareness of not having any clear answers to what knowledge is discovered in them, and no clear directions of certain methodologies applied, instead embracing epistemic confusion. Further, given Verran's framework, the research team could have addressed the manuscripts as being alive in their relationality to social and cultural practices, not as fixed carriers of knowledge, thus recognising that their meaning is empty when the manuscripts are studied within a Dutch context. Although this was partly done by the research team, through collaborating with the VIDS and visits to some villages in Suriname, the awareness of living relationality could have been stronger. Researchers ought to train themselves to engage with entities without underlying assumptions and preconceived concepts, instead internalising feelings of not knowing.

As museums in Europe confront the shadows of their colonial past, the Penard Kalí'na project offers a glimpse into a more equitable and fair future, rooted in respect, collaboration, and communication. But as scholars like Helen Verran remind us, genuine transformation demands a fundamental epistemic shift: a willingness to let go of Western certainties and approach knowledge systems with humility, openness, and the courage not to know. Only by embracing this discomfort can museums begin to reimagine themselves not as keepers of global heritage but as participants in a multiverse of living, relational worlds.

MUSIC TIP TOP 6

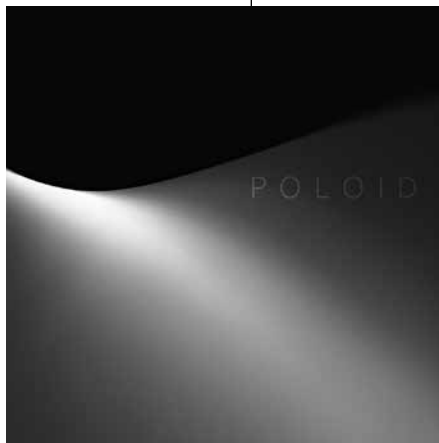
Picked with care but you have to do the judging yourself. Tips and links to new releases are always welcome, please mail tips to: music@amsterdamalternative.nl.

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.



French II
The worm ep

Label: ...
Release date: February 2025
Genre: Electronic, Breaks, bass
Format: Digital, vinyl



EXM
Poloid

Label: Touched Music
Release date: February 2025
Genre: Ambient, Electronic
Format: Digital



Marcelle / Another Nice Mess
Sorry, No Silence

Label: Cortizona
Release date: March 2025
Genre: Experimental, Genre-defying
Format: Digital, vinyl



Lenxi
Did you get the dream I sent you?

Label: Nous'klaer Audio
Release date: June 2025
Genre: Electronic, IDM, Ambient
Format: Digital, Vinyl



Roel Funcken
Finnex

Label: Commuting Observables
Release date: October 2024
Genre: Electronic, IDM
Format: Digital, Vinyl



Mattheis
Waiting for the Silhouette

Label: Nous'klaer Audio
Release date: April 2025
Genre: Electronic, Ambient
Format: Digital

Knock knock... who's curious? Kom binnenkijken bij A Lab in Amsterdam Noord



A Lab is de broedplaats waar pioniers werken aan een positieve toekomst. Laat je nieuwsgierigheid de vrije loop tijdens het A Lab Open Huis op 4 juli (tussen 17:00 en 21:00).

Een creatief en innovatief festival voor alle nieuwsgierige mensen die in deze uitdagende tijden waarde hechten aan kunst & cultuur, duurzaamheid en sociale innovatie.

Kom kijken hoe de 400+ members in onze broedplaats werken aan een positieve toekomst. Met een programma vol exposities, live muziek, kunst, speeches vol toekomstvisies, theater, workshops, interessante ontmoetingen en meer! Kinderen? Neem ze vooral mee, er is voor iedereen iets te beleven!

Ontdek nieuwe ideeën, ontmoet makers en verken het live programma onder het genot van een hapje en een drankje. Dwaal rond en laat je verrassen door wat je tegenkomt, of volg een van de inspirerende thema routes:

- **(Digitale) Kunst- en Cultuurroute** – duik in de wereld van moderne kunst en technologie.
- **Duurzaamheidsroute** – ontdek innovatieve oplossingen voor een groenere en toekomstbestendige wereld.
- **Sociaal Maatschappelijke Innovatieroute** – leer hoe creativiteit bijdraagt aan maatschappelijke verandering.
- **Kinderroute** – een speciaal samengesteld programma vol plezier en educatie voor kinderen.

Wat kan ik ongeveer verwachten? Dat weet je natuurlijk nooit! En dat is juist het leuke. Maar een kleine *sneak peek* is natuurlijk nooit weg...

Laat je meevoeren door livemuziek – van opkomend raptalent tot jazzy klanken – en ontdek unieke ervaringen zoals een levende algenexpo, verticale dans op de binnentuinmuur en interactieve datavisualisatie. Ervaar wat een simpele vraag aan ChatGPT teweeg brengt (en hoe je die energie kunt benutten), of ontdek hoe inclusie bespreekbaar wordt gemaakt met theater. Luister naar korte, inspirerende talks, zoals de feministische en leerzame Lab Talk van Devika (Stem op een vrouw) over de rol van vrouwen in de politiek. Stap in een Canta vol verhalen over Amsterdam Noord, of scoor iets moois, duurzaam of vernieuwends in de A Lab pop-up store. Kom swingen en meezingen bij de A Lab huisband. Geniet van wereldse smaken van de restaurants van het nieuwe Maritim Hotel, bewonder kunst van o.a.

jonge makers, draai aan een meteorologisch rad of ga zelf aan de slag in een escape room van Rusty Lake of met je eigen AR masker. Of bezoek Izzy's Videotheek vol verborgen parels die je helemaal nergens kunt streamen.

Nieuwsgierig? Bestel je gratis kaartjes en stap op 4 juli binnen bij A Lab. Iedereen is welkom, dus neem gezellig iemand mee.

Meer info, het volledige programma en gratis tickets vind je op: www.a-lab.nl/events/a-lab-open-huis



A Lab - Open Huis
Vrij 4 juli – 17:00-21:00 uur
Overhoeksplein 2
Amsterdam Noord

Knock knock... who's curious?..
Text: Els Dijkstra
Illustration: VanDeJong

Music Tip Top 6
Text: Peter Rütten
Artworks: Various artists/designers

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Breaking with fascist rhetorics



Breaking with fascist rhetorics
Text: Leon Ingelse
Photos: Rong Tai, De rode lijn demo

While Israel continues its genocide in Gaza and the Dutch media continues to treat Israeli and non-Israeli suffering unequally, protests are gradually growing. Protests give hope, while at the same time there are also calls for violence against Israelis, reflecting a rhetoric similar to the one used by Israel to justify its genocide. It seems that aggression is our only answer to Israel's aggression. As aggression is the foundation of fascism, we remain within its paradigm, creating a vicious cycle. Can't we change that?

Dehumanisation of Palestinians

Even though the media's focus has shifted to the back-and-forth of missiles between Israel and Iran, the horrors in Gaza continue without a break. The killings and apocalyptic scenes around the Gaza Humanitarian Foundation have shown a new low in Israel's disregard for humanity when it comes to Palestinians.

Meanwhile, Dutch media continues to give entirely different accounts of the suffering of Israelis when compared to Palestinians or Iranians. While they cover Israelis who were in panic on their way to shelters from the Iranian bombing, they talk about Palestinians and Iranians solely in numbers. There is a difference in human recognition of the suffering of both groups. This difference is built on the foundation that makes this genocide possible: the dehumanisation of a people.

There is a difference in human recognition of the suffering of both groups

In a democracy, the main path to change is protest. The huge number of participants in the recent Red Line protests gives hope and shows a united stance against the ongoing inaction of Dutch politicians.

Although the protest should be celebrated, there are also dehumanisation of and calls for aggression against Israelis. It seems as if we search for answers against the horrors of Israel within the same paradigm it uses to justify its genocide.

Fascism's vicious cycle

The root and fuel of fascism is the belief that some people are superior, which also then creates an "us" and an "other". It's this "othering" and dehumanisation that allows for the hatred that eventually leads to aggression, furthering colonial and imperialist politics. Faced with othering, our first reaction is to reject and distance ourselves from



those perpetuating it. However, this rejection often leads to a similar kind of othering.

When Nazi Germany was defeated, the "free world" made a universal agreement that Nazism was bad, and the Germans were taught guilt. This guilt was meant to give solace to their genocidal past, but it didn't address the root causes of the Holocaust: hundreds of years of White supremacist cultures in Europe. The guilt came with rejecting and hating the past, without recognising that the genocidal past is still within us. Anything even slightly resembling antisemitism is rejected, including anti-zionism, following Israel's global campaign to ensure their equivalence. This rejection has now made Germany the staunchest ally of Israel, pushing it once again to the genocidal side of history.

Breaking the cycle

How can we do this differently? As dehumanisation is the foundation of fascism, then leaving the fascist paradigm requires a radical end to dehumanisation, including the dehumanisation of fascists. As long as we continue to dehumanise fascists, we remain within their paradigm.

People are the product of brainwashing and local politics — and you would be, too.

It might be easy to believe that if we were born in Gaza, chances are we would be proud to be part of Hamas, especially if we support the Palestinian cause. However, it's harder to acknowledge that if we were born in Israel, we would likely be proud to be part of the IOF. Thinking otherwise is extremely arrogant, as only a negligible part of Israelis reject zionism. Believing you would be one of them is essentially assuming you have superior ethics. People

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are the product of brainwashing and local politics — and you would be, too. And the Israeli government is extremely good at propaganda.

This might feel unsatisfactory, as we have learned to believe that domination brings ideas into being, and it's nice to have someone to point fingers at. But the truth is, Israelis don't support the genocide because of some inherent deficit, but because of brainwashing and censorship. The people are not the problem; the ideology is.

The continuing colonisation of the Palestinian people does not make Israelis less human, and our legitimate anger should not lead us to dehumanise them. Breaking this cycle begins with recognising their similarity to us; their humanness. Acknowledging they are human comes with the recognition that we, too, could go down the same road, but also that they can change and move away from fascism.



To be anti-fascist is to move away from the fascist thought and rhetoric

Being radically anti-fascist is breaking with the fascist rhetoric of othering, dehumanisation, hatred and domination. This world is cruel, and it's normal to think the only way out is to respond with more cruelty, but in the opposite direction. Yes, we must fight colonialism, zionism and imperialism, and anger is valid, but dehumanising the individuals perpetuating these ideologies keeps us trapped within the boundaries of fascism. To be anti-fascist is to move away from the fascist thought and rhetoric; it means attacking the system and ideologies, while recognising humanity within people, always. There is no breaking with fascism without this.

Cinema’s return to radical presence

Dogma lives on!



Somewhere between dopamine loops and content-as-currency, a small group of filmmakers are asking: what if we made cinema harder to produce, but easier to feel? What if we turned inward, tapped into our own unruly minds, our unpolished nature and simply made films, for the truth that doesn’t trend?

This is the spirit of Dogma 25, a newly ignited movement of radical filmmaking that draws its first breath from the embers of another rebellion, Dogme 95, the Danish cinematic manifesto that stripped film of its polish in the 1990s and dared it to be human again.

Dogme 95, launched in 1995 by Lars von Trier, Thomas Vinterberg, Kristian Levring, and Søren Kragh-Jacobsen, wasn’t just counter-Hollywood - it was a full-body exorcism of cinematic vanity. Their “Vow of Chastity” demanded no artificial lighting, no props brought to set, no added sound, no genre, and above all, no bullshit. It was cinema without its make-up.

The Celebration (Festen, Vinterberg) was one of the first films launched as part of this cinematic movement. Shot on handheld digital video, the film turned a family reunion into a moral gut-punch. Von Trier’s *The Idiots (Idioterne)* followed, even more volatile: it centred on a group of adults who perform intellectual disability in public spaces as a form of anti-bourgeois protest. Nominated for the Palme d’Or in 1998, the film was condemned and canonized in equal measure.

Irony was baked in from the beginning though. *The Idiots* - Dogme #2 - was already cheating. A stand-in actor. Manipulated lighting. And von Trier later confessed it. The “Vow of Chastity” cracked not with inevitability, the movement already breaking the commandments it had carved in fire after just two films in. But maybe that was the point.

Dogme 95 was never about obedience. It was about creating friction. Not rules, but resistance. A refusal to anaesthetize.

Dogme 95 was contagious. It leaked into the bones of mumblecore, drifted through the realism of the Dardenne brothers, mutated in the hands of Harmony Korine, and lingers now in docu-hybrids, lo-fi experiments and first-person poetics. Its ghost still flickers in films where the image doesn’t shout, where the frame does not

move at unstoppable speeds, and where imperfection is sacred.

And yet, of course, it became a brand. The dogma that said *the director must not be credited* gave us Vinterberg and von Trier on every panel, every headline. A rebellion swallowed by its mythology.

Eventually, the vows collapsed under their purity. As a director, you couldn’t follow all ten and still make a film, not really. The movement unraveled. But what it left behind was a kind of cinematic muscle memory; a blueprint for breaking the Hollywoodian form of filmmaking.

Call it what you want: manifesto, mischief, myth. It changed the temperature of the room.

But it’s 2025 now, and the devil wears code.

The Dogma 25 movement, introduced this year at Cannes Film Festival, arrives not to remake the same argument, but to expand it. Echoing its forebearer but responding to the pressures of algorithm-driven content, AI-generated visuals and creative alienation. The movement is led by a new vanguard of filmmakers: May el-Toukhy, Annika Berg, Isabella Eklöf, Milad Alami, and Jesper Just. Their question is simple but subversive: What happens when you make a film with no tabs open?

Where Dogme 95 fought cinematic artifice, Dogma 25 enters a battlefield where the enemy is invisible and embedded. Reality as clickbait. Vision flattened into engagement. Meaning engineered for virality. A world of images optimized into oblivion. This isn’t a nostalgia trip to DV tape and *Verfremdungseffekt*. It’s something far more urgent: a confrontation with the on-

tology of the image in an age of endless reproduction. This is Dogma 25, a deliberate pause in a world built to autoplay.

Dogma 25’s ten Vows of Chastity
Dogma 25’s vows do not chase purity for purity’s sake, they seek to reclaim responsibility. Only one vow survives from Dogme 95: film where your story is set. The rest? They read like a protest poem against the machinery of modern image-making:

1. The script must be original and hand-written by the director
2. At least half the film must be without dialogue
3. The internet is off limits in all creative processes
4. We'll only accept funding with no content altering conditions
5. No more than ten people behind the camera
6. The film must be shot where the narrative takes place
7. No makeup or manipulation of faces and bodies unless it's narrative-driven
8. Everything used must be rented, borrowed, found, or used
9. The film must be made in no more than one year
10. Create the film as if it were your last

We could call these the spiritual parameters of resistance. Not rules for aesthetic purity, but boundaries that provoke responsibility; a way of interrupting the seamlessness that makes modern media so easy to consume and so easy to forget.

What are we really saying with our images? Who is being seen and who is being erased? Is the message shaping us or the medium?

Where Dogme 95 challenged cinema’s excesses - tracking shots, overdubbing, fake lighting - Dogma 25 targets the much subtler, more insidious structures that shape images today. The tyranny of relevance. The aesthetic of speed. The emotional flattening that occurs when every image competes for your next scroll.

The slow cinema of now
Five films a year. That’s the movement’s promise. No big launches, no branded universes, no merch. Just stories that ask you to listen longer than you’d like. That welcome silence. That reminds you that presence is something you build, not something that happens by accident.

Can a film be a form of resistance? Can a camera be used like a pen, a prayer, a protest? Can cinema still surprise us by doing less?

Dogma 25 believes it can. And in a world that’s racing toward faster, brighter, smoother, maybe the most radical thing you can do is hold a shot, hold a thought, hold a truth a little longer.

Dogma 95’s raw, rebellious spirit upended the cinematic status quo, but its true legacy lies beyond its manifesto - it lives in the voices it amplified and the creative spaces it carved out. To understand Dogma 25 today, we must recognize how this lineage has been shaped and expanded, especially by filmmakers who have historically been marginalized in traditional film systems.

Lone Scherfig’s *Italian for Beginners* (2000) was an early beacon within Dogme 95, introducing a gentler, more tender voice that challenged the movement’s stereotype of raw intensity. With humour and warmth,

Scherfig proved minimalist filmmaking could deepen emotional connection rather than diminish it.

Alongside her, Susanne Bier’s *Open Hearts* (2002) stripped back cinematic artifice to expose raw human pain and resilience. Her intimate storytelling turned the spotlight on trauma and relationships with a clarity that felt urgent yet timeless, showing how Dogme’s austerity could amplify, not erase, complexity.

Even before Dogme’s manifesto existed, Chantal Akerman was charting a radical course of stillness and repetition. Her seminal *Jeanne Dielman* (1975) transformed the everyday, domestic routine into a political act of resistance, demonstrating that silence and monotony could carry a cinematic power that defied narrative convention.

And what about Agnes Varda, whose blend of fiction and documentary, playfulness and politics, feels almost prophetic now? In *The Gleaners and I* (2000), she crafted a manifesto-in-motion: modest in means, generous in gaze, and radically personal.

Building on this foundation, the vanguard of Dogma 25 today, filmmakers like May el-Toukhy, Annika Berg, and Isabella Eklöf, not only inherit but expand this tradition, facing down the unique pressures of the digital age. El-Toukhy makes emotional risk essential again, refusing art that is safe or sanitized. Berg’s work maps internet addiction as a political and creative crisis, spotlighting how digital life fractures presence and creativity. And Eklöf, through films like *Holiday* and *Kalak*, confronts us with moral ambiguity so raw it unsettles, refusing to let us look away or seek easy answers.

These filmmakers are theorists as much as artists. They wield slowness, discomfort, and intimacy as political tools, insisting cinema can - and must - resist the accelerating, homogenizing forces of algorithmic culture.

World widely rushing between synthetic images and instant consumption, Dogma 25 offers a deliberate alternative; a practice of presence, a reminder that meaningful cinema doesn’t have to compete for perfect moments.

A space in which the sacred isn’t loud, and art isn’t a commodity, it’s an act of bearing witness.

I keep coming back to one thought: these films may not be designed for our rewired brains, adapted to an endless drive, constant inner absence and the amputation of self. This is why I look forward to seeing them: to show up, to stay with the image, to be present with the act of seeing simply for the pure love of unfiltered cinema.

Dogma 25 may not shout rebellion, but in its quiet persistence it challenges a culture dominated by speed, spectacle and algorithmic control. Ultimately, it invites us back to the tradition of filmmaking and storytelling, a return to authenticity, attention and care in a world that desperately needs both.

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Cinema’s return to radical presence
Text: Iulia Răus
Photo: Still from *The Idiots* (Lars von Trier)

6



7



Pulling blood from stone

bij Nieuwe Vide



Pulling blood from stone...
Text: Saskia Burggraaf
Photo: ...

Nieuwe Vide is een Haarlemse kunstuimte en broedplaats waar hedendaagse kunst, activisme en gemeenschapsvorming samenkomen. Ontstaan vanuit de kraakbeweging biedt Nieuwe Vide ruimte voor onderzoek, (zelf)kritiek, samenwerking en ontmoeting — voor jonge makers, activistische collectieven en queer- en feministische gemeenschappen. Meer weten? Kijk op nieuwevide.nl.

Pulling blood from stone is de eerste tentoonstelling van Ahmad Mallah (Palestina/Syrië/Nederland) en Rebecca Lillich // Krüger (USA/Duitsland), een performance-duo uit Amsterdam. Tijdens hun Doc4-residency bij Nieuwe Vide werkten zij intensief samen aan een nieuwe, multidisciplinaire installatie.

Mallah en Lillich // Krüger verkennen het persoonlijke en politieke door middel van performance, video, sculptuur en tekst. Ze gebruiken open symboliek als middel om conflict, risico en intimiteit tastbaar te maken. In *pulling blood from stone* onderzoeken zij het idee van ‘thuis’ — ongrijpbaar, beladen en pijnlijk aanwezig in afwezigheid.

“Deze nieuwe presentatie is een eerste poging om meerdere media te versmelten tot een soort apocalyptisch cabaret.”
Het lichaam speelt een centrale rol in hun werk, zowel fysiek aanwezig als impliciet voelbaar in de ruimte.

“We zijn allebei, op verschillende maar verwante manieren, kunstenaars van het lichaam. Zelfs in de materiële werken is het lichaam voelbaar — afwezig en toch luid aanwezig. We bouwen een huis waarin we niet kunnen wonen, een bed dat ons geen rust biedt; onze videowerken reageren op eerdere performances van onze lichamen. Het lichaam is uiteindelijk wat overblijft. Terwijl de industriële superstructuur die ons bindt eindeloos doordraait, worden we aangemoedigd om steeds verder van onszelf verwijderd te raken. Ons werk keert ook steeds terug naar het begin — ongemakkelijk, onzeker, en toch helder.”

Lees hier het volledige interview met Ahmad Mallah en Rebecca Lillich // Krüger



De tentoonstelling wordt geopend met live performances. Deze performance blijft als videowerk onderdeel van de installatie bij Nieuwe Vide en vormt daarmee een echo van het moment, tastbaar en tijdelijk tegelijk.

Lees hier meer over de expositie en de performances



Performance data:

Juli
04-07: 19:00 (Borrel vanaf 20:30 - opening tot 22:00)
0507: 19:00 (Expo open 12-16u - borrel na performance)

September
05-09: 19:00 (Expo open 12-16u)
06-09: 15:00 (Expo gesloten tot 14:30)
26-09 - 19:00 (Expo open 12-16u)
27-09: 19:00 (Expo open 12-16u)
28-09: finissage (meer info volgt)

Contouren van een nieuw land
Floor Milikowski

In Contouren van een nieuw land reist journalist Floor Milikowski kriskras door Nederland op zoek naar verrissende ideeën en nieuwe manieren van leven. In het spoor van pioniers en vooruitgangdenkers ziet ze hoe geleidelijk aan een meer duurzame, sociale en verbonden samenleving ontstaat. Zo biedt ze een optimistisch perspectief op het Nederland van morgen.

Publisher: Atlas Contact
Release date: 05-2025
ISBN: 9789045048802

Eigen planeet eerst
Roxane van Iperen

Dit is geen klimaateessay. Wie niet gelooft dat klimaatverandering door de opwarming van de aarde binnen dertig jaar ernstige gevolgen zal hebben, hoeft zich ook niet te verdiepen in de vraag hoe we het tij kunnen keren. Dit essay richt zich op de vraag: is ons systeem – de democratische rechtsstaat – wel ingericht om dit probleem te kunnen oplossen?

Publisher: Thomas Rap
Release date: 05-2025
ISBN: 9789400411777

Grassroots Economics
Will Ruddick

This book is not an answer, but an invitation—an invitation to explore new (and old) ways of coordinating resources, restoring trust, and creating economies that serve the well-being of all. I hope you enjoy it, share it, and most of all, find ways to bring its lessons into your own life.

Publisher: Grassroots Economics Foundation
Release date: 02-2025
ISBN: /
Get a free pdf copy online

Geweten
Maurits de Bruijn

Terwijl de Israëlische bommen op Gaza neerdalen, ontvangt de Joodse schrijver Maurits de Bruijn een uitnodiging van een ngo om naar Israël en Palestina te reizen. Hij twijfelt: hij had gezworen Israël nooit meer te bezoeken. Toch besluit hij het beest in de bek te kijken, in de hoop dat hij dichterbij de realiteit komt die hem sinds 7 oktober 2023 vooral via beeldschermen bereikt.

Publisher: Das Mag
Release date: 05-2025
ISBN: 9789493399174

Maar dat begrijp jij toch niet
Karim Amghar

'Maar dat begrijp jij toch niet.' Dat kreeg Karim Amghar als mbo-student steeds te horen. Nu, als mbo-docent, ziet hij hoe zijn studenten nog steeds te maken hebben met onderwaardering. Terwijl ze onmisbaar zijn voor onze samenleving. In dit hartstochtelijke pamflet rekent Karim Amghar definitief af met de vooroordelen van het mbo en laat hij zien: het mbo is juist het Meest Belangrijke Onderwijs van Nederland.

Publisher: De Correspondent
Release date: 02-2025
ISBN: 9789493254640

WWW.AMSTERDAMALTERNATIVE.NL

Anarchist social centre in Lisbon calls for solidarity Resistance amidst ravening gentrification



In September 2015, atop one of Lisbon’s hills, the doors to Disgraça opened. For the past decade, this anarchist social centre has been a space of anti-authoritarian experimentation, organising, learning and solidarity – dedicated to resisting the suppressing machinery of State and Capital.

In March 2024, exhausted from the monthly race towards raising the rent of the space and faced with madly increasing rent prices, we decided to take matters in our own hands and collectively buy the space to take it out of the speculative housing market once and for all. To secure the space for the long-term, we need to raise 275.000 euros. As of June 2025, we’ve already raised 167.000 euros and put down 10% of the total cost to secure the purchase. We now have 4 months to raise the remaining 108.000 euros – and we’d like to invite you to do this with us.

Why take out the space from the speculative market: A quick portrait of the housing crisis.

Our choice to collectively buy the space and go through this incredibly labourious effort of raising this amount of money is based on the prediction that *it’ll* only get worse. In the last decade, Lisbon has been devastated by real estate speculation, the housing crisis and the elitisation of culture that has put its many community-run spaces in danger.

The housing crisis in Portugal, exacerbated by rapid, unbridled touristification and a focus on foreign investment of governmental schemes, has deepened even further in the past years. Rental values of new listings have gone up at least 65% since 2015 and 37% during 2022 alone.¹ In terms of actual leases (which include older contracts), housing rents per square metre rose by 7.2% last year alone – the biggest increase in 30 years.² Unsurprisingly, but ironically, the same year saw the demand for houses to rent fall 48%, doubling the number of available houses while the average age at which people leave their parental home reached the highest in EU at 33.6 years.³

This housing and rental bubble is all the more ridiculous since the needed housing already exists: there’s at least 750,000 empty houses across the country.⁴ Despite this, State and Capital have made concerted efforts to prevent their use, with evictions and eviction requests increasing over the last years, especially in Lisbon and Porto (In 2023, 2.672 eviction requests were received, 17% more than the previous year).⁵ Last year, a special centre was even created to “streamline and simplify” landlord-tenant procedures, issuing 881 eviction notices in its first 9 months alone.⁶ Whereas there is no official data on the percentage of evictions, it is likely that their number will continue to rise (as even the president of the National Associations of Municipalities warns).⁷

Of course there have been responses from grassroots movements, too, with projects such as Stop Despejos, Casa Para Viver, Casa é um Direito, Habitação Hoje and many more coming together to organise manifestations, actions, and to support those who are being evicted. Various politically-engaged social centers in the city are also facing their own troubles: evictions, seeing their contracts finishing with no possibility to open new spaces, increasing rents, and so on.

Our friends over at Sirigatia – a self-managed activist space where a lot of different people and causes converge – received a letter of non-renewal of their contract in 2023. The landlord, who is a mega proprietor cited in the Panama Papers with 80 local housing spaces, ignored any attempt of negotiation. The handing over of the keys was scheduled for February 2024, but Sirigaita refused – launching instead the campaign “não se despeja um desejo” (you cannot evict a desire). After almost two and a half years, Sirigaita is still resisting within its doors, a resistance mirrored in court, local power institutions and the speculative market.

Cultura no Muro (ACM), a socio-cultural association with a vital role in the local political and community scene, is now facing the threat of eviction from its long-standing base at SMUP Parede. This comes despite ACM having contributed financially to the refurbishment of the building, which both organisations have shared for the past 14 years. As cultural spaces become increasingly elitist and commercialised, prioritising high-end events over grassroots initiatives, ACM is now being asked by SMUP to relinquish the keys to a space it has helped build and sustain for over a decade. Over the last years, other spaces have also started crowdfunding campaigns – while yet others are seeing the threat of eviction in the horizon.

Securing Disgraça long-term to sustain grassroots movements

This grim portrait shows that there’s a stark need for secured spaces: renting or squatting is simply not enough in a city facing this kind of volatility, and where illegal evictions are a norm. With the myriad of collectives and grassroots movements that use the space of Disgraça today, we need to be able to have a secure base that isn’t affected by the whim of Capital.

Disgraça is a stage for hundreds of people: every week we organise donation-based canteens and shows, talks, workshops, screenings and benefit events for the causes we are fighting for, being a home for many collectives to organise and prepare actions. It is a laboratory of anti-authoritarian practices: a horizontally-organised social center that aims to create links of community, solidarity and mutual aid. This 1000m² space hosts a free shop and a screen printing room, a kitchen and a canteen, a self-organised gym and a rehearsal room, a library and a garden. Over the past decade, we have seen and have been inspired within these walls by a myriad of events. Disgraça is also a source of information and inspiration through our anarchist infoshop Tortuga, where book presentations, conversations and book clubs have sprouted.

The fundraising efforts have been aplenty, and the support we’ve received has been really touching. But we are still 40% away from the value we need to raise.

By purchasing the space, all of this will be able to continue for the long-term – and we’ll be able to do so much more. The fundraising efforts have been aplenty, and the support we’ve received has been really touching. But we are still 40% away from the value we need to raise. Now is the most crucial time: can you help us make it through the finish line?

If you or your collective would like to support, here are some ways you can help:

- Donate through:

- our crowdfunding campaign [gofundme.com/disgraca],
- regularly (and anonymously) through liberapay - www.liberapay.com/disgraca,
- our Paypal (disgraca@riseup.net),
- or simply via bank transfer to: PT50 0045 9011 4039 0295 9239 1.
- Give an interest-free solidarity loan – get in touch at disgraca@riseup.net
- Organise benefits in your local social center :) If you need support, get in touch at disgraca@riseup.net or check out this folder and disgraca.com/material
- Print our zines and/or posters, share on your social media and spread the word in your community. You can find our material at [disgraca.com/material] or design your own! :)
- Screen print t-shirts for Disgraça! Contact us to send you our designs, or make your own!
- Discuss other ways in your collectives (or not!) and let us know!
- Spread this text all over the world

www.disgraca.com
disgraca@riseup.net

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Anarchist social centre in Lisbon..
Text: M
Illustration: Disgraçalogo

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Amsterdam Alternative
Issue #61 // Jul-Aug 2025
www.amsterdamalternative.nl



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Amsterdam Alternative
Issue #61 // Jul-Aug 2025
www.amsterdamalternative.nl



Amsterdam Loneley but not alone

Amsterdam is a revolving door of interactions, people coming and going, moving in and leaving. This can make the city feel isolating, as for some people it’s merely a stop over, while for others it’s the end destination.



Loneley but not alone
Text: Jodie Hotchen
Photo: Aron Oostwouder

In 2023, the World Health Organisation declared loneliness as a global public health concern. After talking to many Amsterdammer friends, it seems there is a likelihood of experiencing loneliness in Amsterdam, specifically social loneliness; the feeling of being surrounded by people but still lacking a real sense of connection or belonging within a community.

Amsterdam’s population density, whilst not the highest in Europe, can feel very intense due to the tight and cosy layout of the city. The city is busy, it has a buzz, making it feel like you are never alone. You walk to any part of the city on a sunny afternoon and there are terraces full of tourists and locals, sipping biertjes. But how then is it possible that so many people feel so socially isolated? The concept of “loneley but not alone” very fittingly describes how people can feel in Amsterdam. Surrounded by people, but it’s difficult to build a lasting connection with them.

Men generally experience more social loneliness than women, while women tend to report slightly higher emotional loneliness

A 2022 study by the Vrije Universiteit Amsterdam on loneliness in the Netherlands found that – among almost 8000 participants (age 19-65) – those who report the highest levels of loneliness are those with health issues, limited social networks, or unemployment. It also found that men generally experience more social loneliness than women, while women tend to report slightly higher emotional loneliness.

These days, our world exists largely online. This has meant that one of the easiest ways to make friends (or date) is via online platforms. Facebook groups, Meet Up and dating apps have become a popular and successful way to meet new people in the city. In these groups, you can find people from all walks of life, and it’s relatively straightforward to connect and reach out to people who have similar hobbies or interests to you. But taking that connection to real life? This is where it can get a bit complicated. With the option to endlessly talk to these people via DMs, it very rarely

happens that you actually meet up in real life. Bumble for Friends conducted a survey in 2019, which found that for millennial respondents, 73% want to find new friends online, and that 66% of Gen Z respondents had actually met their friends online.

When it comes to dating, Bumble reports that only 25% of its users end up on dates. If you extrapolate that to the number of matches, you have to go through a lot of online texting before you actually meet someone in real life. It almost seems like when meeting online becomes too accessible, we don’t want to meet in real life. Also, when there’s the opportunity to meet so many new people, a lack of immediate connection encourages a fickle tendency of moving onto the next, be it friend or date.

The rise of remote working means that we rarely have to leave our own apartment – why bother, when you can generate earnings from the comfort of your own sofa? The Netherlands has one of the highest rates of single person households in Europe, especially in urban areas like Amsterdam. For some, this reflects freedom. For others, it can heighten feelings of social isolation.

With so much happening online, it can seem that we’re losing a sense of community; physical presence and support have started to feel a bit out of reach. People rely on online communities for support and advice, especially about how to navigate life in Amsterdam. However, humans crave community for more than just practical reasons. Without the community of real people, we’re missing the physical and present interaction from social gatherings that had previously become so necessary in our societies.

Humans are social creatures; evolution and our ancestors showed that being part of a community meant protection, access to resources and ultimately a way to stay safe. Our evolutionary brains have been wired, and probably rightly so, to believe that being alone is a signal for concern, and finding a community is important for survival.

Individualism has also been referenced as a reason why this lack of community has become so prevalent in western culture. Individualist societies (such as the Netherlands) encourage people to act on their own, be independent, in order to be successful. But can the individualism of Northern European countries lead to

Synergy Art Festival



Kom naar het Synergy Art Festival op **25 juli** – waar kunst, muziek en community samenkomen. Of je nu alleen komt, met vrienden of met je hele familie: Synergy Art Festival is er voor jou. Ga in gesprek, doe mee, of verdwaal in een kunstininstallatie. Alles mag, niets moet.

Een festival van verbeelding
Op vrijdag 25 juli keert Synergy Art Festival terug naar het **Flevopark in Amsterdam-Oost**. Verwacht een bruisend programma met kunst, muziek en performance – van livebands en elektronische muziek tot interactieve workshops en indrukwekkende installaties. Een feest voor alle zintuigen, voor jong én oud.

Synergy Art Festival is een jaarlijks cultureel evenement. Het brengt kunst, muziek en community samen op één plek. Met een focus op inclusiviteit en samenwerking biedt het festival een platform aan zowel gevestigde als opkomende makers. Synergy nodigt bezoekers uit om actief deel te nemen en laat zien dat kunst en cultuur niet alleen inspirerend, maar ook verbindend kunnen zijn.

Line-up highlights

Vive La Fête – Legendarische electro-kitschpopband uit België met een glam attitude en een onmiskenbare jaren 80-twist.

The Subs – Belgische electro iconen verrassen dit keer met een nostalgische, melodieuze sound in het Flevopark.

Brass Rave Unit – Golvend, zuiverend, meeslepend. Live techno, acid house en trance, verrijkt met blazers: het Utrechtse trio brengt een energieke, muzikale explosie.

Young Boy Dancing Group – Een internationaal performancecollectief dat het park omtovert tot podium.

Colourscape – Een kleurrijk, opblaasbaar doolhof dat in de jaren zeventig werd ontwikkeld door de Britse kunstenaar Peter Jones.

Aérosculpture – Een lichtgewicht, zwevende ladder van Jean-Pierre David die de lucht in reikt zolang het weer het toelaat.

Saurus (Close-Act) – Levensgrote, magische vogels doemen op tussen de bomen. De Saurussen zijn speels, nieuwsgierig en imposant: ze knabbelen aan handen, zwiepen met hun staarten en trekken als een ritmische parade door het park.

Workshops & Rondleidingen
De hele dag zijn er creatieve workshops: DJ’en, graffiti, sieraden maken, textiel upcyclen en meer.

Waarom Synergy?
In een tijd waarin cultuur steeds meer onder druk staat, biedt Synergy een alternatief: een warme plek voor ontmoeting, verbeelding en creativiteit. Geen massa-productie, maar een festival dat ruimte maakt voor betekenis, experiment en verbinding tussen mensen, generaties en disciplines.

Van 16:00 – 23:00 uur
Kom vroeg en beleef het hele programma!

Meer info & tickets:
www.synergyartfestival.nl
Speciale actie: Gebruik code SNFLYGRY25 voor gratis toegang (max. 4 tickets per bestelling).

loneliness and a loss of community? Is that what we are experiencing? In many cultures, community is formed around neighbours, and you become close with and tend to rely on your neighbours. In Dutch culture, however, this does not seem to be the case. As one Reddit user aptly put it, “*In Dutch culture a bond with neighbours is typically made by staring at each other nude from different floors while having breakfast*”.

But what can we do about it? There are volunteering opportunities in Amsterdam, both to support others or get support if you feel like this. For example, Oranje Fonds has a buddy system through which you can sign up to be someone’s buddy, or ask for one yourself: www.maatjesgezocht.nl

Joining sports clubs, Facebook groups and meet-up apps are also good ways of

making friends or finding a community in Amsterdam (if your potential friendship can make it out of the DMs!). With the rise of run clubs (especially single run clubs), and the latest trend of Hyrox fitness classes, sports are also becoming a popular way to meet people.

In a city as lively and buzzing as Amsterdam, social loneliness might seem that it has no place. However, as people come and go, everyone you meet is a potential “flight risk” (as one friend of mine puts it), friendship digitalisation takes over and dating apps have a chokehold on the entire population, moments of connection are lost. Social loneliness is present in the undiscussed underbelly of Amsterdam, and we need to bring it to the surface to address it.

Amsterdam Alternative OP DE RING

On Saturday 21st of June Amsterdam Alternative hosted multiple stages, installations and performance areas on the big RING party. Our area was collaboration with multiple venues, artists, collectives and volunteers of the Amsterdam Alternative network.

Although it was extremely hot it was very exciting and rewarding to see all those happy faces.

The ‘OP DE RING’ event was organised to celebrate the 750th birthday of Amsterdam.

More then 200.000 people showed up for the event.

Photo report by Kevin Priolo, Hanna Rudner, Peter Lange, Annelies Verhelst



Ring West, between S105 and S104. // Part of the Amsterdam Alternative area // © Peter Lange



Dolle Mina's // © Hanna Rudner



Thorn performance // © Hanna Rudner

Op De Ring photo report
Photos: Various photographers



Op De Ring photo report
Photos: Various photographers



Voedselpark Amsterdam performance // © Hanna Rudner



Visitors // © Peter Lange



Sonny Schnitzler // © Annelies Verhelst



Nonsense performance // © Hanna Rudner



GAZE performance // © Kevin Priolo





Ferengi theatre performance // © Peter Lange



Harper Love // © Kevin Priolo



Ferengi theatre performance // © Hanna Rudner



Cardigan Inn // © Kevin Priolo



Kiss my Knoblauch // © Kevin Priolo

Op De Ring photo report
Photos: Various photographers



Tatiana Spiewak & Sarah Zechnut performance // © Hanna Rudner



Bellamy Grove // © Hanna Rudner



Crowd // © Hanna Rudner

Op De Ring photo report
Photos: Various photographers

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Gaba & Gabriel takshow // © Kevin Priolo



Afrogrooves // © Annelies Verhelst

Agenda July

TUESDAY 01 JULY

Cinetol // 20:00 // € 16,25
Singing with Intention: A Vocal Performance Showcase

WEDNESDAY 02 JULY

Buurtwerkplaats Noorderhof // 16:00 // € 0
Guided walk & rubbing printing in Amsterdam Nieuw-West
Framer Framed // 18:00 // € 0
Live Performance 2 July: THE TAIL by MAISON the FAUX
Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé

THURSDAY 03 JULY

Framer Framed // 18:00 // € 0
Live Performance 3 July: THE TAIL by MAISON the FAUX
Nieuwland // 18:30 // € 0
Crippling Resistance
OCCII // 20:00 // € 12
david grubbs (us, drag city)
David Grubbs (us), Red Brut, Able Noise

FRIDAY 04 JULY

A Lab // 17:00 // € 0
A Lab Open House - meet the colorful community of creative, innovative and social entrepreneurs
Ropes Aligned, Zeppa, O Wat Een Verhaal, Maritim Hotel, IMC Weekend School, Testa Omega 3, Wouter Kühne, Tijs Klaassen & Mo van der Does, Frank Lee, Phatchamp, Live Your Story, Wessel de Groot, Rusty Lake, Orb Amsterdam, Ismay Dottinga, The Coffee Virus en many more.
Framer Framed // 18:00 // € 0
Live Performance 4 July: THE TAIL by MAISON the FAUX
OCCII // 19:00 // € Combittickets (€20.-), Day tickets (€12,50).
r/j birthday bash! two day minifest!
mörser (de), krime, traumatizer, stresssys-teem, kuipvrees, the possible suspect, paranoid state, robber, forbidden wizards, manlifting banner, inside job
Cinetol // 19:30 // € 13,75
Wendy Moore | EP Release Show
Nieuwland // 19:30 // € 0 -donation
Queer Salsa Night
19.30 doors open 20:45 - 0:00 Party!
OT301-Ventilator Cinema // 20:00 // € 7,5
Ventilator Dance films - invites MALA Burlesque (2nd Screening)
Ale Chen and Dalia López
OT301-Studios // 22:00 // € 10
The Hidden Beauty Of Dutch House Release Party
Anacalypto, B Current, eja aje, House of Optimism, MITA, Nuggets, Redleg on a Roll

SATURDAY 05 JULY

Framer Framed // 11:00 // € 0
Queer & Price: Queering the Fair Practice Code
OCCII // 14:00 // € free
hc/punk record & clothing market! w/ bill sassenberger (toxic shock records) & gum-mopunx + many more crates/boxes.
HC/PUNK! Offstage & Screen
NDSM Treehouse // 14:00 // € 12
Vrije Ruimte festival - Art In Action - Creative Journey 1
Vegan Bear Chef, Bruna Souza, Ischico Velzel
NDSM Treehouse // 14:00 // € 12
Vrije Ruimte festival - Art In Action - Creative Journey 2
Marta Golka, Martina Bergonzoni, Ossa Kierkegaard
NDSM Treehouse // 14:00 // € 12
Vrije Ruimte festival - Art In Action - Kids' Journey
NDSM Treehouse // 14:00 // € 5
Vrije Ruimte festival - Art In Action - Museum-boefjes Kunsttour voor jonge kids
NDSM Treehouse // 14:00 // € 7
Vrije Ruimte festival - Creative walks on

NDSM by Esther Kin
NDSM Treehouse // 14:45 // € 5
Vrije Ruimte festival - Art In Action - Museum-boefjes Kunsttour voor jonge kids
Museumboefjes
NDSM Treehouse // 15:30 // € 5
Vrije Ruimte festival - Art In Action - Museum-boefjes Kunsttour voor jonge kids
Museumboefjes
NDSM Treehouse // 16:30 // € 7
Vrije Ruimte festival - Creative walks on
NDSM by Esther Kin
Framer Framed // 18:00 // € 0
Live Performance 5 July: THE TAIL by MAISON the FAUX
NDSM Treehouse // 18:00 // € 5
Vrije Ruimte festival - Jam session: Makan Disco
Plein Theater // 19:00 // € 10
Queer in Oost x Cinemien: OUT
Dennis Allink
Cinetol // 20:00 // € 13,75
Yeko Ono? + GRIT
De Nieuwe Anita // 20:00 // € 0
Discoteca Anita
DJ Charley (Retrolicious!) and special guest Dionysius (o.a. Paradiso)
Plein Theater // 21:00 // € 10
Queer in Oost x Cinemien: Darklands: are you ready to go deep?
Roland Javornik
OT301-Studios // 22:00 // € 7
Onda Forte
NOT YET, Xtrip, Lar4, Pedro da Mata, DJ Brenda, DJ Guiz

SUNDAY 06 JULY

Plein Theater // 19:30 // € 10,- + consumptiemunt
Queer in Oost x Cinemien: The World Unseen
Shamim Sarif
ISO // 20:00 // € 10
glimpse
Yon Eta & Antonija Vuletic, Benjamin Furtado & Tharim Cornelisse, dj umanea

MONDAY 07 JULY

OCCII // 20:00 // € 10
rope or guillotine & world's appreciated kitsch presents: nø man (us) + fentanyl (us) + oust

TUESDAY 08 JULY

OCCII // 20:00 // € €10 (rsvp) | €12 (door)
escape-ism (us) + more tba
escape-ism (us), more tba

WEDNESDAY 09 JULY

Framer Framed // 18:00 // € 0
Live Performance 9 July: THE TAIL by MAISON the FAUX
Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé
Plein Theater // 20:00 // € 13,50 (vanaf)
DOUBLE BILL: Infinitely Near Point & Let sleeping corpses lie
PedroAfoxso & Nara + Wiktorja Kotcon

THURSDAY 10 JULY

Plein Theater // 17:00 // € 0
Opening Expo: René Arnoldi – Bekende Amsterdammers (BA'ers)
expositie
Plein Theater // 20:30 // € 13,50 (vanaf) + consumptiemunt
Queer in Oost x Pride Comedy Show
MC Soula Notos, Marjolijb Ebels/ Marcy Lou, Frank Westerink, Collin Edson, Celine Schrama
Space for Dance Art // 20:30 // € 0
Rhino Dance Marathon: 30 years of EG | PC
TBA

FRIDAY 11 JULY

Nieuwland // 19:00 // € 0
Linkse Netwerkborrel:
Cinetol // 20:00 // € 13,75
Elfi | support: Richard Cejer

Agenda July / August

Plein Theater // 20:30 // € 13,50 (vanaf)
Queer in Oost: DORIAN: portret van een onstilbare
Club WILD
Space for Dance Art // 20:30 // € 0
Rhino Dance Marathon: 30 years of EG | PC
TBA

SATURDAY 12 JULY

Nieuwland // 13:00 // € Donation
Repair Café
Nieuwland // 14:00 // € on donation
Community Circle
Plein Theater // 18:00 // € 10
Queer in Oost x Transketeers: Three Queers and a drag-cow
De Transketeers

SUNDAY 13 JULY

Nieuwland // 19:00 // € free | donations
welcome
Forró Night – Live Music & Vinyl Magic!
Discoteca Anita
Queer in Oost x Cinemien: Call me Agnes
Daniel Donato
Cinetol // 20:00 // € 17,25
Ray Noise | support: IDLEYES + trebulence

TUESDAY 15 JULY

Cinetol // 20:00 // € 13,75
Jelle Hoekstra & Brant Peije Teunis | Listening Party

WEDNESDAY 16 JULY

Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé
Cinetol // 20:00 // € 18,00
AHMED EID & ILYF
Plein Theater // 20:00 // € 10
Queer in Oost x Cinemien: CIURÈ
Gianpiero Pumo

THURSDAY 17 JULY

Cinetol // 20:00 // € 16,25
Nora Carli + Sterre + Lotje
Plein Theater // 20:00 // € 10
Queer in Oost x Cinemien: L'AMOUR/ LA MORT
Ramón Gieling
Splendor // 20:00 // € 5
Sounding Here: Many Homes Between
Summer special: Luke Deane nodigt de Rotterdamse concertserie Sounding Here uit in Splendor "Until Between" Marie Schreer - componist, viool, stem Aaron Holloway-Nahum - componist, elektronica, video Ashkan Behzadi - componist Taher Adel - poëzie "DOMOVY : 2 HOMES" Dorota Matejová - traverso, piccolo, stem, poëzie, beweging Componisten – werken voor traverso, stem, audiotapes: Anne La Berge (NL/US) Christine Cornwell (US/UK/NL) Daniel Matej (SK) Dorota Matejová (SK/NL) Legions Nonbinaryrussia (RU) Paul Zaba (UK) Vojtěch Šembera (CZ) Wilson Leywantono (IDN)

FRIDAY 18 JULY

Plein Theater // 20:30 // € 13,50 (vanaf)
Queer in Oost: My Darling Demon
Lars Brinkman

SATURDAY 19 JULY

Cinetol // 20:00 // € 15,75
Pillowcase | Laura Palmer + crashing + Honey I'm Home | SCHOREM x crashing present
Laura Palmer, crashing, Honey I'm Home
OCCII // 20:00 // € €10 (rsvp) | €12 (door)
a night of "sonoran trance music"
the Myrrors (us), Maggie
Plein Theater // 20:30 // € 13,50 (vanaf)
Queer in Oost: LA CARN (NL première)
Lluís Garau (ES)

SUNDAY 20 JULY

Nieuwland // 16:30 // € 0
FCA BookClub - Earthseed Series: Parable of

the Talents by Octavia E. Butler
Cinetol // 19:00 // € 11,75
Roovie Jos en de Foute Band
Plein Theater // 19:30 // € 10
Queer in Oost x Cinemien: 7 minutes
Ricky Mastro

MONDAY 21 JULY

Cinetol // 19:30 // € 17,75
GRLwood

TUESDAY 22 JULY

OCCII // 20:00 // € 10
world's appreciated kitsch & occii present:
Red dons (us) + leavers

WEDNESDAY 23 JULY

Café Bollox - Binnenpret // 19:00 // € Free
Vegan Taalcafé
Cinetol // 19:30 // € 14,75
Flipperkast [EP Release] | support: Sneurf + TOS, Ninopbrown en Olivia Fay

THURSDAY 24 JULY

Cinetol // 20:00 // € 16,75
SCHOREM x Magrana present: Death Sells + C'est Qui? + SUPERMARKT

FRIDAY 25 JULY

Plein Theater // 17:00 // € 0
Ideecafé
#GetInvolved
Flevopark, Amsterdam-Oost // 17:00 // € 10-15
Synergy Art festival
Vive La Fête, Brass Rave Unit, The Subs, Young Boy Dance Group, Aërosculpture, Close-Act Theater, Colourscape, Nadia Bakhshi & Amanda Payne, Alesya Dobysh & Max Frimout, Mikidou Life Drawing, Lady Bag, Body House, Stage of Mind
Nieuwland // 19:00 // € Donation
Open Mic Night/ Live Poetry/ VOKU
19.00- 21.00 Open Mic Hosted by WeRepair
Cinetol // 20:00 // € 15,25
Ms. Palace
OCCII // 20:00 // € TBA
tweede oog | violencia (mx) + flores y fuego (mx) + 1 tba
violencia (mx), flores y fuego (mx), 1 tba

MONDAY 28 JULY

Nieuwland // 18:00 // € free & donation
Livingroom Filmclub: With a focus on female perspectives and queer representation

WEDNESDAY 30 JULY

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

THURSDAY 31 JULY

Cinetol // 20:00 // € 14,75
xCelia + Desma | support: Plonki

FRIDAY 01 AUGUST

Nieuwland // 19:30 // € 0 -donation
Queer Salsa Night
19.30 doors open 20:45 - 0:00 Party!

WEDNESDAY 06 AUGUST

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

THURSDAY 07 AUGUST

Tohuistuin - club // 20:00 // € 15
Sour Silk Cabaret: Vogelbuurt Editie
Judy Young

FRIDAY 08 AUGUST

Nieuwland // 19:00 // € 0
Linkse Netwerkborrel:

Agenda August

SATURDAY 09 AUGUST

Nieuwland // 13:00 // € Donation
Repair Café

SUNDAY 10 AUGUST

Nieuwland // 19:00 // € free | donations
welcome
Forró Night – Live Music & Vinyl

WEDNESDAY 13 AUGUST

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

SATURDAY 16 AUGUST

Pakhuis Wilhelmina-Mezrab // 21:30 // € 14,50
Rolando Bruno y El Grupo Arevalo ★ Cumbia Night

WEDNESDAY 20 AUGUST

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

FRIDAY 22 AUGUST

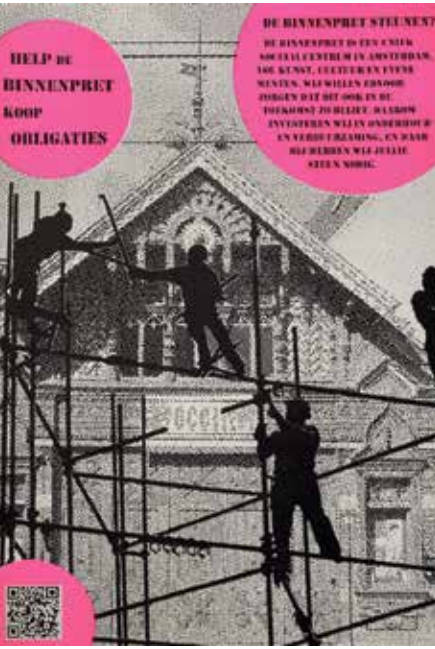
OT301-Ventilator Cinema // 19:00 // € 10
Sublime Escapades
Cinetol // 20:00 // € 15,25
Barren Sea | support: Magnoliac + MOTHER JOHNSON

SATURDAY 23 AUGUST

OT301-Ventilator Cinema // 19:00 // € 10
Sublime Escapades
Cinetol // 20:45 // € 13,75
KB_ Presents: BRIGADERA + Wolfgang Pérez & Pedro Fonte

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

Support the Binnenpret with a loan!



For more than 20 years we have had our Anarchist Library in the building complex 'De Binnenpret'. This is largely maintained by volunteer work of the Binnenpret collective. Unfortunately this is not always possible: these are large monumental buildings, which we want to preserve for many years to come. In the coming years there is a lot of major maintenance and preservation that needs to be done professionally. This requires more money than is currently available.

De Binnenpret has therefore decided to ask our supporters for their solidarity to lend us money. You will receive 3% interest on the borrowed money annually, and in 10 years you will receive the entire amount back. This is the same construction as was used for the successful purchase of the campsite in Appelscha, and several other projects. De Binnenpret exists for more than 40 years and has proven to be a stable organization. We hope you will also support our project!

More info
obligaties.binnenpret.org/index.php/informatie/

Agenda August

WEDNESDAY 27 AUGUST

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

THURSDAY 28 AUGUST

Filmhuis Cavia // 21:30 // € 0
MOONS of CAVIA – Outdoor cinema in the garden (day 1)

FRIDAY 29 AUGUST

OT301-Ventilator Bar // 19:00 // € 5
A Tribute to 'Kung Fu Stuntmen' (2020)
Nieuwland // 19:00 // € Donation
Open Mic Night/ Live Poetry/ VOKU
19.00- 21.00 Open Mic Hosted by WeRepair
Cinetol // 20:00 // € 15,25
MAGUSTRY
Filmhuis Cavia // 21:30 // € 0
Moons of Cavia – Outdoor cinema in the garden (day 2)

SATURDAY 30 AUGUST

Filmhuis Cavia // 21:30 // € 0
Moons of Cavia – Outdoor cinema in the garden (day 3)

SUNDAY 31 AUGUST

Filmhuis Cavia // 21:30 // € 0
Moons of Cavia – Outdoor cinema in the garden (

Zevende editie
Circusbende Festival



Zes Nederlandse premières, het Balkan Gala, Circus Ronaldo en een indrukwekkend talentprogramma op zevende editie Circusbende Festival Amsterdam, 14 t/m 17 aug + 28 t/m 31 aug 2025
Circusbende Festival keert deze zomer terug naar Het Groene Veld (Noord) en het Erasmuspark (West) met een bruisend programma vol nieuw circus en experimentele cultuur.



Op het programma staan o.a.:

Wereldpremière van het **Balkan Gala** door CirkoBalkana, een Servisch-Kroatische compagnie die al twintig jaar circus ontwikkelt in voormalig Joegoslavië. Zonder subsidies of opleidingen bouwden zij een rauwe, eigen stijl – nu voor het eerst te zien in Noord-Europa, in hun eigen tent.

Zes Nederlandse premières, waaronder **Pacemaker** van de Braziliaanse Marcelo Nunes (CircusNext-finalist 2025), **Obake** van het Franse Maison Courbe (CircusNext-finalist 2024) en **MDR** van Los Galindos, bekroond met de Catalaanse Nationale Cultuurprijs.

Het terrein is open en zonder hekken; veel voorstellingen, muziek en workshops zijn gratis of op donatie. Daarmee bereikt Circusbende een breed, divers publiek – ook wie normaal buiten de culturele radar valt.

Onze Belgische buur Circus Ronaldo komt voor het eerst naar Amsterdam met de veelgeprezen voorstelling **Sono io?**, in hun eigen iconische circustent.

En terug na tien jaar stilte: Theatergroep Wak met cultklassieker **Niets is echt moeilijk**, een fysieke en absurde voorstelling die 375 keer gespeeld werd en de Adelaide Fringe Award won voor Best Theatre Production.

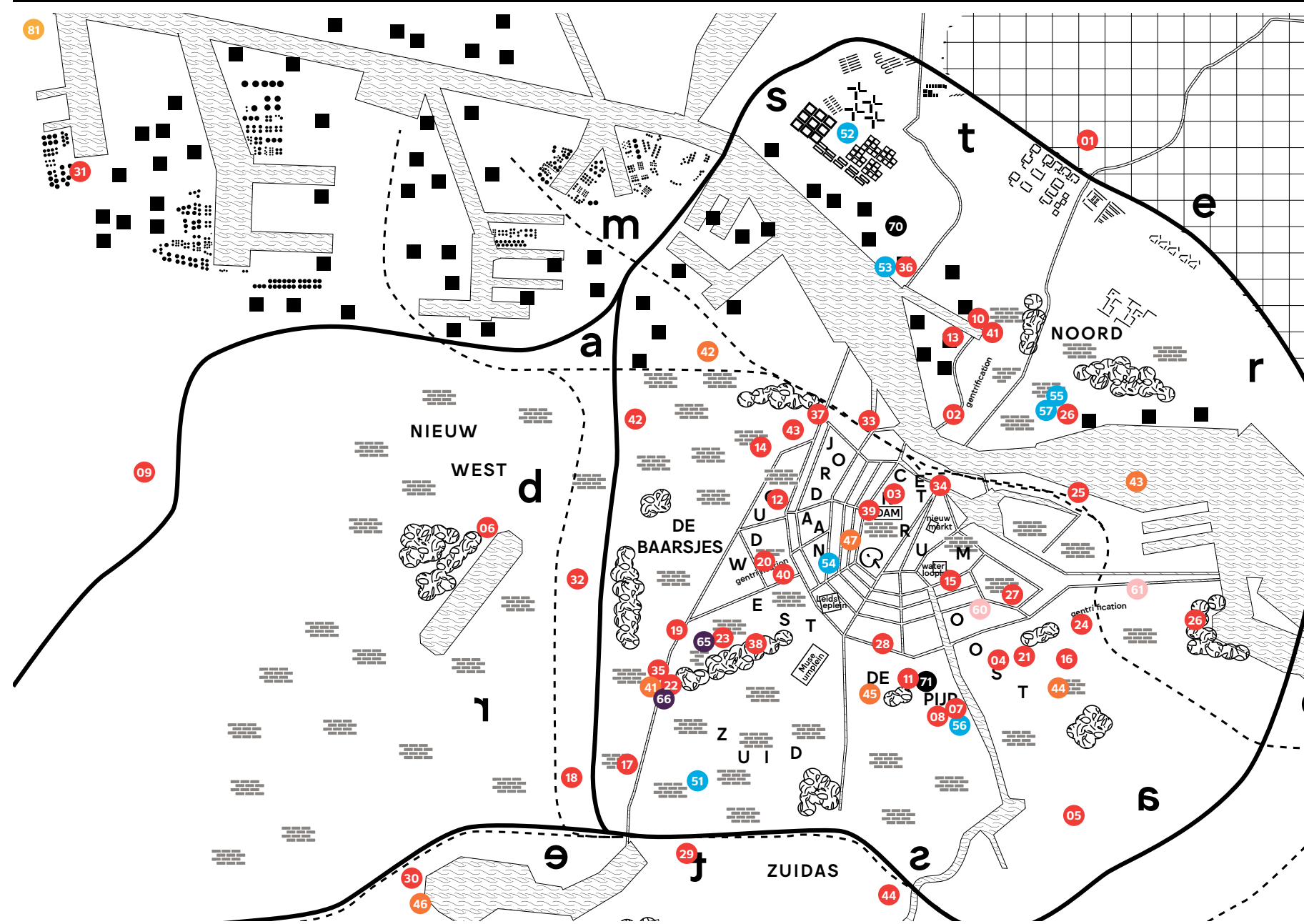
Circusbende is een van de laatste écht vrije festivals van Amsterdam, ontstaan vanuit de kraakscene. In een stad waar culturele vrijplaatsen steeds vaker het loodje leggen, is Circusbende een baken van hoop voor makers en publiek die op zoek zijn naar vrije expressie en verbinding.

"Wij houden van voorstellingen met liefde voor extremen, flamboyant en komisch, onregelend en vol wankelende perspectieven. Maar ook zacht, ontroerend en oprecht." - Do Verschragen, directrice Circusbende.

Meer info
www.circusbende.nl



Amsterdam city map



Map of Amsterdam
Design: Paul Gangloff

More info on our website

www.amsterdamalternative.nl



Join

the collective!

Become

a member of

Amsterdam Alternative

www.amsterdamalternative.nl/join

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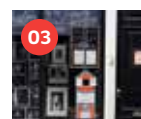
Participating venues



ADM - Het Groene Veld
Cultural free zone
Buikslotermeerdijk 95
hetgroeneveld.amsterdam



Alab
Broedplaats
Overhoeksplein 2
www.a-lab.nl



Astarotheatro
Theatre, arts...
Saint Jansstraat 37
astarotheatro.com



Badhuis theater
Community theatre
Boerhaaveplein 28
badhuistheater.nl



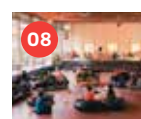
Bajesdorp
Under construction
Wenckebachweg 12-46
bajesdorp.nl



Buurtwerkplaats Noorderhof
Culturele werkplaats
President Allendelaan 3
buurtwerkplaatsnoorderhof.nl



Cinetol
Live-music, arts, bar
Tolstraat 182
cinetol.nl



De Appel
Evolving arts centre
Tolstraat 160
deappel.nl



De Bermtorist
Drinks, art, food...
Lijnderdijk 101, Zwanenburg
debermtorist.nl



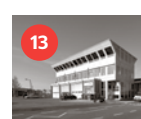
De Ceuvel
Cafe, workspaces
Korte Papaverweg 2- 6
deceuve.nl



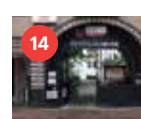
De Fabriek
Woon- werkpand
Van Ostadestraat 233
ostade233.nl



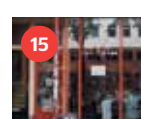
De Nieuwe Anita
Music, bar, culture...
Fred. Hendrikstraat 111
denieuweanita.nl



De Ruimte
Cultural space, bar...
Distelweg 83
cafederuimte.nl



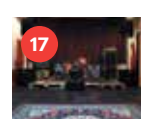
Filmhuis Cavia
Counterculture cinema
Van Hallstraat 52-l
filmhuiscavia.nl



Fort van Sjakoo
Bookstore
Jodenbreestraat 24
sjakoo.nl



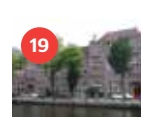
Framer Framed
Arts and culture
Oranje-Vrijstaatkade 71
framerframed.nl



Helicopter
Music rehearsal studios
Helicopterstraat 8
helicopteramsterdam.nl

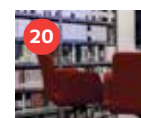


Kaskantine
Bar, restaurant, farm...
Handbalstraat 1
kaskantine.nl

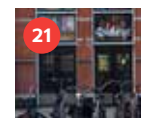


Kostgewonnen
Woon-werkpand
3e Kostverlorenkade 34
kostgewonnen.nl

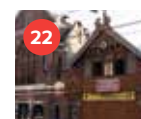
Participating venues



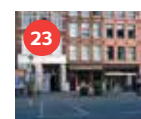
LIMA
Platform for media art
Arie Biemondstraat 111
li-ma.nl



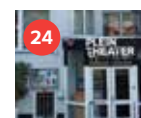
Nieuwland
Living, working, arts
P. Nieuwlandstr. 93-95
nieuwland.cc



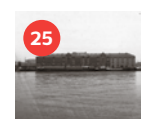
OCCII
Music, bar, arts...
Amstelveenseweg 134
occii.org



OT301
Music, arts, food, film
Overtoom 301
ot301.nl



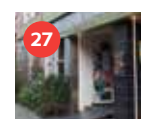
Plein Theater
Theatre, arts, music
Sajetplein 39
plein-theater.nl



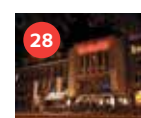
Pakhuis Wilhelmina
Work- and public spaces
Veemkade 572
pakhuiswilhelmina.nl



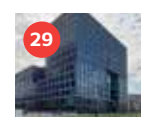
Parknest
Community-initiative
Flevopark 15
www.parknest.nl



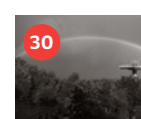
Plantage Dok
Mixed functions
Plantage Doklaan 8
plantagedok.nl



Rialto De Pijp
Cinema
Centuurbaan 338
rialtofilm.nl



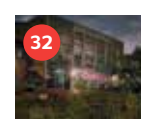
Rialto VU
Cinema
De Boelelaan IIII
rialtofilm.nl



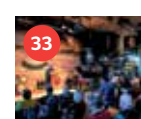
Rijkshelmvaartdienst
Squat, arts, food
Oude Haagseweg 58
rijkshelmvaart.com



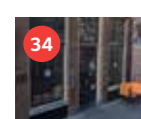
Ruigoord
Living, arts, festivals
Ruigoord 76
ruigoord.nl



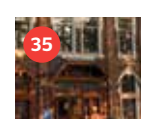
Ru Paré
Podium voor debat...
Chris Lebeaustaart 4
rupare.nl



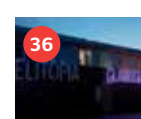
Salon de IJzerstaven
Podium voor muziek en theater
Bickersgracht 10
ijzerstaven.nl



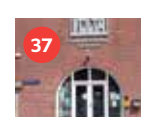
'Skek
Cultureel eetcafé
Zeedijk 4-8
www.skekamsterdam.nl



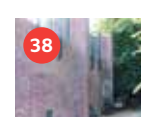
Teatro Munganga
Cozy social theatre
Schinkelhavenstr. 27hs
munganga.nl



Treehouse, NDSM
Ateliers, gallery
T.T. Neveritaweg 55-57
treehousendsm.com

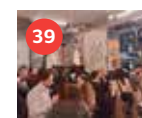


Volta
Music
Houtmankade 336
voltaamsterdam.nl



Vondelbunker
Arts, activist space
Vondelpark 8
vondelbunker.nl

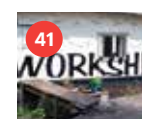
Participating venues



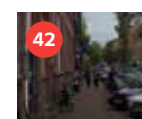
Vrijpaleis
Creative community
Paleisstraat 107
vrijpaleis.nl



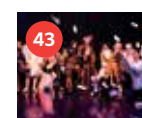
WG foundation
Ateliers, gallery
WG Plein t/o nr 80
puntwg.nl



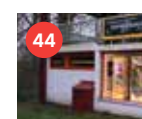
Workshop op de Ceuvel
Theater en studio
Korte Papaverweg 6c
workship.nu



Zaal100
Working, living, arts
De Wittenstraat100
zaal100.nl

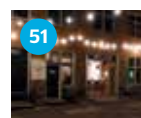


ZID Theater
Arts & performance centre
De Roos van Dekamaweg 1
zidtheater.nl



Zone2Source
Art, nature, technology
Amstelpark
zone2source.net

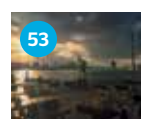
Recommended



Butchers Tears
Taproom & terrace
Karperweg 45
butchers-tears.com



Friekens Brouwerij
Brewery
Meteorenweg 272
friekens.nl



Pilek
Bar, food, music
T.T. Neveritaweg 59
pilek.nl



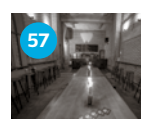
Saarein
Feminist-queer bar
Elandsstraat 119-HS
cafesaarein.nl



Skate cafe
Skating, bar, food
Gedempt Hamerkanaal 42
skatecafe.nl



Tolbar
Nice selection of beers
Tolstraat 182
tolbar.nl



Walhalla Craft beer
Beer brewery, bar
Spijkerkade 10
walhallacraftbeer.nl

Cinema

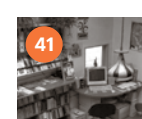


Kriterion
Cinema, bar
Roetersstraat 170
kriterion.nl



Studio/k
Cinema, bar, food
Timorplein 62
studio-k.nu

Other



Anarchistic library
Library, books,
1e Schinkelstraat 14-16
agamsterdam.org



Buurtboerderij
Eat, drink, chill
Spaarndammerdijk 319
buurtboerderij.nl



Einde van de wereld
Restaurant, events
Javakade 61
eindevandewereld.nl



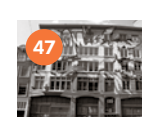
Joe's Garage
Autonomous centre
Pretoriusstraat 43
joesgarage.nl



Molli
Squatters bar
Van Ostadestraat 55 hs
molli.squat.net

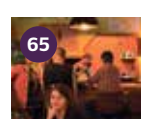


Nieuw en Meer
Arts, woksaces
Oude Haagseweg 51
nieuwenmeer.nl

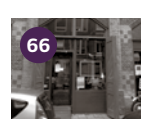


Vrankrijk
Livin, working, events
Spuistraat 216
vrankrijk.org

Kitchen



Het Gilde
Community kitchen
Overtoom 301
ot301.nl



MKZ (Binnenpret)
Vegan food
1e Schinkelstraat 16
radar.squat.net

Workspace

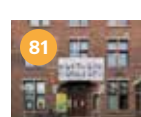


Workspace GWA - NDSM
Print, bookbinding
NDSM-plein 27 // grafisch-
werkcentrumamsterdam.nl



Smerig fietsenwerkplaats
Bicycle workshop
Van Ostadestraat 233-E
ostade233.nl/smerig

Outside Amsterdam



Nieuwe Vide
Art space
Energieplein 69, Haarlem
www.nieuwevide.com

SEX(ism) and the City



“What are you talking about? There’s no inequality anymore. Come on, tell me - what rights do men have that women don’t?”

Unfortunately, there are still idiots giving me this answer whenever I complain, call out or criticize their sexist behaviour. As if that were the whole issue. As if sexism and patriarchy had ceased to exist just because of that. That comment is as ridiculous and shameful as the fact that I’m sitting here writing this- again.

This morning, a coworker of mine - who broke up with his girlfriend less than a month ago, is still living with her because finding a new apartment in Amsterdam is incredibly difficult, and who had been sleeping with another colleague for the last six months of that relationship - came into my office to have a little chat. I was writing something in my planner, looked up, greeted him, and he asked what I was doing. I told him I was noting down that my period had started that morning, smiled, and went back to looking at my planner. He left.

About two hours later, he came back, clearly unsatisfied with the previous interaction and trying to start a conversation - any conversation. And while I’ll never know for sure what he wanted to talk about, I could pretty much guess, based on the countless one-topic chats we’d had for weeks: “him”.

But this time, I was tired. Tired of consoling him. Tired of giving him emotional tools to understand what he’s going through. Tired of offering him strategies to deal with the pain and rage he feels (and not because of the breakup, mind you, but because his mistress no longer wants to be with him).

So I was shorter than usual in my replies. I made it clear I wasn’t up for talking. I didn’t ask how “that whole thing” was going like I normally would. But I wasn’t rude or abrupt, there was no need for that. I simply didn’t let the conversation revolve around him or make his issue the center of everything. A bold move on my part, apparently.

In response to my demeanor my coworker reacted like this:

Him: “You’re meaner than usual.”

I laughed and hid my surprise. If this is what you think of me normally while I’m actively listening to your problems (which are rooted in very questionable moral behavior) and trying to help you move forward, then I can’t imagine how “mean” I must seem now.

Him: “You can really tell you’re on your period.”

At that, I looked up from the keyboard and shot him a look, the look - that sharp gaze with the seriousness no description would could fully capture. Calmly, I replied: Me: “And you’re more stupid than usual.” And I went back to work.

Moments later, he returned with a bowl of mixed nuts and apologized for his earlier comment. I thanked him and he left.

He came back a third time, pondering whether I was going out for lunch. I told him no, I’d be eating at my desk. He asked if I was still mad. I said yes. But this time, I asked him:

“Do you know why what you said was wrong?”

I hate having to play the role of educator - nobody assigned it to me- but I feel compelled to take it on, given the bleakness of the situation.

He said yes, that he understood. Unsatisfied by this mere confirmation, I asked him to explain.

Here’s the exchange:

Him: “I crossed a line.”

Me: “What line?”

Him: “I talked about your body.”

Me: “Do you really think that’s the issue? Do you think I’m upset because you mentioned my period- a fact I myself shared with you? The problem is that you came in, interrupted what I was doing, and because I didn’t give you what you were looking for, you blamed it on my period. You didn’t stop to consider that maybe you’re a self-centered, emotionally immature man who can’t handle his own problems. You didn’t think that perhaps you were interrupting something more important – or not. No- the issue, according to

you, is that I have my period.”

Him: “It was just a bad joke.”

Me: “It wasn’t a joke.”

And no - I’m not going to sugarcoat a sexist remark disguised as a joke, not to excuse men, and not to let men excuse themselves either. Humor not only has limits, it also exposes ideology, opinion, and thought.

And that someone’s idea of funny is that, is simply and plainly disgusting, just as joking about Israel and Palestine.

Certain situations simply aren’t laughable. To believe they are, is a sign of misunderstanding of the issue at hand. As the man, you don’t get to understand the problem because you don’t have to. Because there is an entire system backing you, protecting you, and raising infantile adults incapable of recognizing that such comments aren’t “unfortunate” - your whole thinking system is vile and corrupt. And even if you understand – which I doubt -, you don’t care.

To me, this is a clear sign of sexism- because it invalidates me and makes me the

source of the problem, when I’m not. You are. And I’m not going to absolve a man and let him walk away unscathed from his own social ineptitude, not anymore.

Physical violence against women is just the top of the iceberg- beneath it lies a multitude of silent abuses that always go in the same direction.

To help some of the men in the room understand, let me deploy a football analogy: Mainstream football is, basically, first division. But there’s also second and third division football (and probably more). These divisions are less prestigious, but they’re still football, right?

Well, the same goes for sexism. Physical violence by men against women is first-division sexism. But don’t forget - there are lower divisions too. And they’re still sexism.

Put this way, who knows, maybe Marca¹ will publish this. And maybe even Pedrol² could talk about it on El Chiringuito³.

1) Spanish sports newspaper
2) Host of El Chiringuito.
3) Spanish TV show where men discuss football.

SEX(ism) and the city
Text: Laura de Haedo Sánchez
Illustration: Ieva Berzina



Vinyls at the gallery
Amsterdam’s first ever
vinyl market inside an
art gallery



Vinyls at the gallery
Text: Guilliem Ponsa
Photo: VATG

Get ready to experience a groundbreaking cultural immersion as Vinyls At The Gallery announces its inaugural event, taking place on **Sunday, July 20, 2025**, from 13:00 hrs to 19:00 hrs. This unique concept will transform the magnificent What Is Happening Here Gallery in Amsterdam – renowned as the biggest art gallery of the Netherlands – into a vibrant epicenter for vinyl enthusiasts, art lovers, and the city’s dynamic creative community.

Vinyls At The Gallery is set to redefine the traditional event experience by thoughtfully curating an atmosphere where music and art converge in an experiential and social setting. Expect a highly engaged audience of Amsterdamers who are passionate about authentic culture, independent sounds, and meaningful community connections.

At the core of this innovative gathering is an extensive vinyl market, inviting attendees to immerse themselves in the thrill of the dig. Collectors and casual listeners alike will find a diverse array of sounds, from 90s techno, deep breaks, house, UKG, and electro to jazz, disco, and ambient. Dedicated listening booths will offer a high-fidelity space for individual discovery, emphasizing the rich, warm sound that only vinyl can deliver. This commitment to the analog experience caters directly to the growing appetite for tangible music culture within Amsterdam’s scene.

The music throughout the event will be crafted by exceptional live vinyl-only DJ sets, showcasing the raw talent and deep crates of Amsterdam’s finest. The lineup features three acclaimed collectives, each bringing a distinct flavor to the decks:

- Omnibus: Kicking off the day from 13:00 to 15:00 hrs, Omnibus will deliver a dynamic mix of 90s techno, deep breaks, and house, setting an energetic tone.
- Red Light Bricks: From 15:00 to 17:00 hrs, Red Light Bricks will spin a unique blend of house, UKG, and 2-step from their rare vinyl collection, providing the perfect viby beats for a summer afternoon.
- Hannecart & Zino: Closing out the event from 17:00 to 19:00 hrs, Hannecart & Zino will explore a rich tapestry of house from

the 90s and 2000s, minimal house, electro, and everything that fits their eclectic vision.

Beyond the rhythm, the visual arts will take center stage within the breathtaking gallery space at What Is Happening Here Gallery. Visitors can explore captivating art exhibitions that complement the musical journey. Interactive elements abound, including a dedicated vinyl swapping space where attendees can trade records and connect with fellow enthusiasts, and engaging Paint-Your-Vinyl workshops, guided by experienced artists, offering a hands-on creative outlet.

Vinyls At The Gallery is more than just an event; it’s a testament to Amsterdam’s thriving alternative and independent spirit. It’s a platform designed to foster community, encourage artistic exploration, and celebrate the enduring magic of vinyl and visual art in a truly unique setting.

Tickets are available with a discounted group rate of €6 per person for groups of three or more and €8 per individual 2-hour slot. The Paint-Your-Vinyl workshop is available as a €10.99 add-on.

Location
What Is Happening Here Gallery, Reguliersdwarsstraat 73, Amsterdam

Times
13:00-15:00 hrs, 15:00-17:00 hrs and 17:00-19:00 hrs

Tickets & Information
Available via Eventbrite and link in bio on Instagram @vinylsatthegallery

About Vinyls At The Gallery
Vinyls At The Gallery is an Amsterdam-based initiative dedicated to creating unique cultural experiences at the intersection of music and art. Our mission is to foster community, celebrate analog culture, and provide platforms for artistic expression within accessible and inspiring urban environments.

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 Alterantive is non-profit, experimenteel, internationaal, sociaal, tolerant en creatief. Gericht op het propagieren 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

Join the collective

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

Colophon

Editorial Team:
Ivo Schmetz, Madeleine Race, Krystina Zhukk, Sarah Teixeira St-Cyr, Veronica Fanzio

Writers, photographers, illustrators:
Credited with every article

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Annelies Verhelst
Take a piq photography
Rong Tai
Mirte Jepma

Graphic design:
Ivo Schmetz

Print:
Flevodruk Harlingen

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

Contact

Postal Address:
Jan Hanzenstraat 39-41
1053SK Amsterdam

Email contacts:
info@amsterdamalternative.nl
redactie@amsterdamalternative.nl
advertentie@amsterdamalternative.nl
music@amsterdamalternative.nl
books@amsterdamalternative.nl
video@amsterdamalternative.nl
vrijbeton@amsterdamalternative.nl

Online:
www.amsterdamalternative.nl

vrije ruimte festival

sat 29 mar - **ot301**

sat 5 apr - **bajesdorp/grond**

thu 10 apr - **ru paré**

thu 8 may - **cinetol**

fri 16 + sat 17 may - **de appel**

sun 15 jun - **filmhuis cavia**

sat 28 jun - **occii**

sat 5 jul - **ndsm treehouse**

sun 7 sep - **plantage dok**

sat 20 sep - **het groene veld**



celebrating ten years
amsterdam alternative

Vrije Ruimte Festival poster
Ontwerp: Ivo Schmetz

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Amsterdam Alternative
Issue #61 // Jul-Aug 2025
www.amsterdamalternative.nl

