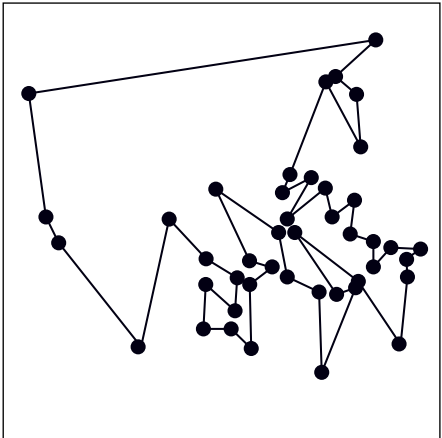




Originating with the city’s counter-culture and free spaces, Amsterdam Alternative stands for a collective action and radical political debate for the sake of a desirable future for the many, not the few.

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

Issue #063 (Nov-Dec 2025)

Participating venues:

ADM Noord/Slibvelden, Alab, AstaroTheatro, Badhuis-theater, Bajesdorp, Buurtwerkplaats Noorderhof, Cavia, Cinetol, De Appel, De Bermtoeerist, De Ceuveel, De Fabriek, De Nieuwe Anita, De Ruimte, Fort van Sjakoo, Frammer Framed, Helicopter, Kaskantine, Kostgewonnen, LIMA, NDSM Loods, 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 Ceuveel, Zaal100, ZID Theater, Zone2Source

Waarom de antifa-motie grote flauwekul is (en zelfs gevaarlijk)



Soms denk ik met weemoed terug aan de jaren tachtig, toen de wereld nog overzichtelijk was verdeeld in een kapitalistisch en een communistisch blok, en een ‘Derde Wereld’ (nu het ‘Mondiale Zuiden’ genoemd) van ‘ongebonden’ ontwikkelingslanden. Destijds kon je je min of meer probleemloos de grap permitteren om jezelf uit te roepen tot ‘dissident’ in het zogenaamd vrije Westen, naar analogie van de dissidenten in het Oostblok die tegen het communistische systeem ageerden. Dat was natuurlijk wel een grap met een serieuze ondertoon, want we voelden ons écht in de hoek gedrukt, en er pakten zich donkere wolken samen aan de horizon (‘no future’).

Hoe anders is alles nu, grofweg veertig jaar later. Met name sinds (en door) de opkomst van het internet begin jaren negentig, en uiteraard ook door de val van de Berlijnse Muur eind jaren tachtig en de daaropvolgende ineenstorting van het communisme, is het ideologische landschap ingrijpend veranderd en veel ingewikkelder geworden. Op de een of andere manier heeft (extreem-)rechts daar enorm van geprofiteerd en de wind in de zeilen gekregen, en het lijkt alsof de links-progressieve krachten in de wereld daar eigenlijk geen antwoord op hebben.

Het is een teken aan de wand dat het traditioneel sociaal-democratische partijen vrijwel nergens in de westerse wereld überhaupt nog lukt om stabiele meerderheden te vormen

Daar komt nog bij dat het politieke spectrum de afgelopen decennia steeds verder naar rechts is opgeschoven. Het is een teken aan de wand dat het traditioneel sociaaldemocratische partijen vrijwel nergens in de westerse wereld überhaupt nog lukt om stabiele meerderheden te vormen, en dat ze ook niet goed lijken te weten hoe ze het tij nog moeten keren. In Nederland heeft dat ertoe geleid dat de PVV bij de verkiezingen van 2023 de grootste partij is geworden (en dat kunstje naar alle waarschijnlijkheid op 29 oktober van dit jaar heeft herhaald).

We kunnen heel lang discussiëren over de vraag hoe het allemaal zo ver heeft kun-

nen komen, en bovenstaande factoren hebben daar zeker een rol in gespeeld, maar de voornaamste vraag is momenteel hoe we het opkomende fascisme in de wereld kunnen tegenhouden. Want dat is de realiteit waar we nu mee te maken hebben. Ik heb lang gearzeld om het beladen woord ‘fascisme’ in de mond te nemen, omdat ik dat altijd geassocieerd had met grote horden marcherende fanatiek, maar ik moet intussen erkennen dat ook dat veel ingewikkelder ligt.

Het fascisme heeft iets ongrijpbaars, het is een fenomeen dat telkens de kop op lijkt te steken als het kapitalistische systeem hapert. Dat gebeurde na de beurskrach van 1929, en nu weer, na de crisis van 2008-2009 en het daaropvolgende decennium van bloedeloze groei. Vreemd genoeg zijn linkse politieke bewegingen niet in staat om de hieruit voortvloeiende onvrede onder de bevolking uit te buiten. In plaats daarvan komt er op instigatie van extreem-rechts een zoektocht naar zondebokken op gang: in de jaren dertig waren dat (vooral) de joden, tegenwoordig zijn het moslims en asielzoekers.

Het fascisme is daarnaast ook een sluipend proces, dat vaak een steuntje in de rug krijgt van gevestigde rechtse partijen die denken daar baat bij te hebben en het op die manier de pas af te kunnen snijden (te ‘neutraliseren.’) Helaas gebeurt dan meestal precies het omgekeerde. De fascistische worden daardoor ‘salonfähig’ en krijgen de kans hun verwerpelijke opvattingen breed te etaleren.

Bovendien weten fascistische dikwijls handig gebruik te maken van de macht van de (massa-)media. In de jaren dertig was Hitlers propagandaminister Joseph Goebbels een meester in het bespelen van de publieke opinie via de radio, de geschre-

ven pers en de film. Tegenwoordig zijn vooral de televisie en uiteraard het internet (de sociale media en allerlei duistere chatgroepen) favoriete media voor het verspreiden van de fascistische boodschap. Daarbij helpt het bepaald niet dat sommige (proto-)fascisten als wijlen Pim Fortuyn en Geert Wilders heel behendig hun humor inzetten.

Kijk bijvoorbeeld eens naar de opnamen in de coulissen na afloop van het lijsttrekkersdebat bij SBS6, als presentator Wilfred Genée nog een praatje maakt met Wilders. Op een gegeven moment zegt Genée: “Houd maar op, dit is een veel te complex verhaal, nu ben je iedereen kwijt,” waarop Wilders zich naar de camera wendt en met een grote glimlach om zijn mond heel hard “Asielstop!” roept. Lachen, gieren, brullen – maar niet heus.

Maar veel kwalijker is dat op deze manier de suggestie wordt gewekt dat het gevaar van links komt, terwijl dat volslagen lariekoek is.

Als klap op de vuurpijl hebben de (extreem-)rechtse partijen in het Nederlandse parlement onlangs een motie aangenomen waarin ‘antifa’ wordt bestempeld als een terroristische beweging. Dat is natuurlijk totaal de omgekeerde wereld. In de eerste plaats is ‘antifa’ slechts een verzamelnaam voor alle groepen en individuen die zich met hart en ziel (en soms met gevaar voor eigen hebben en houden) inzetten tegen het opkomende fascisme. Maar veel kwalijker is dat op deze manier de sugges-

tie wordt gewekt dat het gevaar van links komt, terwijl dat volslagen lariekoek is. Het gevaar komt juist van de partijen, groeperingen en bewegingen waartegen antifa waarschuwt en actie voert. Welke vorm dat gevaar kan aannemen, hebben we kunnen zien tijdens de demonstratie tegen het asielbeleid van 20 september dit jaar in Den Haag. Grote groepen fascistische relschoppers trokken toen vernielingen aanrichtend door de stad.

We moeten ook niet gek opkijken als binnenkort nog een andere truc uit het fascistische draaiboek opnieuw uit de kast wordt getrokken: de ‘false flag’ of ‘inside job.’ Het grote voorbeeld is de Rijksdagbrand van 27 februari 1933. Zelfs als de Nederlandse radencommunist Marinus van der Lubbe die brand inderdaad heeft aangestoken, kwam dat de even daarvoor geïnstalleerde regering-Hitler wel heel goed uit: onmiddellijk na de brand werden de Rijksdagbrandverordening en de Machtigingswet van kracht, die Hitler uitgebreide bevoegdheden gaven en de opmaat vormden voor de fascistische dictatuur. Bovendien werden de communisten uit het parlement gezet en hun leiders gearresteerd. Daardoor werd de voornaamste politieke tegenkracht van de Duitse fascistische geëlimineerd.



Als we elkaar vasthouden en ons niet uiteen laten spelen, kunnen we het fascisme (opnieuw) verslaan.

Gelukkig zijn er tegenwoordig ook wel degelijk antifascistische initiatieven die hoop geven. Zo was ik een paar weken geleden in Rotterdam bij de lancering van de ‘antifascistische kerk’ van Jonas Staal en Jeanne van Heeswijk. Daar werd door diverse sprekers een verbinding gelegd tussen het antifascisme en (jawel) de ‘kerk,’ als plek waar antifascisten van divers pluimage onderdak kunnen vinden en gemeenschappelijk verzet kunnen plegen. Ook al ben ik totaal niet gelovig, ik werd geraakt door de symboliek: ja, als we elkaar vasthouden en ons niet uiteen laten spelen, kunnen we het fascisme (opnieuw) verslaan.

Waarom de antifa-motie grote flauwekul is...
Text: Memo Grootveld
Photo: Johannes Henriksson // Logo: Anti-Fascist Church

2

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



3

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



Archives of Resistance: 90 years of the International Institute of Social History (IISH)

Walking through the eastern docklands of Amsterdam, past the canals and old warehouses, a large, unadorned white building on Cruquiusweg passes almost unnoticed. A former cocoa warehouse, it now stands silent above the water, its only clue a rather modest line of white words over the main entrance: Internationaal Instituut voor Sociale Geschiedenis. Few would guess that beyond those walls, meticulously organized into thousands of archival collections spanning more than 50 kilometers of shelf space, five centuries of transnational political activism and dissent are preserved.



Archives of Resistance...
Text: Elena Montanaro
Photos: Elena Tonon

This year marks 90 years since the founding of the International Institute of Social History (IISH), one of the twelve institutions of the Royal Netherlands Academy of Arts and Sciences (KNAW) and a world leading research center in the field of social and economic history. Established in 1935 by Dutch economic historian and Professor Nicolaas Willem Posthumus (1880-1960), the IISH was born from the urgency to preserve the endangered legacy of social movements and radical thinkers within a Europe sliding into violent authoritarianism.

History
In 1935, a gloomy political climate was sweeping across Europe: half of its nations were governed by authoritarian regimes, with Italy and Germany witnessing the rise and consolidation of unprecedentedly repressive governments. Amid this terror, entire libraries, documents, and associations that did not fit within the political environment were readily blacklisted, running the risk of being permanently destroyed by those in power.

In this context, a small group of historians and librarians led by Posthumus and Annie Adama van Scheltema (1844-1977) embarked on a new, urgent project: saving everything possible about the legacy of the European labor movement. The institute's founders began smuggling radical documents across the world, starting with the original manuscripts of Karl Marx and Friedrich Engels from Nazi Germany, which remain among the IISH's most important holdings. Shortly after the 1938 Nazi march on Vienna, Mikhail Bakunin's anarchist writings were also smuggled out of Austria, followed by the entire archives of the Spanish anarcho-syndicalist trade union Confederación Nacional del Trabajo (CNT) and the Federación Anarquista Ibérica (FAI) just weeks before Francisco Franco's conquest of the last Spanish territories in 1939.

After the Nazis occupied the Netherlands in May 1940, however, German SS officials broke into the institute, temporarily closing it after interrogating both Scheltema and Posthumus who, in the meantime, had managed to send the most precious collections to London to hide them. After 1945, when collecting documents became easier, the IISH began a slow yet steady recovery, turning progressively into the global treasure of dissent that it is today.

Research
A brief look at the IISH catalogue speaks volumes about the truly remarkable variety of the institute's holdings: Marx and Engels' original manuscripts, Rosa Luxemburg's letters, Bakunin's anarchist texts, collections of Chinese communist posters, thousands of socialist newspapers, colonial photographs from Dutch Indonesia, hours of recorded interviews, pamphlets, pins, banners, and much more.

Beyond its rich archival collection, however, the IISH also serves as a vibrant research center, home to an international team of nearly 40 scholars interested in labor history, resistance movements, inequality and slavery. The results of their research and the information preserved in the IISH's collections are shared as widely as possible: the archives and library are open for consultation completely free of charge, and most materials are accessible online. Crucially, the institute operates from a position of social commitment, actively engaging with current debates through a rich series of free public activities, workshops and lectures.

The memory of social struggle is a key component in building social movements: if you do not know that other people before you have challenged these immensely powerful structures, the barriers for challenging them yourself become so much higher.

Academic research and social movements
Today, amid the violent resurgence of the radical right and the unfolding of a 21st century genocide, the history of the IISH speaks to us with renewed relevance, raising pressing questions about the role of academic research, institutions and archival collections in the lived – often dramatic – realities of contemporary social movements. How can scholarship still serve collective struggle and resistance? How can it avoid retreating into an inaccessible, first-class ivory tower?

A conversation with Senior Researcher at the IISH and Global Economic and Social History Professor at the Vrije Universiteit, Pepijn Brandon, helps us reflect on this question.

Pepijn Brandon's research focuses on the history of capitalism, Dutch colonial history, war and economic development, and slavery. His academic path, as he explains, has always been intertwined with activism. "I always had an interest in the intellectual aspect of the critique of capitalism," he recalls, "which, at first, was not academic, but I carried it into my studies." He first came into contact with the IISH during his first year of university in the late 1990s, in the context of a research project on the May '68 movement. "I remember opening boxes full of radical pamphlets and protest literature," he tells me. "Later, I started to go deeper into the history of early capitalism."

Memory, social struggle and archives
I ask Professor Brandon why it is important to still preserve these documents today. "Social movements never arise in a vacuum," he answers. "Partly, they are interventions in a long stream of people challenging the structures of power and the repression that ordinary people face when they want to change something." He emphasizes the importance of preserving the memory of resistance. "The memory of social struggle is a key component in building social movements: if you do not know that other people before you have challenged these immensely powerful structures, the barriers for challenging them yourself become so much higher. "It is a very simple thing," he adds, "but that is why social movements throughout history have always constructed stories about where they fit in longer histories. And to do that, you need to preserve the memory."

I touch upon the issue of the frequent separation between academic research, archives and the reality of contemporary social movements, asking him how he reflects on it. He talks about a "paradox". "In order to do the kind of safeguarding operation that the IISH did," he explains, "people knew that having these documents in the possession of the social movement involved in the struggle was an acute risk and that they needed to place them within the formalized structure of an archive, where access could be guaranteed. But that, of course, always creates some separation from the social movements themselves." He notes that, at times, the institute's possession of certain collections – such as the archive of the Spanish Confederación Nacional del Trabajo – has been contested by groups claiming to be their rightful inheritors. "That's why the Institute has long relied on consultation and negotiation with social movements," he adds.

90 years after its founding, the white building on Cruquiusweg still stands quietly above the water, holding tightly within it the memories of those who refused silence. It remains today a precious shelter for the fragile traces of dissent and a space for those who like to trace the path of past struggles. Faced with increasing right-wing repression, it is a quiet reminder that remembering, preserving and researching can, themselves, be a political act of resistance.

Academia and power
We then talk about the relationship between academia and power structures. Professor Brandon tells me: "I would consider myself a socially engaged scholar, and my research as contributing, in some way, to the critique of the horrific state of the world. And there are, of course, many academics that think that way." He adds:

"But academia is definitely a part of the power structures of that horrible world, and not a separate island. At the same time, however, especially in the second half of the 20th century, academia was often the only place where people who wanted to critique society could have a job that allowed them to do so. And, in many ways, today's attacks of the right on academia are based on the same premises."

I ask him whether he ever became disillusioned with academic research. Smiling, he answers: "Despite the fact that academia can be a radical space, there is always pressure to conform intellectually. I have been very lucky in this regard and always encountered supervisors that encouraged me to think outside of the box and find my own voice." He then becomes serious: "However, there have been moments in which I have been confronted with the non-radical and suffocating nature of academia and, for me, the best example is the attitude of universities towards the genocide in Gaza, the immense obstacles thrown in our way to intellectually make sense of this moment in history and the amount of repression faced by students who demanded a space to do that."

I finally ask him what a socially engaged academic practice could look like. "My ideal of a socially engaged scholarship cannot take shape in isolation within the walls of academia: it is not an individual thinking exercise. A socially engaged scholarship can only exist in a living and breathing relationship to social movements outside academia." He pauses. "It is a struggle to remain a socially engaged scholar in the conservative environment of a university, and everyone who tries to do so inevitably will hit some walls. You need to persevere but also be aware that doing that does not just depend on a set of personal choices, but really on the relationships you build with others inside and outside of academia."

90 years after its founding, the white building on Cruquiusweg still stands quietly above the water, holding tightly within it the memories of those who refused silence. It remains today a precious shelter for the fragile traces of dissent and a space for those who like to trace the path of past struggles. Faced with increasing right-wing repression, it is a quiet reminder that remembering, preserving and researching can, themselves, be a political act of resistance.

Sources:
• Official website of the IISH: www.iisg.amsterdam/en
• Jaap Kloosterman and Jan Lucassen, 'Rebels with a Cause: Five Centuries of Social History Collected by the International Institute of Social History' (Routledge Taylor & Francis Group: 2017)
• Marc Lace, 'Academic Participation in Social Movements: A Call for Ethical Review', Open for Debate, 31st December 2018 [accessed 13/10/2025]
• Ladan Rahbari et al., 'Activism and Academia: An Interdisciplinary Dialogue on Academic Freedom and Social Engagement', Journal of Higher Education Policy and Management 47:1 (2024), 73-89

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.



Oneohtrix Point Never
Tranquillizer

Label: Warp Records
Release date: November 2025
Genre: Electronic, experimental
Format: Digital, vinyl, CD



Simo Cell
FL Louis EP

Label: Distributed by Clone
Release date: June 2025
Genre: Techno, House
Format: Digital, vinyl



clipping.
Dead Channel Sky Plus

Label: Sub Pop Records
Release date: September 2025
Genre: Electronic, hiphop
Format: Digital



Sandwell District
End Beginnings

Label: Sandwell District
Release date: March 2025
Genre: techno
Format: Digital



SHERELLE
WAV RELOADED

Label: Tresor Records
Release date: October 2025
Genre: Drum and bass, jungle, techno
Format: Digital



Blawan
SickElixir

Label: XL Recordings
Release date: October 2025
Genre: Electronica
Format: Digital, vinyl, CD

ZID Theater blikt terug, en nodigt je uit voor een feestelijke ontmoeting bij Podium Mozaïek!



ZID theater blikt terug...

Text: ZID Theater

Photos: Maria Morales, Brandeis fotografie

ZID Theater weet al dertig jaar een unieke plek in te nemen binnen het Amsterdamse culturele landschap. Met als missie theater toegankelijk te maken voor iedereen, voor makers uit diverse disciplines en achtergronden, én voor een publiek dat bestaat uit een levendige mix van buurtbewoners, professionals en kunstliefhebbers, blijft ZID een drijvende kracht in de stad. ZID ziet de rijkdom van diversiteit als motor voor vernieuwing in de podiumkunsten en streeft naar een inclusiever en kleurrijker cultuurlandschap. Ontmoeting, uitwisseling en verbinding tussen makers én publiek staan altijd centraal.

Kunst naar de mensen toe

brennen die om wat voor

reden dan ook niet in contact

komen met het reguliere

kunstenaanbod.

Ondanks de uitdagingen waar de culturele sector mee kampt, bleef ZID Theater ook dit jaar trouw aan haar uitgangspunt: kunst naar de mensen toe brengen die om wat voor reden dan ook niet in contact komen met het reguliere kunstenaanbod. Met optimisme, creativiteit en een voortdurende zoektocht naar nieuwe samenwerkingen en aanvullende financiering blijft ZID vooruit kijken!

Op 14 december sluit ZID het jaar feestelijk af in Podium Mozaïek waar we terugblikken op het afgelopen jaar, met vertrouwde gezichten van ZID, de voorstelling *ZUURSTOF*, een interactief theateraal spel, en meer! Blijf op de hoogte via www.zidtheater.nl voor het volledige programma.

Een jaar vol beweging

2025 was een rijk en veelzijdig jaar, met diverse evenementen en producties, zowel binnen als buiten Amsterdam. Internationaal trok het gezelschap naar maar liefst zeven Europese landen - Servië, Griekenland, Spanje, Ierland, Cyprus, Duitsland en Polen o.a. met tournees van de voorstellingen *WATER*, *ZUURSTOF* en *Not Only One*.

Toch klopte het hart van ZID vooral in eigen stad. Hoogtepunt was een nieuwe editie van het internationale multidisciplinaire ExploreZ Festival dat plaatsvond in

mei. Onder het thema *Natuur & Mens NU!* bracht ZID Theater een inspirerend programma met theater, dans, performance, workshops, artist talks en boekpresentaties die de relatie tussen mens en natuur bevraag. Van intieme performances tot grootse locatieproducties: gevestigde makers, internationale gezelschappen en nieuw talent betraden het podium.

De feestelijke opening vond plaats bij het Van Eesteren Museum in Nieuw-West met de première van *ZUURSTOF*: een meeslepende, rituele voorstelling onder regie van Karolina Spaic waarin fysiek theater, scenografie en soundscapes samen een poëtisch pleidooi vormden voor de veerkracht van de natuur en de rol van de mens.

Ook waren er diverse gastvoorstellingen, workshops en masterclasses te beleven en gingen er maar liefst drie Powered by ZID-producties in première: *DE-ICING: Melting Moments* van Dora Draghi en Melody Fu, *Who Nose?* van Amanda Lee, en *She is Growing Potatoes* van Halina Mihutskaya.



Ook buiten het festival bleef ZID zichtbaar in de stad, met activiteiten bij o.a. de Buurtwerkplaats Noorderhof, Voedseltuin IJplein tijdens Burendag, en tijdens het Re_NATURE festival in Ruigoord. In het kader van 750 jaar Amsterdam presenteerde ZID Theater tijdens het ExploreZ Festival het programma *De Kracht van het Nu*: Een dynamische avond vol theater, muziek en gesprekken werden twee nieuwe publicaties gelanceerd: *Theater voor het hier en nu*, waarin oprichters Karolina Spaic en Sebo Bakker hun 30 jaar ervaring delen met maatschappelijk betrokken theater. En de *Buckelst van Amsterdam West*, een boek vol verhalen, ideeën en foto's van bewoners uit dit stadsdeel, en een uitnodiging om de stad vanuit nieuwe perspectieven te beleven. Beide boeken zijn via de webshop van ZID te bestellen: www.zidtheater.nl

Music Tip Top 6

Text: Peter Rutten

Artworks: Various artists/designers

4

Amsterdam Alternative

Issue #063 // Nov-Dec 2025

www.amsterdamalternative.nl



5

Amsterdam Alternative

Issue #063 // Nov-Dec 2025

www.amsterdamalternative.nl



Where curious works: Interview with Árpád from A Lab



Where Curious Works...

Text: Barbara Buzinkayova

Photos: Anne Steenis

It's typical Amsterdam weather, rain pounding on the windows, as I sit in the warm environment of *A Lab*. It's a large building of around 5 000 square metres, four floors, and forty labs, located in Amsterdam-Noord, just a short walk from the ferry. This space is provided to a community of people who are curious and willing to learn and contribute to society. As their slogan states, it is a place "where curious works." *A Lab* is a proud member of the AA collective and organises many exciting events for the public. Whereas in different places I'd pass unnoticed, in *A Lab's* corridors I receive kind smiles and greetings.

I sit at a large circular table in an open office across from Árpád Gerecsey. Árpád has been the director of *A Lab* for 11 years already and has enthusiastically contributed to the organisation since its beginnings. Today, I am the curious one and I ask Árpád to share the values and origin story of *A Lab*.

B: How was A Lab created?

Á: This whole area was owned by Shell. The building we are in was a research facility. At one point, Shell wanted to get rid of it and it was taken over by squatters. After a while, it was sold to the city. Instead of having squatters in there, the city started renting it out at very low prices to artists. Because this building was so big, it was not rented out to one artist. Also, it was proposed that it's not only for the creatives themselves, but for the whole value chain of the creative industry.

We have been here for 12 years now. We have 50% creatives in the building and the other 50% are people working on sustainability or social impact purposes. So, 100% of the building is impact-driven. There are about 100 companies and 400 people to solve societal issues, form opinions, etc.

B: What is the purpose of A Lab and how do you achieve it?

Á: Our purpose is to support impact makers and we do that in a number of ways. First of all, we offer affordable workplaces. We also have several event spaces. You can use these, for example, if you want a temporary studio for a week, or you want to show your documentary that you've just made.

Then, we organise a number of programs. One is called "Curious About..." which we do twice a year. It is a festival where we ex-

plore subjects in society that seem very far away at the moment but have a huge chance of becoming a worldwide topic within the next five years. In November, we'll discuss "The Body as the Last Frontier," which will focus on where does our body stop and start, since we have been doing alterations to our bodies, for example with pacemakers, new knees, or hearing aids. Also, our Cult Program invites experimental performing artists for either a one-night event or a multiple week residency. This allows them to research new directions and work with curators from their industry to bring try-outs to new audiences.



These were the content-driven programs and then we have social programs for bringing both the community and the neighbourhood together. This can be through our annual swimming contest in the water next door, or the Christmas party, or the lab crawl, etc. At the same time, we are constantly encouraging the members of our community to bring their own activities forward.

B: How can someone become a member? Is there anything they need to have?

Á: The only thing you need is talent. We are looking for people that want to have an effect on society by doing something different. So, you tell us you're interested in coming and tell us about yourself. Who are you? What are you doing? What do you think a membership of this community would bring you? What could you bring to the community? Then, we have a talk. Once we both agree this might be a

good match, we'll need to place you. You'll be put on to the waiting list. The waiting list is not first in - first out, because we are looking for the "best fit."

B: What kind of space do people work in?

Á: You can either have your organisation in one lab, which is happening for a few companies. We also have mixed labs where you sit with one or more organisations together, which also improves collaboration among members. And then we have the work hotel where you just walk in and find a place. Finally, you have the option to rent a space for a meeting or a performance.

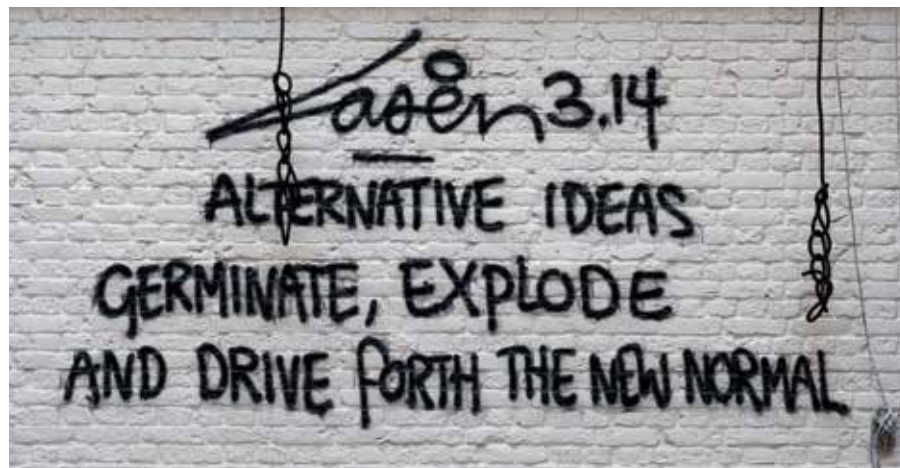
B: How much money does it cost to be a part of A Lab?

Á: If you come here, you don't pay rent, we don't do that. You become a member. A membership for the work hotel starts at around 115 euros a month, and after the first three months, it's 170. Or you can take a fixed desk membership, which costs, depending on where it is in the building, between 225 euros and 300 euros a month. So, you have a broad range of options. And, if you just want something for an hour, the cheapest room is around 15 euros.

B: What kind of support do your members get?

Á: Our main focus is to connect you to others.

The first thing we're going to do is to help you get onboarded. We actively help you to contact other people. For everybody new in the building, we find a buddy, and they will introduce you to others. You also have access to all the programs. For example, in the next months, there's a series of concerts every Friday night with an incredible jazz trio downstairs. Tonight, there's a premiere of a movie. This is all for free.



Then, we have a chat with you or your organisation regularly. How's it going? How can we help you achieve your goals? Is that by connecting you to people? Is it by helping you find funding? Is it by helping you organise an event?

B: How long do members usually stay?

Á: We are aiming for about 15% new people every year. That means, your average stay is six to seven years. By that time, the organisations either grow or they die. And if they're just solid, then it depends very much on what they're doing. We might still ask you to leave after a number of years, because it's time for other people to use the space. After that you can become an alumnus and stay connected. You're always invited.

B: What is your vision towards future?

Á: We want to continue focusing on creating connections. Last year, we started something called collectives, which enable members to connect through different topics. We have a garden collective, a sustainability collective, a Christmas collective, which organises the annual party, an architectural collective, because there's a lot of building going on in this place, an entrepreneurial collective, and a clothing collective, where you can swap clothes.

Moreover, we work closely with the city to help develop the neighbourhood. This is the fastest growing area of Amsterdam. It will have another 50% of population growth in the next 10 or 15 years with all types of issues, from gentrification issues, poverty issues, etc. We have a lot of people in the building who can help out there. We are focusing on programming sports and an enjoyable infrastructure. We want to keep it safe, happy, healthy, and connected. It's a big project for the next five years, hopefully ending with putting the original swimming pool that was here 100 years ago back in the water. That would be, for me, the cream of the cake.

For those of you who are curious about how technology changes us as a human being, there's the next exciting event organised by *A Lab*. This will be the 6th of the "Curious About..." series and will take place on the 5th of November. Information about this event or other upcoming events can be found on www.a-lab.nl together with intriguing articles and stories of the members. You can also check [@alab_ams](https://www.instagram.com/alab_ams) page on Instagram to see new updates or open events.

Café Gilde is open at OT301

A kitchen by the people for the people



Behind OT301’s graffiti-sprayed entrance lies its hidden garden (or smoking area, depending on your mood), which can be seen through Café Gilde’s wide-reaching windows. Sitting inside the café, I’m surrounded by warm amber-yellow walls and enjoying my lunch: a Tempeh broodje paired with greens, carrot cream, and crunchy nuts. Not only are the dishes fresh and seasonal, they change every week, offering a versatile and fully plant-based selection of breakfast, lunch, and borrel.



Working at Het Gilde are Bob and Cat, a duo with seasoned experience and a love for being in the kitchen. The dishes come at a comfortable price whilst remaining charmingly unique. Bob tells me that he enjoys blending savoury and sweet flavours together, a signature style that is apparent in his Mustard Macchiato, which tastes like a bittersweet sip of autumn.

With a soft launch in July and an official opening to the public in September, Het Gilde is a co-operative association which invites guests to enjoy a hearty meal at an accessible rate, and offers members a kitchen space to use. You’ll find Bob and Cat holding the reins during opening hours at Café Gilde; outside of this, it functions as a volkskeuken, or community kitchen, allowing third-party organisations to host ‘kitchen takeovers’ at OT301, giving them a space to chef away autonomously and split their earnings together.

Whilst values of affordability and creativity guide the duo, food waste reduction

also plays an integral role in the weekly menu. For instance, Cat and Bob tell me that they reinvent dishes by combining different ingredients in the menu in a bid to minimise waste.

C: “Food waste is an important thing we try to prevent. We use our imagination and keep reinventing things. Food waste is the worst thing, it’s something that I try to be cautious about”

Most importantly, as the name of the café suggests, Het Gilde (The Guild) works as an association which is by the people, for the people, uniting all through a shared love of cooking and feeding guests. Yet, differing from the guilds which formed in the middle ages, there are no hierarchies in this kitchen. The chefs share a mutual trust hailing from their seasoned knowledge and a bond based on the idea, Bob explains, that ‘we all cook for ourselves and for others’.

If your food could speak, what would it say?

B: “It would kiss you before speaking to you”

Visually, the café feels more like a community space than a restaurant, whilst still offering the rich flavours you may find in an expensive bistro. Cat tells me about how she wanted to create this energy of ‘Mi casa su casa’ at Het Gilde. And, as invites guests to enjoy a hearty meal at an accessible rate, and offers members a kitchen space to use. You’ll find Bob and Cat holding the reins during opening hours at Café Gilde; outside of this, it functions as a volkskeuken, or community kitchen, allowing third-party organisations to host ‘kitchen takeovers’ at OT301, giving them a space to chef away autonomously and split their earnings together.

With a soft launch in July and an official opening to the public in September, Het Gilde is a co-operative association which invites guests to enjoy a hearty meal at an accessible rate, and offers members a kitchen space to use. You’ll find Bob and Cat holding the reins during opening hours at Café Gilde; outside of this, it functions as a volkskeuken, or community kitchen, allowing third-party organisations to host ‘kitchen takeovers’ at OT301, giving them a space to chef away autonomously and split their earnings together.

Whilst values of affordability and creativity guide the duo, food waste reduction

Bob encouraged me to prepare my own tea in the kitchen, which I eagerly sipped throughout the interview. More seriously speaking, Bob describes his position as freeing; he touched on the importance of working for yourself, being able to decide on budgets and menus as an independent team. For volunteers and members, autonomy in the kitchen also means being granted the trust to know what you are doing and having the initiative to choose how you want to set things up and use the space.



How is the value of Ubuntu channeled in your practice?

B: “Other than the creative freedom in tailoring our ingredients for specific occasions, Ubuntu means that we prepare food on the basis of togetherness and sharing”

The logo’s open hands refer to the association’s social work and collectivity through the art of food and cooking. The value of Ubuntu, which originates from in-

digenous African philosophy, cherishes interconnectedness between humans, their environment, and spirituality, and brings in collective responsibility with accountability, and reciprocity. “I am here because you are here. They are really values that speak to our core,” says Cat. “Everyday we go home and we learn things, it is intense in a sense, but I’ve never felt so happy at a job, to see the joy of my food in others.”

As I turned to the list of specials, titled ‘Vegan Girls’ Club’, the café’s creative charm was reinforced. Craft and care are displayed not only through a unique combination of dishes, but even in the personal design of the menus, where all dishes are hand-calligraphed by Bob himself.

C: “For me, I see this project like a baby. I’m very passionate about food and what I’ve been doing. I’ve been pouring my heart out and my favourite part, really, is really being in the kitchen and making food from scratch. The best part of it is cooking with your heart. That’s why I want to serve and feed. Food is kind of like dancing together”

In sum, I’d recommend taking the time to enjoy a meal at Het Gilde (or simply tasting the superb Mustard Machiatto), for anybody looking to enjoy a meal seasoned with personality and love. Its location serves as an added bonus, with the OT301 building offering plenty of delights, such as the Ventilator Cinema and 4bid Gallery. Why not take the opportunity of combining a hearty lunch with a visit to the movies or the art space?

If you’d like to be part of a kitchen community which encourages both independence and togetherness, I highly recommend becoming a member of Café Gilde.

And, if you’d like to be part of a kitchen community which encourages both independence and togetherness, I highly recommend becoming a member of Café Gilde. Their membership deals are €19/pm in return for discounts on food and space rental, as well as a “democratic say in how the company is run”, says Bob.

C: “You’d come and you’d be fed. It’s like one hand washing the other one. You’re welcome to come and enjoy as a guest but also welcome to help, as a community.”

For those coming to enjoy the fully vegan menu of the week, **Café Gilde is open** from 12:00 on Tuesdays (until 17:00), Thursdays (until 18:00), Fridays (until 20:00) and Saturdays (until 21:00). Timings may vary depending on the events schedule at OT301.

Café Gilde is open at OT301...
Text: Lea Sharmaa
Photos: Lea Sharmaa

6

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



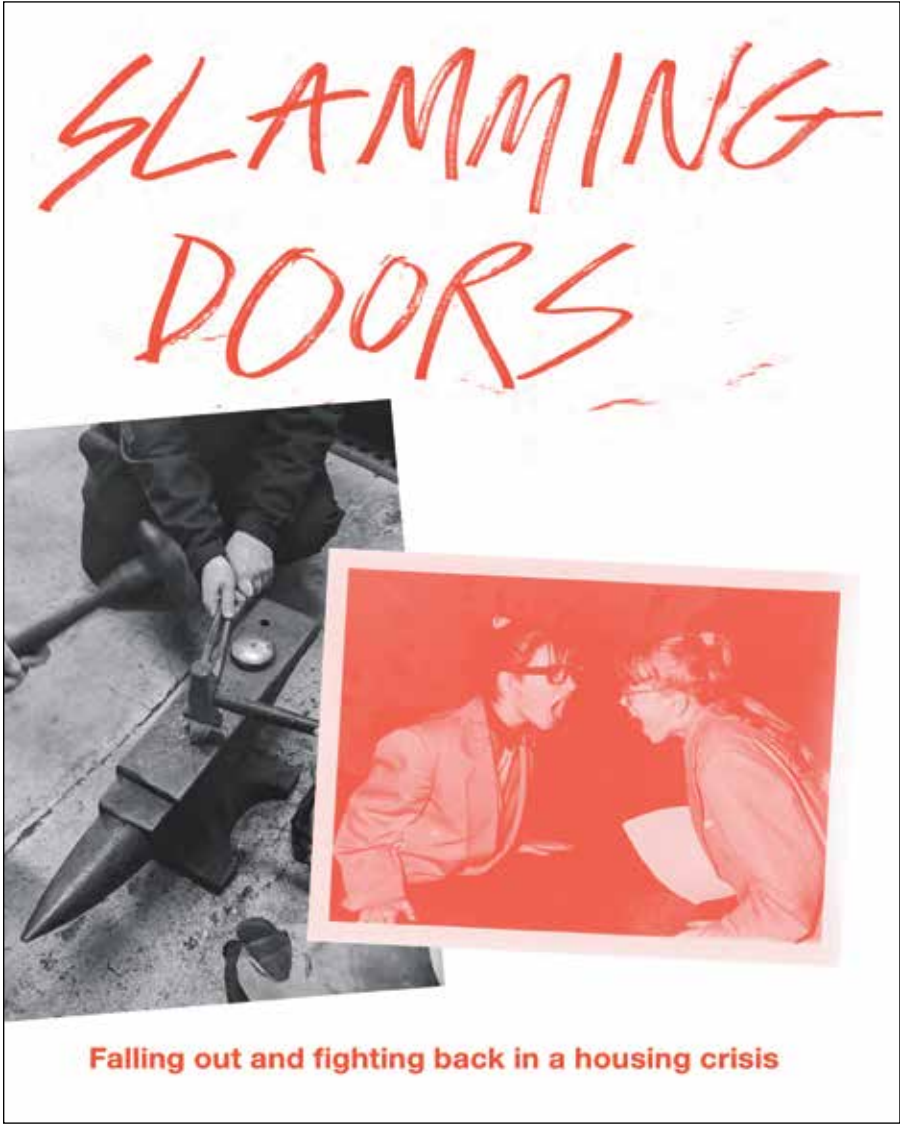
7

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



Slamming Doors

New publication explores housing struggles, solidarity and collective resistance



Slamming Doors: Falling Out and Fighting Back in a Housing Crisis (Framer Framed, 2025) brings together writers, academics and community organisers to reflect on housing justice, community organising and feminist labour. Blending essays, interviews and archival materials, the book acts as a manual, an archive and a meeting place, asking, in the words of Lola Olufemi, ‘what can we build from this?’

Rooted in the histories of housing and community activism in Glasgow, the publication draws on decades of grassroots organising, self-build projects, and feminist housing movements. It reflects on DIY learning, reproductive labour, and mutual aid, and considers how art, research, and activism can redistribute resources, knowledge, and care.

Slamming Doors is not a static artist monograph, but a book that acts as a manual, an archive, a meeting place and a reference or, in the words of contributor Lola Olufemi, ‘an attempt at spreading the material out on the table, and asking *what can we build from this?*’ Olufemi’s text reimagines a user’s manual as a step-by-step guide to political insurrection and intimacy. Historian Hannah Proctor explores the emotional dynamics of collective action, drawing connections from the Kurdish women’s movement to the ZAD commune in France. In conversation with organiser Dean Spade, questions of failure, conflict and intergenerational learning point to how historical knowledge sustains contemporary struggle.

The book also revisits *The House That Jill Built* (1998) and the story of Take Root, a women’s self-build group in Glasgow, reconstructed by curator and academic Kirsten Lloyd. At its core are two interviews with housing and anti-poverty activist Cathy McCormack (1952–2022), whose voice anchors the publication in lived experience, humour and resistance. Through essays, transcripts and archival material, *Slamming Doors* mobilises text, image and conversation to examine how collective struggles are recorded, shared and kept alive.

Editors: Winnie Herstein & Mason Leaver-Yap
Contributions: Lola Olufemi, Hannah Proctor, Dean Spade, Taking Root, Kirsten Lloyd, Cathy McCormack
Publishers: Framer Framed, supported by University of Edinburgh Arts Collection
Design: HIT Studio
ISBN: 9789-0834-54344

BOOKS TIP TOP 5



Dit is fascisme
Rosan Smits

In *Dit is fascisme* laat politicoloog Rosan Smits zien dat het fascisme terug is - in Amerika, Europa en Nederland - en hoe we ons kunnen verzetten. Fascisme holt een democratie uit. Het begint met taal, niet met tanks. Met democratische verkiezingen, niet met een staatsgreep. En het krijgt vrij spel, dankzij mensen die denken dat het allemaal zo’n vaart niet zal lopen – tot het dat ineens wél doet. Zoals nu.

Publisher: De Correspondent
Release date: 10-2025
ISBN: 9789493254701



De democratische markt
Lisa Herzog

Lisa Herzog toont dat onze ongelijke economie een groot gevaar vormt voor de democratie – we zijn gedegradeerd tot passieve consumenten in plaats van mensen die de samenleving zelf vormgeven. Herzog nodigt ons uit om een economisch systeem te verbeelden dat niet alleen streeft naar efficiëntie, maar ook naar waardigheid en betrokkenheid van al haar burgers.

Publisher: Ten Have
Release date: 08-2025
ISBN: 9789025913601



Geld genoeg, maar niet voor jou
Thomas Bollen

Dit boek laat je anders naar de euro’s op je bankrekening kijken. Waarom kan de een ondanks hard werken en sparen geen woning betalen, terwijl de ander slapend rijk wordt van stijgende huizenprijzen? Waarom is er wel geld voor investeerders om zorginstellingen op te kopen en uit te kleden, en niet om de economie snel te verduurzamen?

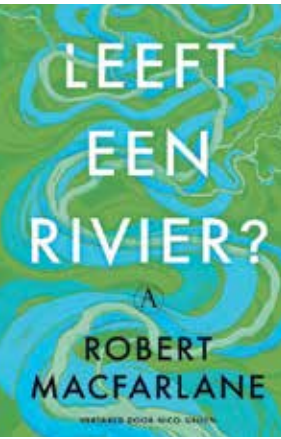
Publisher: Follow the money
Release date: 09-2025
ISBN: 9789083398679



Waarom we politiek niet alleen aan politici kunnen overlaten
Eva Rovers

De klimaatcrisis, het woningtekort, het stikstofprobleem: onze grootste maatschappelijke vraagstukken worden maar niet opgelost. Ondertussen groeit de ontevredenheid over de politiek en winnen autocraten terrein. Zo verdwijnt langzaam maar zeker het vertrouwen in de democratie. De oplossing? Niet minder, maar méér democratie. Meer democratie vind je in de Derde Kamer: een extra parlement bestaande uit inwoners zelf.

Publisher: De Correspondent
Release date: 09-2025
ISBN: 9789493254671



Leeft een rivier?
Robert Macfarlane

Overal ter wereld sterven rivieren door vervuiling, droogte en indamming. Al sinds mensenheugenis moeten rivieren dienstbaar zijn voor vervoer, voor energie, als bron van voedsel, als open riool. Wereldwijd is er echter ook een beweging gaande die het leven en de rechten van rivieren en andere natuur wil erkennen en wil vastleggen in de wet om verdere vernietiging tegen te gaan.

Publisher: Athenaeum
Release date: 05-2025
ISBN: 9789025316136

WWW.AMSTERDAMALTERNATIVE.NL

Big DaDa | Kunstmanifestatie

31 oktober - 22 november

Wat betekent het om mens te zijn in het tijdperk van kunstmatige intelligentie?

Tijdens deze derde editie van Big DaDa verandert Arti in een futuristisch laboratorium, met een caleidoscopisch parcours van multi-Media, interactieve installaties, performances en films. Naast de Museumnacht op 1 november is er elke vrijdag Club DaDa geprogrammeerd. Tenslotte een Art-hack symposium en een artist-talk.

Als reactie op de absurditeit van het heden onderzoekt Big DaDa de rol van kunst in een wereld gedreven door data en algoritmes. Kunstenaars reageren op – en spelen met – de digitale realiteit van sociale media, bots en ondermijnende informatienetwerken die berusten op aannames. Ze zetten de systemen in om zichzelf te ontmantelen en/of menselijke trekjes mee te geven, waardoor de kwetsbaarheid zichtbaar wordt.

Kunstenaars
Alicia Framis (NLJES), Martinus Suijkerbuijk (NL), Katarina Petrovic (SRB|NL), Margit Lukacs & Persijn Broersen (NL), Jan Zuiderveld (NL), Dâng-Vũ Dâng (NL), Igor Schiller (SRB), Roos Groothuizen (NL), Jeroen van Loon (NL), Float (NL), Li -Yi Fan (TW), Pip Greenaway (NL)

Performers
Younes van den Broeck (aka Spitler) (BE), Dang-Vu Dang (NL), Splitter Splatter (NL), Coralie Vogelaar (NL), Kraftgalli (IS), Maarten Vinkenoog (NL), Ester Natziyl (NL), Laetitia de Veth (NL), Dame DaDa (NL), Diana Burkot - Pussy Riot (RU)

Li Yi-Fan, vertegenwoordigt Taiwan in 2026 op de Biënnale van Venetië en presenteert in Arti *Whats your favorite primitive* - een digitaal zelfgevecht.

Pip Greenaway debuteert met haar installatie *Too much to swallow*, een audio-

visuele totaalinstallatie; een groteske verbeelding van consumptiecultuur.

Roos Groothuizen lanceert de Karaoke-Bar *Dopamine arcade*, bezoekers liedjes ten gehore brengen tegen een achtergrond van live-nieuwsbeelden;

Lukács & Broersen, *The lions court*; een digitale animatie film, waarin zingende leeuwen de macht grijpen op een post-apocalyptisch Haags Binnenhof.

Dâng-Vũ Dâng maakt zijn geschiedenis als een kind van Vietnamese bootvluchtelingen tastbaar in zijn foodlab. Hij bereidt 'live' een eetbare installatie, die de Vietnamese diaspora blootlegt.

Jeroen van Loon houdt ons een ironische spiegel voor met zijn compilatie van fail video's, waarin 'zijn' robot pijnlijk menselijk blijkt in zijn stuntelen en falen.

Float toont zijn humoristische kinetische schetsen, aandoenlijke objecten uit het dagelijks leven.

Igor Schiller zet zijn familiearchieven om in droomlandschappen waarin hij het beladen verleden van Servië poogt te helen.

Alicia Framis en Jan Zuiderveld testen de relatie tussen mens en machine: van een hologram-huwelijk tot een interactieve AI-robot.

Katarina Petrović stelt met haar *Negative bible* de vraag of een algoritme kan liegen. Martinus Suijkerbuijk creëert speculatieve landschappen in game-engines; waar biosfeer en technosfeer elkaar ontmoeten.

De performances variëren van Vreemde

Fluitspeler **Maarten Vinkenoog** tot Post-Humaan Reptiel **Spitler**, dansendes **Ester Natziyl** met haar Alien en de IJslandse Electrofoor **Kraftgalli**, die garant staat voor Dampende Electronische Dance & Graphics. En **Splitter Splatter**...die moet je gewoon zien! En horen!

Programma | Beneden en op zaal
Tijdens het programma is de tentoonstelling boven van 20-23 u geopend

Vr 31 Okt | 20.00-24.00 | Big preview & opening | Meet & greet
Voor een breed publiek, kunstenaars en kunstliefhebbers
Host: Dame DaDa
Performances / try-outs: Spitler, Roos Groothuizen, Kraftgalli, Maarten Vinkenoog
Ester Natziyl, Dâng-Vũ Dâng
Make-Up Artist Laetitia de Veth



Za 1 Nov | 19.00-02.00 | Museumnacht
Een eclectisch programma van ontregelende performances, interactieve installaties, aanstekelijke ontmoetingen en muziek door het hele gebouw van Arti.
Performances: Spitler, Maarten Vinkenoog, Kraftgalli, Ester Natziyl, Roos Groothuizen, Dâng-Vũ Dâng
Make-Up Artist: Laetitia de Veth

Vr 7 Nov | 21.00-24.00 | Club DaDa 1 | Dirty Art Department
Studenten van het Sandberg Instituut organiseren een Experimenteel Live Programma Performances, Props en Muziek in de Sociëteit, als podium voor Absurdistische, Ongepolijste en Rebelse Expressie!

Za 8 Nov | 14.00 - 17.00 | Symposium | The Art of Hacking & Hacking in Art
Een ontmoeting tussen Kunst, Wetenschap, Filosofie en Hacking.
Moderator: Katarina Petrovic
Panel: Rop Gonggrijp, Jan Zuiderveld, Roos Groothuizen, Coralie Vogelaar, Ine Poppe en Sam Nemeth
Performance: Coralie Vogelaar

Vr 14 Nov 21.00-24.00 | Cub DaDa 2 | DaDa Fashionista
Avond met Catwalk Performances + DJ | Dresscode: Dada and/or Data
Performance: Marjolein van der Wal, Muziek-performance, Splitter Splatter
Make-Up Artist: Laetitia de Veth
Host: Dame DaDa

Do 20 Nov | 20.00 - 22.30 | Artist Talks
Een avond met het Duo Broersen & Lukács + Dâng-Vũ Dâng

Vr 21 Nov | Club DaDa 3 | 20.00-01.00 | Pussy Riot - Sweat & Blood
Grande Finale met Dadaïstische Uitsmijter in de Sociëteit
Live Muziek en performance: PUSSY RIOT, Diana Burkot
Karaokebar & Vrolijk- Dystopische Disco met DJ Oscar

Big DaDa - Kunstmanifestatie
Text: Eva Gonggrijp
Photo: Maarten Vinkenoog

8

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



9

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



From empty to alive: The last weeks of a squat in Marga Minco's former house

In 1966, Dutch novelist and Holocaust survivor Marga Minco (1920-2023) wrote a book titled An Empty House (*Een Leeg Huis*). Set during World War 2, it narrates three days in the life of a Dutch Jewish woman living in Amsterdam who has spent years hiding from the Nazis, and follows her as she grapples with survivor-guilt and trauma after the Liberation. As suggested by the title, the empty house is a particularly powerful and recurring motif throughout the novel, symbol of the irreparable void left by genocide, permanent absence and community destruction. The empty houses left behind by those who were taken to their deaths stand in the book as tired witnesses to the unfolding of history: rooms full of ghosts rather than people, gardens growing weeds rather than roses.



An Empty House No More
In 2023, when Marga Minco died at the age of 103, her house in Tweede Oosterparkstraat was also left empty. Bought by a private owner who largely neglected any maintenance work, the house was left to gradual deterioration and abandonment. Until July 12th, 2025, when a group of young Dutch students and workers who call themselves "The Panthers" squatted it in protest to negligence, market speculation, and the lack of accessible housing in Amsterdam.

A house must be used and lived in. Otherwise, it is just an empty building left to waste

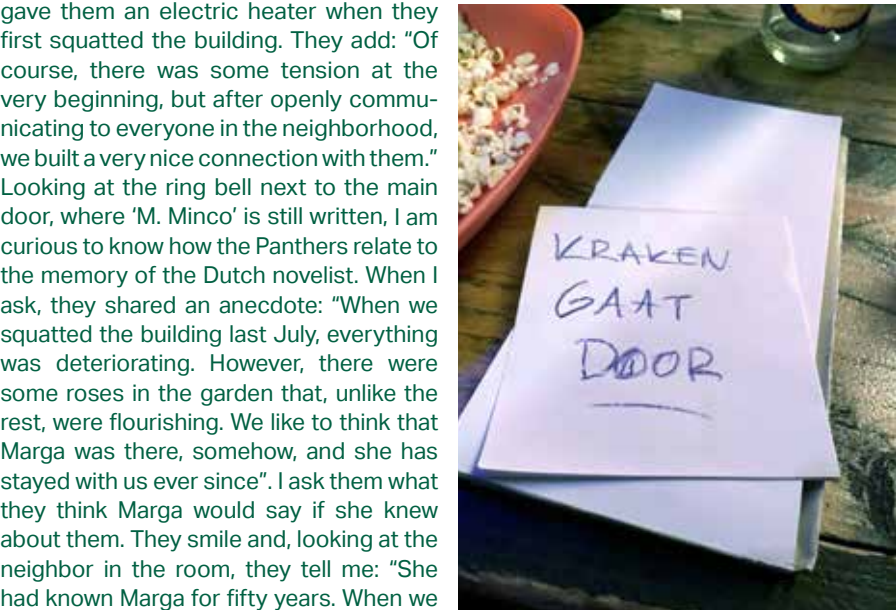
Three months later, however, the Panthers are being evicted, faced with mounting pressure from the owner who has summoned them to court on September 8th. During their last two weeks in "Marga's house" – they refer to her by her first name, as if she were a beloved friend – I had the pleasure of visiting them in their space. I stepped not into an *empty house*, but one where the walls once again speak of resistance and community, and where the garden roses have once again begun to bloom. The Panthers' established squat is immediately recognizable from the outside: a red banner, soaked by the rain and tossed by the wind, hangs from the first floor balcony with the white words: *Beter dan leegstad, Het Pantherpand* (Better than Empty, the Panther Building). Next to it, a New Progress Pride flag also waves proudly. After two brief encounters with a few members of the community – interrupted by lack of time and the hectic reality of the imminent eviction – I joined one of the anti-fascist poetry nights they regularly host, where I talked to them amid short stand-up comedies, spontaneous improvisations, and personal storytelling.

When we squatted the building last July, everything was deteriorating. However, there were some roses in the garden that, unlike the rest, were flourishing. We like to think that Marga was there, somehow, and she has stayed with us ever since.

Community and values
When I ask them who they are as a community, some of them smile. "We are not as scary as people think" – another young Dutch student tells me while eating some popcorn. "We are truly like a family who wants to take care of each other. We are close and deeply care about everyone's wellbeing". They explain to me that they have created a drug-free and largely alcohol-free squat where everyone feels safe, understood and free to express

themselves. "In contrast to how the media often portrays squats", they add, "we want to create a close community that also allows us to do other things and have our own life outside. Most of us still study, for instance, or have jobs that we want to keep". I ask them how many members of the community there are. They explain that, when they initially squatted the building in July, there were only six of them, all students and workers from the Netherlands. "However" – they add – "we always received much support, especially from other squats in Amsterdam, and slowly expanded. Now, we have built a really close relationship with one another and we are like family".

Neighbors and Marga
As we continue talking, an older lady comes through the door, smiling and waving at everyone in the room. Their faces light up at the sight of her. "She is our neighbor. She was a very close friend of Marga's" – a member of the Panthers explains – "and she joins our events quite often". They explain, in fact, that in contrast to what people assume, they have a very close relationship to their neighbors, and interact regularly with them. They tell me that the lady that just came in even gave them an electric heater when they first squatted the building. They add: "Of course, there was some tension at the very beginning, but after openly communicating to everyone in the neighborhood, we built a very nice connection with them." Looking at the ring bell next to the main door, where 'M. Minco' is still written, I am curious to know how the Panthers relate to the memory of the Dutch novelist. When I ask, they shared an anecdote: "When we squatted the building last July, everything was deteriorating. However, there were some roses in the garden that, unlike the rest, were flourishing. We like to think that Marga was there, somehow, and she has stayed with us ever since". I ask them what they think Marga would say if she knew about them. They smile and, looking at the neighbor in the room, they tell me: "She had known Marga for fifty years. When we asked her the same question, she told us: Marga would have loved this".



Our conversation gets interrupted by someone announcing it is time to restart the night. A young man from Sudan takes up the stage with a stand-up routine about a wild adventure he once had in Italy. As everyone in the room laughs, I put the *Kraken Gaat Door* paper in my pocket, and look around. What I see is not an empty house, but a lively home. I see a space in which, unlike the houses in Marga's novel, absence has been replaced by community, silence by poetry, and neglect by care. To know this space will soon fall into the grip of the market is heartbreaking. Even in the face of imminent eviction, however, its spirit persists: empty houses will keep being reclaimed, filled and lived in. *Kraken Gaat Door*.

Eviction
Two months after the squatting, the Panthers have been asked to leave the building by the first week of October. They explain, in fact, that the owner wants to carry some massive renovation projects. "He says he wants to move here" – they add – "but we are not sure we believe him". I ask whether they plan on resisting. "We went to court on September, 8th, but it was practically impossible to win. We will

Sex work today



Prostitution is often referred to as “the world’s oldest profession”. Although there are many doubts about the truthfulness of this phrase, it has some substance to it, since the first records of prostitution date back to Mesopotamia over 4000 years ago’. Younger, but still rich in its history, Amsterdam’s Red Light District has existed since the 15th century when it operated in the same area but on slightly different streets. During this time, prostitution was a highly sought after profession, as Amsterdam was a trade city full of incoming sailors who had spent months on sea and who, soon after docking, wanted to satisfy their carnal desires. Moreover, a third to half of Amsterdam sailors died on sea, which caused many women to become widows, with prostitution being the only possible source of good income².

This work gave me wings because, suddenly, I realised that without training, just with my own mind,

body, and decisions, I could make 1200 euros in one day.

Sex work has been legal in the Netherlands since the year 2000, when a ban was lifted on something that had been long tolerated anyways. This decision sought to reduce criminal activity, improve labour conditions, and possibly attract more tourists. Sex workers now are independent workers who can choose their working hours, customers, prices, and boundaries. However, many sex workers choose to work illegally without registration to retain their anonymity³. This anonymity is often important in our society full of prejudices.

Prejudices are often the result of a lack of information. For this reason, there’s PIC, or the Prostitution Information Centre⁴, located next to De Oude Kerk. This is a non-profit sex worker-led organisation that protects sex worker rights, housed in a cosy room with a big circular table and a library full of informative books about sex work. In this room, you can get any questions you might have answered. You can also get a personalized lecture or join the Walk ‘n Talk session organised every Wednesday-Saturday at 17:00 to explore the Red Light District and hear the personal stories of its workers. As I visited this place, I’ve had the pleasure to meet with Nat Portnoy, a sex worker from Poland, and asked her a couple of questions myself.

B: Why did you choose this occupation?

N: I was studying at two universities at the same time, which cost a lot of money. Meanwhile, I struggled with maintaining the persona of a good academic girl. I really tried to be decent but because deep down I was not like other people, I struggled a lot. I’ve always had high sexual needs, which often resulted in lots of

slut-shaming. So, I was trying to pretend I’m not a slut and I had a lot of internal struggle, depression, escapist and compulsive behaviours, shame, and guilt. At some point, it all crashed. I realized that I need to be honest with myself. My reputation was gone, so I didn’t have to worry about that in a sense. I stopped with the schools because I realized that I was doing it to prove something to myself and to others, but that’s not really how I should live my life.

B: How is it with safety while working behind a Red Light District window?

N: Window work here is specific, because women can decide what kind of clients they want to get the attention of. Essentially, they’re a kind of security of their own at first. They reject those they don’t want - no client can barge in, because they have to open the window for them. Once open, there has to be negotiation and this is when sex workers decide whether the client feels okay and if they have a good deal.

Then, every room has multiple panic buttons. Once the panic button is released, the owner of the building has to come and evaluate the situation. Sometimes it doesn’t need the police, but when there’s violence from the client, the business owner calls the police. The police officers always take the side of a sex worker. So, if the sex worker says “I need him out”, he’ll be arrested, if she says he’s supposed to pay her a thousand euros, he will pay a thousand euros. To take the side of a client would mean to rob the sex worker of her income or, in the situation that the client doesn’t want to leave because she owes him more service, that would be rape.

B: What do you think about the plans to move the Red Light District into a building outside the centre?

The change would affect everyone because it is about further gentrification of this area. It’s about making it a luxury, expensive area for rich people only.

Furthermore, if there weren’t any sex workers in the windows, this place wouldn’t be attractive for all variety of tourists.

N: The mayor of the town believes that this area deserves a better type of tourists - rich tourists. She thinks sex workers are suffering in those windows because they get exposed to this “trashy” kind of people. So, in her mind, it’s going to be much better if those windows will be in one VIP area that will bring attention of more businessman-type of clients. This

is the official narrative. What they want, however, is this area to be free, because those properties are very valuable.

The big problem is that there’s a difference between what a politician, who is not a sex worker, imagines things could be and what they really are. It’s also important to understand that those are grown women and they know what they are doing. If they didn’t like the spaces, they’d leave. It’s part of the marketing to be visible. This has two results and it’s impossible to control them fully. Moreover, the building is supposed to replace the proximity to the Central Station and the shopping where people can have a burger, a drink, see a museum, and have a sex service. This is important because we all want to save time and feel free to decide without having to plan things that are very hard to plan - like sexuality.

The change would affect everyone because it is about further gentrification of this area. It’s about making it a luxury, expensive area for rich people only. Furthermore, if there weren’t any sex workers in the windows, this place wouldn’t be attractive for all variety of tourists. Tourists would stop coming, restaurants would stop making money, all the souvenir shops wouldn’t survive either, because they only thrive thanks to the presence of sex workers and the Red Light District.

B: In the past years, the government has reduced the number of windows available to decrease demand by reducing supply of the product⁵. However, since carnal pleasures have always been in high demand, this decision has only led to a shortage of working places for sex workers. How do you feel about this?

N: Sex workers need to get licenses, they need to register, and they need to invest a lot of money, so it’s not okay to just tell them “go out of here and do it somewhere else”. That’s not possible, there are designated spaces for this. Let’s say there’s an inspection and there’s something broken on that day, then the city can easily just state that this person broke the agreement and they’ll lose the license. Probably some of them are breaking the rules, some aren’t, yet, the city has been closing them. This is sad because there are constantly new sex workers who want to start. What we see here now is like half of the windows that there used to be.

For people like Nat Portnoy, sex work can be more than just work – it can be a symbol of empowerment. Although the future of prostitution in Amsterdam remains unclear, it is important to remember that behind every window there is a story worth hearing.

1) en.wikipedia.org/wiki/History_of_prostitution

2) this-is-amsterdam.com/amsterdam-red-light-district-history

3) humanityinaction.org/knowledge_detail/the-audacity-of-tolerance-a-critical-analysis-of-legalized-prostitution-in-amsterdams-red-light-district/

4) pic-amsterdam.com

5) humanityinaction.org/knowledge_detail/the-audacity-of-tolerance-a-critical-analysis-of-legalized-prostitution-in-amsterdams-red-light-district

Sex work today
Text: Barbara Buzinkayová
Illustration: Ieva Berzina

10

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



11

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



Amsterdams Stadsjournaal

Activistische films 1974-1984



Amsterdams Stadsjournaal collectief

Amsterdams Stadsjournaal

Text: Ronnie Kroes
Photos: Amsterdams Stadsjournaal

Het Amsterdams Stadsjournaal was een filmcollectief dat van 1974 tot 1984 actief was. In tien jaar maakten zij 36 korte documentaires over thema’s als woningnood, gastarbeid, arbeidsomstandigheden, de positie van Surinamers in Nederland, dienstplicht, stadsvernieuwing en de kraakbeweging. Hun films waren niet bedoeld als vermaak, maar als middel om te informeren, bewust te maken en aan te zetten tot actie. De films werden buiten de reguliere bioscopen vertoond, altijd voorzien van een nagesprek, en waren gericht op specifieke doelgroepen zoals buurtbewoners, arbeiders, scholieren en migranten. Zo werd samen met de betrokken groepen gezocht naar oplossingen voor maatschappelijke problemen.

Gratis tentoonstelling en films

Van 11 oktober 2025 tot en met 8 maart 2026 is in het Stadsarchief Amsterdam een gratis tentoonstelling over dit progressieve collectief. In de Filmzaal van het Stadsarchief worden tijdens de tentoonstellingsperiode vele Stadsjournaalfilms vertoond. De Amsterdamse Stadsjournaals zijn ook gratis te zien op de Eye Film Player website.

Collectieven van nu

Aan het einde van de Amsterdams Stadsjournaal tentoonstelling zie je video’s van collectieven van nu. OT301, De Transkeeters en Verdedig Noord zijn organisaties, die kunst, activisme en diversiteit inzetten voor maatschappelijke verandering. OT301 is een collectief eigendom en non-profitproject in Amsterdam dat kunst, politiek en subcultuur samenbrengt vanuit

de waarden van inclusiviteit, autonomie en zelforganisatie. De Transkeeters maken films, series en educatief materiaal met een focus op positieve en genuanceerde beeldvorming van genderdiversiteit en streven zo naar een rechtvaardigere samenleving. Verdedig Noord is een bewonersorganisatie die met kunst, acties en campagnes strijdt tegen gentrificatie en zich inzet voor een solidaire, inclusieve en duurzame stad.

Filmmakers Barbara den Uyl en Annette Apon

Barbara den Uyl en Annette Apon waren twee van de filmmakers van het Amsterdams Stadsjournaal. Na hun tijd bij het collectief hebben beide nog vele eigen films gemaakt.

Barbara den Uyl werd landelijk bekend met haar film *‘In naam der wet’* (1991), over de dood van kraker Hans Kok, die genomineerd werd voor een Gouden Kalf. Ze is werkzaam als documentairemaker www.vanderhoopfilm.nl/barbara-den-uyl

Annette Apon regisseert korte films, speelfilms, documentaires en dramaproducties. Haar speelfilmdebuut *‘De golven’* werd uitgebracht in 1982, en was de eerste literatuurverfilming van een roman van Virginia Woolf op het Nederlandse bioscoop scherm. Sinds 1973 regisseerde zij een 40-tal films, zowel speelfilms als documentaires. www.annetteapon.nl

Barbara den Uyl melde zich bij het Amsterdams Stadsjournaal aan in 1978, omdat de leden van dit collectief kritische films maakten op een interessante filmsche manier. “Ik heb Nederlands gestudeerd, geen filmacademie gedaan, maar hun slogan was: ‘Iedereen kan alles leren’. Bij het kennismakingsgesprek zeiden ze: ‘Sorry, dat geloven we al lang niet meer, maar je mag er wel bij komen. Weet wel: Je zult alles zelf moeten doen.’

Ze ziet wel dat de tijd is veranderd: “Dat collectieve, idealistische, dat geloof in de maakbaarheid van de samenleving, dat is er niet meer. Maar ook nu zijn er mensen die zich inzetten voor een betere maatschappij, die willen dat het met iedereen, en met de aarde, goed gaat en niet alleen met hen zelf. Wij werden (mede) gevormd door de oorlog in Vietnam, nu worden we getergd door de oorlogen in Oekraïne, Gaza, Jemen, Soedan, Congo... Woningnood was er toen en is er nog steeds. Gastarbeiders, migranten, vluchtelingen worden nog altijd, nog steeds met uitzetting bedreigd. Populair rechts, populair extremisme dreigt te winnen van links, Geld regeert nog steeds alles en iedereen en helaas ook domheid. Daarbij ben ik bang voor AI. Gaat de techniek de menselijkheid overheersen?”

Haar favoriete Stadsjournaal is nr. 25, *‘Fietsen’*. “Gerard Thoolen bindt op de fiets de strijd aan tegen de auto’s.”



Werkfoto opnames uit Amsterdams Stadsjournaal 25 Fietsen - Een vreemd tochtje door de stad (1979) Regie Annette Apon (credits Amsterdams Stadsjournaal)

Haar favoriete Stadsjournaals zijn *Amsterdams Stadsjournaal 34 Hoeveel uur ging u naar school?* (1983) “Mijn eigen film over een vrije school. Ik vind die film belangrijk, omdat de film aantoonde dat onderwijs, met liefde gegeven, belangrijk is. Ik vind onderwijzen, kennis en waarden overdragen, een van de noodzakelijkste dingen in het leven.”

En Amsterdams stadsjournaal 6 – *De Dapperbuurt* (1975): “De film is niet meer of minder dan een uitleg over hoe je goed doet op een betere buurt. De stapsgewijze uitleg is misschien niet het meest

boeiende onderwerp, zou je denken, maar het is gedetailleerd, adequaat, nuttig en veelomvattend. En het gebruik van filmische middelen is perfect.”

“Activistisch was ik natuurlijk een beetje van huis uit. Maar dat is zeker gekomen op de middelbare school door de oorlog in Vietnam, in Provo’s studentenbeweging. Dolle Mina’s, tegen kernenergie, milieuactivisten en krakers. Ik heb nooit zelf voor mezelf gekraakt. Maar ik heb wel heel veel kraakacties meegedaan. Of huizen verdedigd waar ze bang waren. Dat de knokploegen kwamen of bij grote ontruimingen grote panden.”

Het mooiste aan mijn tijd bij het Amsterdams Stadsjournaal was het enorme elan en enthousiasme waarmee we iets nieuws wilden ontwikkelen en hoe aanstekelijk het bleek te zijn.

De films *‘Chaos in de rechtsstaat’* en *‘Politiewerk’* worden wel als haar ‘kraakfilms’ betiteld.

Annette Apon herinnert: “Het mooiste aan mijn tijd bij het Amsterdams Stadsjournaal was het enorme elan en enthousiasme waarmee we iets nieuws wilden ontwikkelen en hoe aanstekelijk het bleek te zijn. In die tijd was er een overeenkomst tussen de distributeurs en producenten van de films en zelfs de bioscopen. Die mochten alleen producten van elkaar afnemen. Als je geen onderdeel van die overeenkomst was, dan kwam je er niet in. Dat heeft tot gevolg gehad dat er een heel alternatief circuit kon ontstaan, wat een enorme energie en elan heeft op opgewekt. O.a. de oprichting van Film International (later IFFR), Cinemien, Fugitive Cinema en alle filmhuizen die langzamerhand opgericht werden.

Haar favoriete Stadsjournaal is nr. 25, *‘Fietsen’*. “Gerard Thoolen bindt op de fiets de strijd aan tegen de auto’s.”

Alle informatie over de gratis tentoonstelling en het filmprogramma in het Stadsarchief Amsterdam: amsterdam.nl/stadsarchief/agenda/stadsjournaal

De Amsterdamse Stadsjournaals zijn gratis te zien via de Eye Film Player website: player.eyefilm.nl/nl/amsterdams-stadsjournaal

“That’s not a real thing” my roommate says when I complain to her about writer’s block and I agree, though I haven’t been able to write more than a paragraph without deleting it for two weeks now. I agree though. Writer’s block is not real.

Two of my roommates study business, but they have a background in AI. during light conversation on my balcony, they enjoy making fun of what the business world naively thinks AI is or AI does, how they think the next big break is always just around the corner. Neither of them really knows how to close the balcony’s door from outside, so the smell of cigarettes will often drift inside my small room, coiling in my blankets and in my drapes.

I have been told, in indignant tones, that the only reason I hate AI and its use in art so much is because I like art. In case you, like me, are having trouble finding the critique in that accusation, let me help you out: it’s supposed to say I am biased. That my enjoyment of art is getting in the way of my ability to accurately form an opinion on artificial intelligence.

I have been told [...] that the only reason I hate AI and its use in art so much is because I like art. [...] What soul gets no enjoyment, no enrichment or pleasure from any form of art?

In response to this, I haven’t asked, but I wish I did: what human on earth dislikes art? Not some art, or various aspects of art, or the art world (for I can think of an endless list of artists who themselves dislike the art world) but art in general. Art in total. What soul gets no enjoyment, no enrichment or pleasure from any form of art?

Let’s imagine, in this case, a hypothetical man, who, we’ll refer to as Gregg. This hypothetical Gregg wakes up in the morning to no alarm sound and gets up from his bed surrounded by blank white walls. He has no rugs covering the floors, and if he does, they are factory-made grey ones, only there for functionality. Gregg puts on no songs while he showers nor does he notice the musicality and rhythm of the water hitting his shower wall. To appease even the toughest critics of this analogy, Gregg doesn’t cook, nor does he buy take out food from the closest restaurants, which might have chefs who put thought and intention in every dish. He eats ready-made dishes; the kind you poke a few times with a fork before popping in the microwave. Gregg has a sparkling-clean stove. Gregg’s workplace is in a generic building and if it happens that the building has any architectural peculiarities, he doesn’t notice them. The only thing that is true of his work is that he creates nothing. His job, in itself, bares little importance, but if it were to bare any greater importance or purpose, he would still not take any enjoyment out of it. His commute is done via a car that is parked either in front of his residence or in the office parking lot, in order to minimize the chances of Gregg spending too much time in public zones such as a metro station, where he runs the risk of hearing, or even worse, seeing street performers, which grate his nerves. If there is any graffiti on the walls of the parking lot, he doesn’t see it. And most important, once Gregg gets home, he does nothing. There are no shows or movies he had been waiting to see; no album he needed just a bit of time and a cup of tea to listen to. He solves no puzzles and reads no books. He writes in no journals. He doesn’t take to any hobbies, even the more technical ones, such as tinkering with his car, because he takes no enjoyment from feeling the engine purr a particular way on a smooth road. When, on a Friday night, Gregg goes on a date with the girl from work who asked him out, he doesn’t notice the bar lights on her face or the artistry of the cocktail glass they have been sharing and when, at the end of the night, he grabs a late dinner alone at the only fast-food joint still open he fails to notice any significance in the moment.

By [...] cutting art away from your life, you are, implicitly, cutting away your humanity; not exactly building a wall between you and others, but digging a ditch over which no one can throw anything to try and reach you.

By living like this, that is, cutting art away from your life, you are, implicitly, cutting away your humanity; not exactly building a wall between you and others, but digging a ditch over which no one can throw anything to try and reach you. The thing about the use of AI is that it prioritizes efficiency, while art is always inefficient. The thing about efficiency is that there is nothing more efficient than not allowing anything to touch you or to move you. The thing about making art efficient is that when art becomes efficient it stops being art.

Ana Blandiana wrote that a writer is a writer because of their quality as a witness. A writer doesn’t make art, but lives it, and only lives in order to get the materials for art. Everything is done in the name of putting pen to paper.

One of my favourite works of art is a Tumblr post where the author describes getting mad when faced with such an obvious metaphor that attempting to capture it on page would be futile, and they give the example of one sole glow-in-the-dark star painted over in landlord-white on the ceiling of an Airbnb. People have responded to this post by making a poem out of it, or telling the author that in writing about it, they have already captured the metaphor, but my favourite of those is a bit of blackout poetry where the words of the original post are crossed out in such a way that the poem ends in “you get to do it justice”.

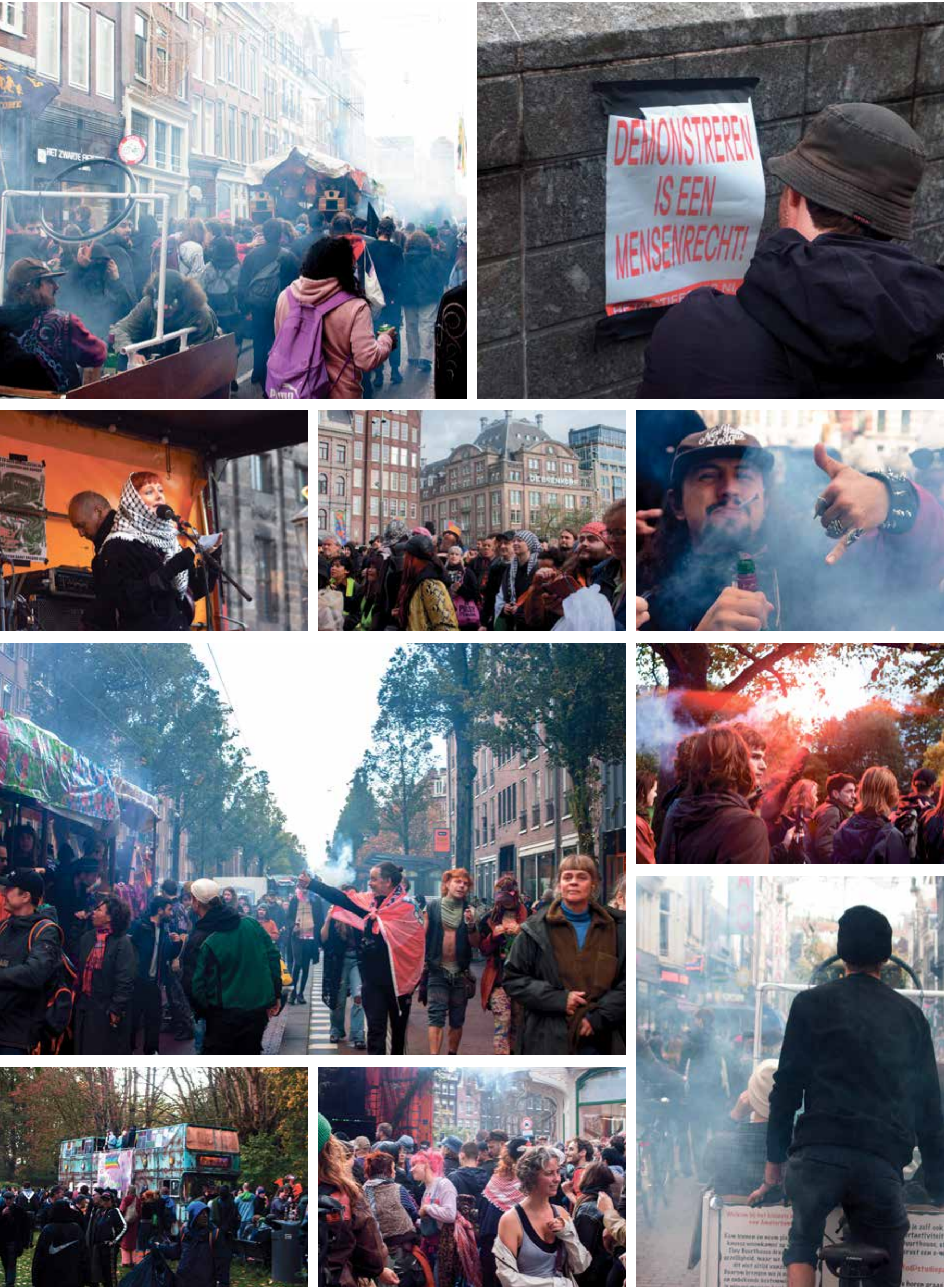
That would be my main issue with a character as unrealistic as Gregg. In assuming that such a person could exist, one is assuming someone on earth never loved anything enough to want to do it justice.

Art is Art is Art
Text: Laura Plelea
Illustration: Apolline Morere



ADEV Amsterdam Danst Ergens Voor

Photo report by Roald Verkerke



ADEV photo report
Photos: Roald Verkerke

Agenda November

SATURDAY 01 NOVEMBER

Cinetol // 18:30 // € 20
Engelland
Just, Engel, 't Gilde, MiGA, Surya & Robian
OT301-Ventilator Cinema // 18:30 // € 5
Groupe Intervention Vidéo: 50 years of femi-nist videos from Canada.
Alanna Thain, Ylenia Olibet, Kimura Byol Lemoine
ADMnoord - 't Groene Veld // 19:00 // € 0
Heilig vuur
Arti et Amiciae // 19:00 // € 0
Big DaDa - Museumnacht
Teatro Munganga // 20:00 // € 15
Early birds
De Coyote en de Das – Gitaarverhalen Marc van Vugt – Special guest singer and Edison Award winner Ineke Vandoom.
Marc van Vugt and Edison Award
Plein Theater // 20:30 // € 12,50 (vanaf)
Children of Zeus
Robin Nimanong
OT301-Studios // 21:00 // € 9-11
SpaceBunker - Halloween edition
Wildive, IDLEYES, Sinnthese, Ventidue, Lui Surreal, CVPID, GrimDeluxe, Melis Köke, Stugats
Akhnaton // 23:00 // € 15
NÓHA Label Night | Techno Night
Endless Ritual, Leon Andres, OZUM

SUNDAY 02 NOVEMBER

ADMnoord - 't Groene Veld // 13:00 // € 0
De Feministische Bibliotheek
ADMnoord - 't Groene Veld // 13:00 // € 0
Buurt- en spelletjescafé
Plein Theater // 15:00 // € 10,- (vanaf)
Baaard (4+)
Milan Boele van Hensbroek & STIP
OT301-4bid Gallery // 16:00 // €
See link
Life Drawing Weekend Intensive
Teatro Munganga // 16:00 // € 15,00
Dominik Kucera in concert, jazz/pop & soul
OT301-Ventilator Cinema // 17:30 // € 0
Palestine Cinema Days Around the World 2025
Ghassan Kanafani, Tewfik Saleh, Mahmoud Asfa, Ruba Blal, Saleh Bakri
OCCII // 20:00 // € 8 (presale) | € 10 (door)
Slant (KOR) + Meditation

MONDAY 03 NOVEMBER

ADMnoord - 't Groene Veld // 17:00 // € 0
Eetcafe: Bar la Papa
Splendor // 20:00 // € 15
Úkya (Norway)
Improvised music for trio Emil Bø - trombone
Kristian Enkerud Lien - guitar
Michael Lee Sørenmo - drums

TUESDAY 04 NOVEMBER

OT301-4bid Gallery // 18:30 // € 10
Life Drawing session

WEDNESDAY 05 NOVEMBER

Bajesdorp - GROND // 19:00 // € 0
Sport & Spel Club Balreep
Nieuwland // 19:30 // € donation
Creative Workshop
OCCII // 20:00 // € €8 (presale) | €10 (door)
Film-talk-and-record-listening session w/ Cyrus Moussavi (Mississippi Records) + Jamal Khadar (NTS Radio)
Filmhuis Cavia // 20:30 // € 5
Unbound (2024) + Skate+ (2022)
Plein Theater // 20:30 // € 12,50 (vanaf)
Oppiektaar
Jannie do Toit

THURSDAY 06 NOVEMBER

NDSM Treehouse // 11:00 // € 5
Meditative Symbiosis Workshop (Part of Temporarily out of Place)
Jean Danton Laffert (artist)
Framer Framed // 19:00 // € 0
Symposium: Cultural Imagination and the Legacy of Colonialism
Cinetol // 19:30 // € 16,50
I Love You Honey Bunny | support: Minor Citizen

I Love You Honey Bunny, Minor Citizen
OT301-Studios // 19:30 // € 9
OT Live: "A Psychedelic Journey with Hollow Drifter and Friends"
Astral Kompakt, Der Neue Planet, Hollow Drifter
OCCII // 20:00 // € €10 (presale) | €12 (door)
Earth Ball (CAN) + Duo Dirar Kalash (PSE) & Luke Steward (US, Irreversible Entanglements)
Teatro Munganga // 20:00 // € 15,00
Thayana Barbosa & Glauco Solter in concert
Filmhuis Cavia // 20:30 // € 5
North Caucasian Cinema: Pirosmani
Georgiy Shengelaya | 1969 | Soviet Georgia | 85' | EN subtitles

FRIDAY 07 NOVEMBER

ADMnoord - 't Groene Veld // 13:00 // € 0
Green Ass Garden(ing)
ADMnoord - 't Groene Veld // 17:00 // € 12,50
Eetcafé ADM Noord
Framer Framed // 18:00 // € 0
AMN x QYZQARAS Tremors Beneath the Surface: Women's Voices from Central Asia
Nieuwland // 19:00 // € donation
Queer Latin Night Amsterdam!
Cinetol // 20:00 // € 31,75
Austin Giorgio
OCCII // 20:00 // € €8 (presale) | €10 (door)
Selma Peelen + IDLEYES + DJ's Yoke, Jooke & JokuH
Teatro Munganga // 20:00 // € Early birds: €15,00
The Seventies, by Brechtje Kraan & Friends
Brechtje Kraan - vocals
Maripepa Contre-ras - oboe
Daniel de Moraes - guitar
Wagner Vasconcelos - drums/percussion
Filmhuis Cavia // 20:30 // € 5
Kissable Screens: The Garden Cadences
Dane Komljen | 2024 | Germany | 62' | EN subtitles
Plein Theater // 20:30 // € 25
Étoile du Nord, Etty Hillesum in het licht der eeuwigheid (première)
Lucile Moquette
Palestine Cinema Days // 21:00 // € 10
Machine Cult
2:29, Ruba Wanzer, Bertram, Masha Word-press, Déandrah
Arti et Amiciae // 21:00 // Free
Club DaDa #1 - Dirty Art Department

SATURDAY 08 NOVEMBER

Arti et Amiciae // 0:00 // € 5
Symposium - The art of hacking & Hacking in art
Framer Framed // 11:00 // € 0
Workshop: Moving Labels - Shifting Narratives
OT301-4bid Gallery // 19:00 // € 8 (presale) €10 (door)
Sound Body (interactive talk, process sharing)
Kim Baraka
OCCII // 20:00 // € 8 euro presale | € 10 door
Tetsuwan + Hollow Drifter + MIRA
Bajesdorp - GROND // 20:00 // € 10
Temperatura
Kevin Toksöz Fairbairn, Siamak Anvari, Leslee Smucker, Anne La Berge, Fani Konstantinidou
Teatro Munganga // 20:00 // € 17,70
Ivan Laranjeiro Trio – Brazilian jazz
Ivan Laranjeiro, Mateo Beltran and Gio Anastacia.
Cinetol // 20:30 // € 15,00
FozFest | Stay Sick + support: The Volleys + Dawn Farm
Plein Theater // 20:30 // € 12,50 (vanaf)
Layers of light
Sanne Clifford, Wordbites and friends
OT301-Studios // 22:00 // € 8
Paper Tapes presents: Vibez Recordings
Subject 13, Outrage, Abby Daze, Splinter, Gibbo

SUNDAY 09 NOVEMBER

Teatro Munganga // 11:00 // € 11,00
JazzyBees, lively jazz for children & parents
Marisa Petraglia's and Tiago Lageira
ADMnoord - 't Groene Veld // 13:00 // € 0
De Feministische Bibliotheek
ADMnoord - 't Groene Veld // 13:00 // € 0
Buurt- en spelletjescafé
Plein Theater // 15:00 // € 10,- (vanaf)
Storm (8+)

Agenda November

IJSbeerINC
OT301-Ventilator Cinema // 17:00 // € 6
Sranang Folktales Marathon
Loëlle Monsanto
Cinetol // 20:00 // € 19,25
Ashley Singh, Natalie V2
De Nieuwe Anita // 20:30 // € 4-10 donation
Sjaak Kwadraat presents: Open Podium Jij!

MONDAY 10 NOVEMBER

ADMnoord - 't Groene Veld // 17:00 // € 0
Eetcafe: Bar la Papa

TUESDAY 11 NOVEMBER

OT301-4bid Gallery // 18:30 // € 10
Life Drawing session
Cinetol // 20:00 // € 17,25
Jasmine Jethwa | support: Winnie Raeder

WEDNESDAY 12 NOVEMBER

OT301-Ventilator Cinema // 0:00 // € 7,50
Kino-eye X Ventilator Cinema.
Boris Livanov, Nikolay Popov, Vasilii Nikandrov
Cinetol // 20:00 // € 17,00
Yndling

THURSDAY 13 NOVEMBER

Cinetol // 20:00 // € 17,00
Ethel
OCCII // 20:00 // € 10 (presale) | €12 (door)
Archer (US/NL/NO, Dave Rempis, Terrie Ex, Jon Rune Strøm & Tolleif Østvang) + Sonic Front (PS/US/RS, Dirar Kalash, John Dikeman & Aleksandar Škorić)
KIT LIVE // 20:00 // € Various
The Laramie Project

FRIDAY 14 NOVEMBER

ADMnoord - 't Groene Veld // 13:00 // € 0
Green Ass Garden(ing)
ADMnoord - 't Groene Veld // 17:00 // € 12,50
Eetcafé ADM Noord
Framer Framed // 17:30 // € 0
Open Archief Re:Use Clinic
Plein Theater // 19:00 // € 0
Sporen van Haar @ On Stage Performing Arts, Paramaribo
Cinetol // 20:00 // € 17,00
Money & The Man
Teatro Munganga // 20:00 // € 15,00
Gafeira Social Club by Cabaret Brasil
Daniel Montes (7-string guitar) - Luis Mascaro (Violin) - Maripepa (oboë) - Waguinho Vasconcelos (drums)
Filmhuis Cavia // 20:30 // € 5
Arsenie: An Amazing Afterlife
Alexandru Solomon | 2023 | Romania | 96' | EN subtitles
Plein Theater // 20:30 // € 12,50 (vanaf)
Niemandsland
Theatercollectief Vespertilio (Chloé Harris, Aron Goossens)
NDSM Treehouse // 20:30 // € 14
Live at our place: Singularity Point + Japee's Concepts
De Nieuwe Anita // 21:00 // € 10,00
Sjaak Kwadraat presents Klezmer: Mëraque en De Beatzers
Arti et Amiciae // 21:00 // € Free
Club DaDa #2 - DaDa Fashionista avond

SATURDAY 15 NOVEMBER

NDSM Treehouse // 14:00 // € 5
Coffee Clay from Coffee Grounds (Part of Temporarily out of Place)
Gabriele Bonomi (VeganBearChef)
OT301-4bid Gallery // 15:00 // € All donations go to OT301
OT301 Birthday Cosmos: Celebrating 26 Years
Plein Theater // 15:00 // € 0
Sporen van Haar @ On Stage Performing Arts, Paramaribo
Plein Theater ism Kula Skoro
OT301-Ventilator Cinema // 17:00 // € 0
OT301 - Celebrating 26 Years anniversary
Cinetol // 19:00 // € 15,00

The Nües
Plantage Dok // 19:00 // € 18
Desert Flower 2025 - Live Audiovisual Show
Loëlle Monsanto
Plein Theater // 19:00 // € 0
Sporen van Haar @ On Stage Performing Arts, Paramaribo
Plein Theater ism Kula Skoro
Filmhuis Cavia // 20:30 // € 5
Summer Sun and Winter Sky – collection of Greek shorts
Various | 2021-2025 | Greece, NL | 50' | EN subtitles

SUNDAY 16 NOVEMBER

Teatro Munganga // 11:00 // € 11,00
Ya Tab Tab Party – Arabic Disco for Children & Families
DJ MaMa Hilwi
ADMnoord - 't Groene Veld // 13:00 // € 0
De Feministische Bibliotheek
ADMnoord - 't Groene Veld // 13:00 // € 0
Buurt- en spelletjescafé
Plein Theater // 15:00 // € 12,50 (vanaf)
Nieuwe Noten Amsterdam: Jasna Velicovic
Jasna Velicovic & n.t.b.
Nieuwland // 16:30 // € 0
FCA Book Club - Feminism for the World
OCCII // 20:00 // € €8 (presale) | €10 (door)
talk-and-record-listening session w/ Ian N-goski (Canary records/Tompkins Square)
Salon de IJzerstaven // 20:00 // € 13,30
van Horen Zeggen & DNK Amsterdam met Trio Sijstermans / Nutters / van Houdt
Germaine Sijstermans - clarinet & bass
clarinet Koen Nutters - harmona organ, sine waves, field recordings & objects
Reinier van Houdt - harmonium, piano & electronics

MONDAY 17 NOVEMBER

ADMnoord - 't Groene Veld // 17:00 // € 0
Eetcafe: Bar la Papa
ADMnoord - 't Groene Veld // 19:00 // € 0
Food.Film.Fest

TUESDAY 18 NOVEMBER

Nieuwland // 19:00 // € 0
The Prisoners Correspondence Project
Plein Theater // 19:30 // € 12,50 (vanaf)
Double Bill: Spit + Scotch Tape & Sound Body
Rebecca Lillich | Krüger & Kim Baraka

WEDNESDAY 19 NOVEMBER

Bajesdorp - GROND // 19:00 // € 0
Sport & Spel Club Balreep
Plein Theater // 19:30 // € 12,50 (vanaf)
Double Bill: Spit + Scotch tape & Sound Body
Rebecca Lillich // Krüger & Kim Baraka
Cinetol // 20:00 // € 17,75
aleksiah
OCCII // 20:00 // €10 (presale) | € 12 (door)
Industry (DE) + Youth Deprivation + No Brains
Teatro Munganga // 20:00 // € 10,00
Roda de Choro, by Elizabeth Fadel, Daniel Montes & Guests
Elizabeth Fadel on piano and Daniel Montes on 7-string guitar.

THURSDAY 20 NOVEMBER

NDSM Treehouse // 17:00 // € 0
Cracks in the System (Part of Temporarily out of Place)
ICOM International Museum Federation, Jutplaats and Inter Matter
Plein Theater // 19:30 // € 8 (vanaf)
Ik hou van Oost!
SLAA
OCCII // 20:00 // € 11 presale | € 13 euro door
Wukir Suryadi (IDN, Senyawa) + davidX (FR) & more..
Filmhuis Cavia // 20:30 // € 5
Holding Back the Tide
Emily Packer | 2023 | USA | 77' | EN subtitles

FRIDAY 21 NOVEMBER

ADMnoord - 't Groene Veld // 13:00 // € 0
Green Ass Garden(ing)
ADMnoord - 't Groene Veld // 17:00 // € 12,50

14

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



15

Amsterdam Alternative
Issue #063 // Nov-Dec 2025
www.amsterdamalternative.nl



Agenda November/December

Eetcafé ADM Noord
Cinetol // 20:00 // € 15,75
L'orne [EP release]
Bajesdorp - GROND // 20:00 // € 10
Temperatura
Joana Guerra, Maria do Mar, Romke Kleefstra, Jan Kleefstra, and Orphax
Arti et Amiciae // 20:00 // € 5
Club DaDa #3 - Pussy Riot
Filmhuis Cavia // 20:30 // € 2
Alias Julián + Q&A
Guillermo España | 2024 | NL | 45' | EN subtitles

SATURDAY 22 NOVEMBER

Plein Theater // 17:00 // € 0
Opening Expo: Ode aan Oost
Michelle Potters
OCCII // 20:00 // € 10
Nuit Bleue (FR) + Ponyclub Tartiflette + Nulla Conta (IT) + Wrong Chicken (TR)
Teatro Munganga // 20:00 // € Early birds: €16,00
Brazilian Night by Emiliano Sampaio Meretrio
Emiliano Sampaio - Guitar/Trombone
Luis Oliveira - Drums
Gustavo Boni - Bass
Cinetol // 20:30 // € 17,00
Molly Nilsson
Filmhuis Cavia // 20:30 // € 5
The Gaze of José Val del Omar with live classical guitar by José Vilchez
José Val del Omar | 1932-1939 | Spain | 42' | silent

SUNDAY 23 NOVEMBER

ADMnoord - 't Groene Veld // 13:00 // € 0
De Feministische Bibliotheek
ADMnoord - 't Groene Veld // 13:00 // € 0
Buurt- en spelletjescafé
Teatro Munganga // 16:00 // € Early birds: €15
Argentinië en meer..
By Santiago Arias & Juan Pablo
Cinetol // 19:00 // € 16,50
Buntspecht | K5 Tour 2025

MONDAY 24 NOVEMBER

ADMnoord - 't Groene Veld // 17:00 // € 0
Eetcafe: Bar la Papa
ADMnoord - 't Groene Veld // 19:00 // € 0
Food.Film.Fest
Cinetol // 19:30 // € 17,00
Snuggles

TUESDAY 25 NOVEMBER

NDSM Treehouse // 17:00 // € 0
Circularity by Community (Part of Temporarily out of Place)
Circular.amsterdam

WEDNESDAY 26 NOVEMBER

Bajesdorp - GROND // 19:00 // € 0
Sport & Spel Club Balreep

THURSDAY 27 NOVEMBER

Cinetol // 20:00 // € 16,50
OKSA
Filmhuis Cavia // 20:30 // € 5
North Caucasian Cinema: Time Is (Zaur Kourazov, 2020) + Temo RE (Anka Gujabidze, 2025)

FRIDAY 28 NOVEMBER

ADMnoord - 't Groene Veld // 13:00 // € 0
Green Ass Garden(ing)
ADMnoord - 't Groene Veld // 17:00 // € 12,50
Eetcafé ADM Noord
Filmhuis Cavia // 19:30 // € 5
Meeting in the blue fold – a hybrid program developed by Suns and Stars
Plein Theater // 19:30 // € 12
20 Years of laughs: Show & Party
easylaughts
ADMnoord - 't Groene Veld // 20:00 // € 15
Zen and Singing
OCCII // 20:00 // € €9 (presale) | €11 (door)
Zenevloed w/ Nic Krog (DK) + Severin Black

(UK) + Farzané (IRN)
Cinetol // 20:30 // € 16,25
The Trinity of Queer: Ryan Song + Wendy Moore + Stemin
Ryan Song, Stemin, Wendy Moore
ADMnoord - 't Groene Veld // 21:00 // € 5
Suwanne's Film Club #4: DraMAYama
OT301-Studios // 22:00 // € 8
Breakbeats For Breakfast
Minerva, Dazzyls, Veniën, Cryptic, D.M.H

SATURDAY 29 NOVEMBER

OT301-4bid Gallery // 15:00 // € donation
Anti-fascist dream workshop - a rehearsal
Marc Herbst
Plein Theater // 15:00 // € 10,- (vanaf)
Wie viert er vandaag hun verjaardag? (4+)
Het Laagland
Teatro Munganga // 20:00 // € Early birds: €15
Brazilian Instrumental Music by Paulinho Paes Trio
Filmhuis Cavia // 20:30 // € 5
Summer Sun and Winter Sky – collection of Greek shorts
Various | 2021-2025 | Greece, NL | 50' | EN subtitles

SUNDAY 30 NOVEMBER

Teatro Munganga // 11:00 // € 11
A Musical Journey: Iran, India, Japan and Brazil
Chieko & Hamid
ADMnoord - 't Groene Veld // 13:00 // € 0
De Feministische Bibliotheek
ADMnoord - 't Groene Veld // 13:00 // € 0
Buurt- en spelletjescafé
Filmhuis Cavia // 14:00 // € 5
Meeting in the blue fold – a hybrid program developed by Suns and Stars
Plein Theater // 15:00 // € 10,- (vanaf)
Als Atlantis ons land is (première) 6+
Theater Kwikstaart
Teatro Munganga // 16:00 // € 15,00
A Musical Journey: Iran, India, Japan and Brazil
Chieko & Hamid
OCCII // 19:00 // € €11 (presale) | €13 (door)
Beau Wanzer (US, Hot On The Heels) + Plastic Bag (US, aka Container) + VOSP (US, Pool) + DJ'S
OT301-Ventilator Cinema // 19:00 // € 10
Sky
Katie Duck, Sharon Smith, Ben Roberts
Cinetol // 20:00 // € 17,25
Helena Casella

MONDAY 01 DECEMBER

Cinetol // 20:00 // € 13,75
Julia Mandoki

TUESDAY 02 DECEMBER

Cinetol // 20:00 // € 17,00
Avery Tucker

WEDNESDAY 03 DECEMBER

Bajesdorp - GROND // 19:00 // € 0
Sport & Spel Club Balreep

THURSDAY 04 DECEMBER

Filmhuis Cavia // 14:00 // € 5
Amsterdam Film Meeting – day 1
Film festival dedicated to independent cinema

FRIDAY 05 DECEMBER

Filmhuis Cavia // 0:00 // € 5
Amsterdam Film Meeting – day 2
Film festival dedicated to independent cinema

SATURDAY 06 DECEMBER

Filmhuis Cavia // 0:00 // € 5
Amsterdam Film Meeting – day 3
Film festival dedicated to independent cinema
OT301-Ventilator Cinema // 15:00 // € 15

Agenda December

PREN-Ki Suriname Short Film Festival (Day 1)
Plein Theater // 15:00 // € 10 (vanaf)
Blikvangers (2+)
Dansgezelschap De Stille
Teatro Munganga // 20:00 // € 17,50
To Elis, With Love. – A Tribute to Elis Regina
Henrique Gornide (piano) and Matheus Nico-laiewsky (bass).

SUNDAY 07 DECEMBER

Filmhuis Cavia // 0:00 // € 5
Amsterdam Film Meeting – day 4
Film festival dedicated to independent cinema
Teatro Munganga // 11:00 // € 11
Juggling Percussion, door Júlio Pimentel
Júlio Pimentel
OT301-Ventilator Cinema // 15:00 // € 15
PREN-Ki Suriname Short Film Festival (Day 2)

WEDNESDAY 10 DECEMBER

Bajesdorp - GROND // 19:00 // € 0
Sport & Spel Club Balreep

THURSDAY 11 DECEMBER

Cinetol // 20:00 // € 14,75
Lion's Den
Teatro Munganga // 20:00 // € 15
Show Crua, by Jacque Falchetti
Filmhuis Cavia // 20:30 // € 5
Synoikia to Oneiro
Alekos Alexandrakis | 1961 | Greece | 95' | EN subtitles

FRIDAY 12 DECEMBER

Tempel // 19:30 // € 18
Atlantidas | Movie Screening with Live Music
Endless Ritual, Khmi & Air-l-Kah
Filmhuis Cavia // 20:30 // € 5
North Caucasian Cinema: Some Interviews on Personal Matters
Lana Gogoberidze | 1978 | Soviet-Union | 95' | EN subtitles
OT301-Studios // 22:00 // € 10
Cat in the bag - Jungle Sessions
Ricky Force, Tommy the Cat, Beverly Crush, W-I-L-L-S

SATURDAY 13 DECEMBER

Filmhuis Cavia // 0:00 //
Faust + live scoring in Nassaukerk
F.W. Murnau | 1913 | Germany | 107'
OT301 - Ventilator Cinema // 15:30 // Free
Compost for Wild Weeds: launch of the first Disobedient Art School (.d.a.s.) publication
Around 50 artists, activists and thinkers, collectively exploring how art can function as an infrastructure for social change
Cinetol // 20:00 // € 6,75
De Eerste Liefde et al.

Plein Theater // 20:30 // € 12,50 (vanaf)
Changement - Griekse en Turkse muziek uit de underground scene
Tombaz Ensemble

SUNDAY 14 DECEMBER

Teatro Munganga // 11:00 // € 11
The Beatles for all! by Joelle, François & Floris
Plein Theater // 15:00 // € 10,- (vanaf)
Op Notenjacht! (4+)
Theater Lapstok
Teatro Munganga // 16:00 // € 17,50
Tango Orkest Amsterdam
Filmhuis Cavia // 20:30 // € 5
Final Obscura
James Fotopoulos | 2024 | US | 71'

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

MONDAY 15 DECEMBER

Teatro Munganga // 20:00 // € 15
Milunes, tango milonga – Live music by Pablo Mosteiro & Ezi Mansilla

TUESDAY 16 DECEMBER

Nieuwland // 19:00 // € 0
The Prisoners Correspondence Project
Cinetol // 20:30 // € 17,00
Thandii

WEDNESDAY 17 DECEMBER

Bajesdorp - GROND // 19:00 // € 0
Sport & Spel Club Balreep

THURSDAY 18 DECEMBER

Cinetol // 20:00 // € 13,25
Lorem Ipsum + Bad Luck Baby
Filmhuis Cavia // 20:30 // € 5
ANIMA (2019) + The Line

FRIDAY 19 DECEMBER

Filmhuis Cavia // 20:30 // € 5
Kissable Screens: Aorta presents
OT301-Studios // 22:00 // € 13
1984 Night at the Arcade
Devereaux 85, Bordello Soundsystem, Wave-shaper

SATURDAY 20 DECEMBER

Teatro Munganga // 20:00

Participating Venues

A	Fort van Sjakoo Jodenbreestraat 24 sjakoo.nl Books	O	Smerig Bicycle Workshop Van Ostadestraat 233-E ostade233.nl/smerig Bicycle Workshop	V	Graphic Workshop Amsterdam NDSM+plein 27 grafischewerkplaats amsterdam.nl Print & Bookbinding
ADM (Het Groene Veld) Buikslotermeerdijk 95 hetgroeneveld.amsterdam Free zone	Framer Framed Oranje-Vrijstaatkade 71 framerframed.nl Arts & Culture	OCCII Amstelveenseweg 134 OCCII.org Bar & Music & Art	Studio/k Timorplein 62 studio-k.nu Bar & Food & Cinema	De Vlucht Burgermeester de Vlughtlaan 125 devlucht.amsterdam Bar & Cinema & Events	
A Lab Overhoeksplein 2 a-lab.nl Broedplaats	Friekens Brouwerij Meteorenweg 272 friekens.nl Bar & Brewery	OT301 Overtoom 301 OT301.nl Music & Cinema & Food	T	Volta Houtmankade 336 Voltaamsterdam.nl Bar & Music	WG foundation WG Plein t/o nr 80 puntwg.nl Ateliers & Gallery
Anarchistic Library 1e Schinkelstraat 14-16 agamsterdam.org Books	G	P	De Tanker in Noord Nieuwe Leeuwarderweg 15 detanker.nl Bar & Music & Events	Vondelbunker Vondelpark 8 Vondelbunker.nl Arts	Workshop op de Ceuve Korte Papaverweg 6c workship.nu Theater & Studio
De Appel Tolstraat 160 deappel.nl Art	Het Gilde Overtoom 301 OT301.nl Community Kitchen	Pakhuis Wilhelmina Veerakade 572 pakhuiswilhelmina.nl Ateliers	Tears II Witte de Withstraat 108 butchers-tears.com Craft Beers	Vrankrijk Spuistraat 216 vrankrijk.org Living & Working	Z
Astarotheatro Sint Jansstraat 37 astarotheatro.com Theatre & Art	H	Parknest Flevopark 15 Parknest.nl Community Space	Theatro Munganga Schinkelhavenstr. 27hs munganga.nl Social Theatre	Vrijpaleis Paleisstraat 107 Vrijpaleis.nl Ateliers & exhibition space	Zaal100 De Wittenstraat100 Zaal100.nl Working & Living & Food
B	J	Plantage Dok Plantage Doklaan 8 plantagedok.nl Community Space	Tolbar Tolstraat 182 tolbar.nl Craft Beers	W	ZID Theater De Roos van Dekamaweg 1 zidtheater.nl Arts & Performance
Badhuis theater Boerhaaveplein 28 badhuis theater.nl Theatre	Joe's Garage Pretoriusstraat 43 joesgarage.nl Community Center	Plein Theater Sajetplein 39 plein-theater.nl Art & Music & Theatre	Treehouse NDSM T.T. Neveritaweg 55-57 Treehousendsm.com Ateliers & Gallery	Walhalla Craft beer Spijkerkade 10 walhallacraftbeer.nl Bar & Brewery	Zone2Source Amstelpark Zone2Source.net Art & Nature & Technology
Bajesdorp Wenckebachweg 12-46 bajesdorp.nl Living & Working	K	R			
De Bermtoerist Lijnderdijk 101 Zwanenburg deBermtoerist.nl Art & Food	Kaskantine Handbalstraat 1 kaskantine.nl Bar & Food & Farm	Rialto De Pijp Centuurbaan 338 rialtofilm.nl Cinema			
Binnenpret (MKZ) 1e Schinkelstraat 16 radar.squat.net Food	Kostgewonnen 3e Kostverlorenkade 34 kostgewonnen.nl Living & Working	Rialto VU De Boelelaan IIII rialtofilm.nl Cinema			
Boekie Woekie Gelderse Kade 39 boekiewoekie.com Artist Books	L	Rijkshemelvaartdienst Oude Haagseweg 58 rijkshemelvaart.com Squat, arts, food			
Buurtwerkplaats Noorderhof President Allendelaan 3 buurtwerkplaatsnoorderhof.nl Workshops	LIMA Arie Biemondstraat 111 li-ma.nl Media Art Space	Ru Paré Chris Lebeaustaart 4 rupare.nl Debate			
Buurtboerderij Spaarnammerdijk 319 buurtboerderij.nl Food	M	Ruigoord Ruigoord 76 ruigoord.nl Living & Working & Art			
C	N	S			
Cinetol Tolstraat 182 cinetol.nl Bar & Music	NDSM Loods NDSM-Plein 85 ndsmloods.nl Ateliers	Saarein Elandsstraat 119-HS cafesaarein.nl Feminist & Queer Bar			
De Ceuve Korte Papaverweg 2-6 deCeuve.nl Bar & Ateliers	Nieuw en Meer Oude Haagseweg 51 nieuwenmeer.nl Ateliers	Salon de IJzerstaven Bickersgracht 10 ijzerstaven.nl Theatre & Music			
E	De Nieuwe Anita Fred. Hendrikstraat 111 denieuweanita.nl Bar & Music & Cinema	De Sering Rhoneweg 6 desering.org Food & Bar			
Einde van de Wereld Javakade 61 eindevandewereld.nl Food & Events	Nieuwland P. Nieuwlandstr. 93-95 Nieuwland.cc Living & Working & Arts	Skate Café Gedempt Hamerkanaal 42 skatecafe.nl Bar & Food & Skating			
F		Skek Zeedijk 4-8 Skekamsterdam.nl Eetcafé			
De Fabriek Van Ostadestraat 233 ostade233.nl Living & Working					
Filmhuis Cavia Van Hallstraat 52-1 filmhuiscavia.nl Cinema					

Nieuw-West



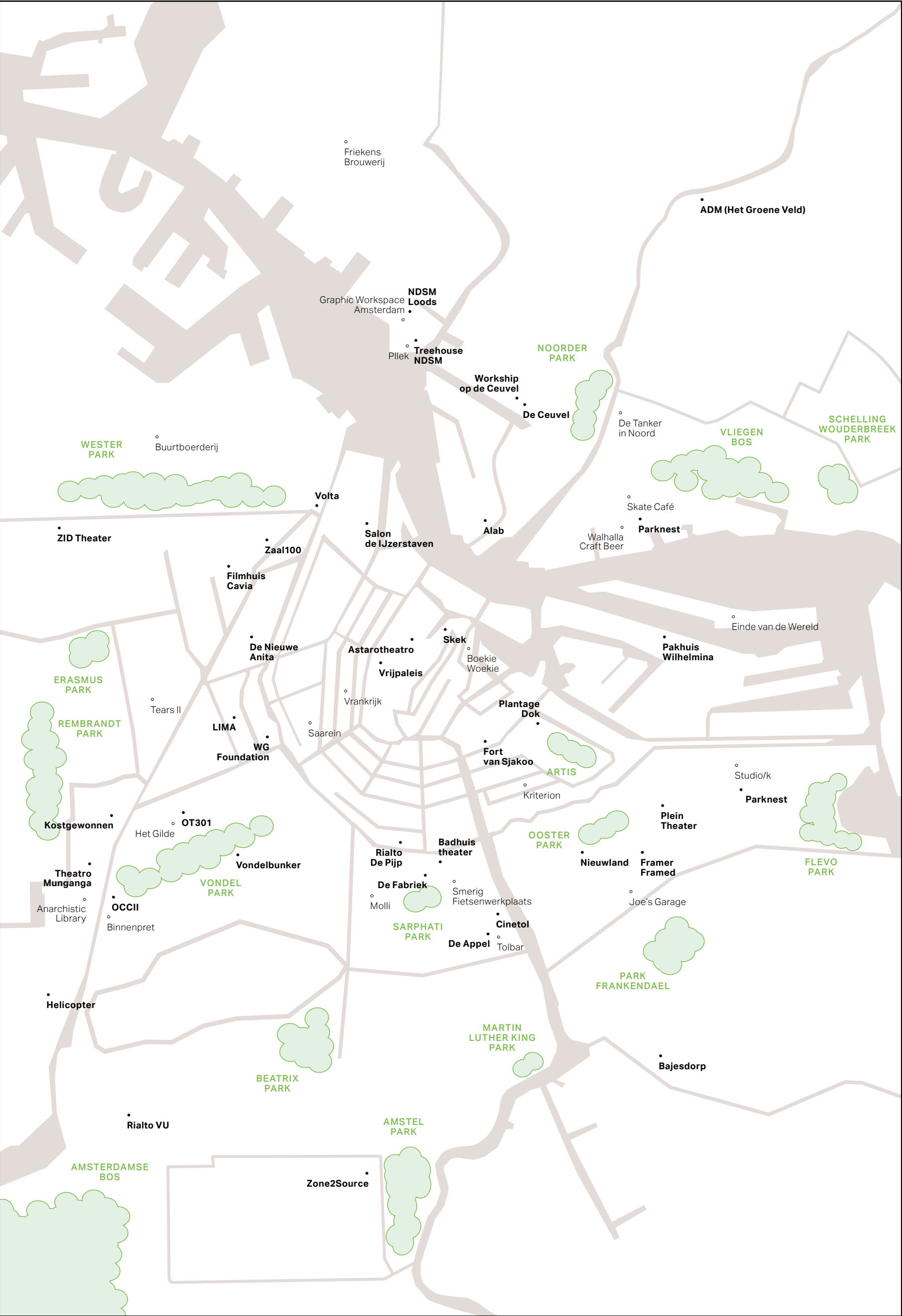
Map of Amsterdam
Design: Arthur Roeloffzen

16

17

Venues City Guide

Noord + Oost + Zuid + West



Electrina’s



Het Plein Theater heeft componist Huba de Graaff uitgenodigd om tijdens het eerste Blad & Blazers Festival met Nieuwe Noten Amsterdam een tentoonstelling te cureren. De Graaff heeft besloten om werk te laten zien van Nederlandse ‘Electrina’s’: vrouwen in de elektronische muziek. De tentoonstelling is van 16 oktober t/m 16 november te zien in het Plein Theater.

Hoe ben je zelf in de elektronische muziek terechtgekomen?
‘Ik vond daar een vrijheid die ik in de gecomponeerde muziek minder voelde. Ik heb vaak te horen gekregen dat vrouwen niet kunnen componeren. Als ik aankwam bij een concert waar werk van mij werd uitgevoerd ging men ervan uit dat ik de zangeres was. Op een gegeven moment dacht ik: “Weet je wat, zoek het maar uit.” Ik voelde me niet serieus genomen en had geen zin om steeds dat gevecht aan te gaan.

Door vrouwen in de elektronische muziek zichtbaar te maken ontstaat een kleine maar noodzakelijke correctie van de canon.”

‘In de wereld van de elektronische muziek heb ik nooit last gehad van vooroordelen. Ik zat als meisje al te knutselen en te solderen. Bij de opleiding Sonologie in Utrecht had ik les van Greta Vermeulen, een bijzondere componiste die onder de naam Greta Monach ook klankpoëzie maakte. Tera de Marez Oyens, een pionier in dit genre, liep er ook rond. Toen de opleiding naar Den Haag verhuisde kreeg ik les van Dick Raaijmakers en Gilius van Bergeijk. Gilius was heel stimulerend, hij moedigde mij echt aan.

‘De elektronische muziek is een soort vrijplaats, een speeltuin. Het is een genre dat zich in de marge van de hedendaagse muziek bevindt en daarom werd je er niet lastiggevalen. Ik had niet het gevoel dat ik me moest bewijzen. En je kon heel radicaal zijn, want het was toch geen “serieuze” muziek.’

Waarom wilde je een tentoonstelling over dit onderwerp samenstellen?
‘Omdat deze muziek zich in de marge afspeelt, is er weinig kennis over. Dat geldt natuurlijk ook voor de mannelijke componisten, maar over Dick Raaijmakers,

Jan Boerman en Michel Waisvisz is veel meer geschreven. In Nederland ontbreekt het bewustzijn hoe origineel en bijzonder deze vrouwen zijn. In het buitenland is dat anders. Al in 2004 sprak de Amerikaanse componiste Annea Lockwood van ‘een groot zwart gat’ op het gebied van informatie over vrouwelijke elektronische componisten. Ondertussen zijn er in de Angelsaksische wereld verscheidene boeken verschenen, maar wij lopen schrikbarend achter. Nederland is zo zelfgenoegzaam. We denken dat we heel geëmancipeerd zijn, maar dat vooruitstrevende imago is vooral gelieerd aan seks en drugs.

‘Nu ik zelf ouder word voel ik de behoefte aandacht te vragen voor het onderwerp. Want elektronische muziek is sowieso vluchtig. Wij maken geen partituren, dus er is geen tastbaar object. Op z’n hoogst is er een opname, maar die audio-bestanden moet je steeds overzetten naar een nieuw format wil je ze voor de toekomst bewaren. Van mijn ‘opera’ Lautsprecher Arnolt, een succesvol muziektheaterstuk uit 2003, heb ik geen goede opname. Ik heb een paar geluidsfragmenten en een vaag filmpje – dat is het. Maar er wordt nog steeds over geschreven – geen partituur, wel legendarisch.’

Wat is de betekenis van de tentoonstelling?
‘Ik laat een serie vrouwen zien die deze vrijheid hebben opgezocht en zich hebben kunnen ontwikkelen door met elektronica te werken: Greta Vermeulen, Tera de Marez Oyens, Moniek Toebosch, Anne LaBerge, Alison Isadora enzovoorts. Er hangen schetsen van hun werken die visueel de moeite waard zijn en via een QR-code kun je doorklikken naar uitgebreidere informatie. Niet alleen ontdek je daardoor waanzinnig goede werken die in de vergetelheid zijn geraakt – bijvoorbeeld Sharon’s Gift van Tera de Marez Oyens – ook zie je opeens dat er van zo’n bundeling een enorme kracht uitgaat. Er gebeurt iets. Massa en macht. Door dat zichtbaar te maken ontstaat een kleine maar noodzakelijke correctie van de canon.’

Become a member of the Society of the public works of Ruchama Noorda

Visual artist Ruchama Noorda (1979–2024) leaves behind an extensive body of work, a selection of which is featured in her award-winning book *As Above So Below* (2022, Jap Sam Books). Part of her work can be found in (semi-)public spaces in and around Amsterdam. These Public Works are maintained by the recently established Society for the Public Works of Ruchama Noorda, founded to safeguard her public legacy. Your support is both welcome and essential.



Last week, the City of Amsterdam officially granted the Society co-management of the Elfenvoortuin, allowing this garden to continue to grow and bloom, in the spirit of Ruchama.

Elfenvoortuin
In the final years of her life, Ruchama worked from her dream studio: a small wooden cottage on the Achtergracht, bordered by a patch of municipal greenery.

“When she felt strong enough, she would spend the day here, beginning by picking up needles, syringes, and other waste in the bushes around the studio. Gradually, she sowed and planted medicinal herbs and flowers among the greenery, dug water basins for the birds, and placed stacked columns and spine-like sculptures.”

JannekeWesseling, NRC, 10-01-2025

At Ruchama’s request, this garden was posthumously named ELFENVOORTUIN in the spring: a living artwork inspired by the legend of the Achtergracht and a forgotten fairy tale.

Support the Public Works of Ruchama Noorda
The Society for the Public Works of Ruchama Noorda maintains Ruchama’s public artworks and keeps her legacy alive through a website and an annual lecture series highlighting her work and the themes that run through her oeuvre.

Your donation, small or large, helps to preserve and honour Ruchama’s Public Works.

Become an ambassador of the Society with optional name recognition on the website: www.publiekewerken.ruchama.com/geenootschap

- Locations of Ruchama Noorda’s Public Works**
- Gnome statue, Postzegelpark, Nieuwezijds Voorburgwal (2021)
 - Gnome statue, Ruigoord (2021)
 - EthericLandScrape, Ruigoord (2023)
 - TUMULUS, part 11 (Live and Let Live, working title), Mediamatic, Dijkgracht 6 (2024)
 - Elfenvoortuin, Achtergracht 11f (2025)

More information: www.publiekewerken.ruchama.com

Electrina’s
Text: Jacqueline Oskamp
Photos:

Become a member of..
Text: Patrick van Ginkel
Photo:



Since the 1st of February 2023 Amsterdam Alternative is running the cinema + bar on the second floor of the OT301. We have a varied program of films/docus, discussion nights, comedy, music, workshops, book launches, podcast recordings and more.

www.amsterdamalternative.nl/ventilator



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 propageren en steunen van collectieve actie, radicale politieke debatten en een wenselijke toekomst voor iedereen.	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.
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.	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.
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	Advertising It is not our plan to have a newspaper full of adverts. However, a freely distributed newspaper must have an income. It is our policy to avoid hosting adverts by major commercial brands. Instead we look for partner organisations, brands, labels that share our vision and passion for the underground, non-commercial scenes in our city. Are you interested in advertising in Amsterdam Alternative? Please contact us using the following email address: advertentie@amsterdamalternative.nl
Join the collective	
Lidmaatschap Amsterdam Alternative is een collectief project, een vereniging gebouwd op de kracht, energie en toewijding van de leden. Een organisatie als AA kan niet bestaan zonder mensen die willen helpen, willen meedenken en/of financiële steun willen geven. Daarom roepen we iedereen op om Amsterdam Alternative en onze doelstellingen te steunen middels een lidmaatschap. amsterdamalternative.nl/join	Membership Amsterdam Alternative is a collective project, an association built on the strength, energy and dedication of its members. An organization like AA cannot exist without people who want to help, think along and/or provide financial support. That is why we call on everyone to support Amsterdam Alternative and our goals by becoming a member. amsterdamalternative.nl/join
Colophon	Contact
Editorial Team: Ivo Schmetz, Veronica Fanzio, Sophia Nussey, Grayson Robbins, Madeleine Race Writers, photographers, illustrators: Credited with every article Photography cover: Roald Verkerke, Amsterdams Stadsjournaal Graphic design: Ivo Schmetz, Apolline Morere Print: Flevodruk Harlingen	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

www.collectiefeigendom.nl

www.amsterdamalternative.nl

www.vrijbeton.nl

www.collectiveownership.net