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NEWS

AGENDA

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We Are Here & The eviction of the garage: Amsterdam's failure to help refugees

On 15 March 2020, the safety and welfare of around 100 Amsterdam residents & community members will once again be left to chance. The Garage was supposed to be a temporary solution to the lack of infrastructure available to undocumented refugees who have come to the Netherlands in search of support and the possibility of a better future. Instead, The Garage has become a permanent reminder of the lack of empathy towards refugees that pervades contemporary society and international immigration policy. The reaction of the city government is truly tragic, particularly if one considers its past progressive attitude to squatting. Today, what remains is a romanticised notion of middle class squatting that inspires the docile practice of creative *kwartiermakers* while the desperate need for infrastructure to support refugees and the political squatting that goes along with it is conveniently ignored.

The Garage currently serves as home to over a hundred people, including a politically conscious group of undocumented refugees called *We Are Here*. We sat down with them to talk about the upcoming eviction, the reality of life as an undocumented migrant in the Netherlands and the future of *We Are Here*.

The Garage
The Garage is cold, dark and wet. Left exposed to wind and rain for decades, its structure is crumbling and the graffiti covered wooden walls are beginning to peel and flake off onto the tents below. One of the key injustices in this story is that the residents of the garage are being evicted from a location they inhabit out of necessity, not choice. "To evict or not to evict", should not even be the question. Rather officials should be asking themselves how and why it is that these human beings had nowhere else to go and nobody to turn to? Why was an empty parking garage at the outskirts of Amsterdam the only home that these people could find? And why is it now that they have found somewhere to take shelter from the storm, they are once again being told to move on and return to the streets?

As we walk up the stairs of the abandoned parking lot, the biting winter winds continue to whip at our necks and don't stop once we are beyond the rotting plywood walls that have been erected by the refugees. As we close the cut-out door behind us and entered the cave-like living area, all light is sucked out of the room and smoke fills the air. In the fog and dust we can make out 20 ramshackle tents, tucked and squeezed onto every crevice of concrete floor available. Even with the support and assistance of a provincial council this space could never be deemed suitable for human habitation.

Upon entering the first tent, 10 sets of eyes turned in the darkness towards the door, looking up from the 3 bunk beds that skirted the walls. It takes but seconds for the group of young men to welcome us in with open arms, offering their seats to strangers without hesitation. It would be easy to think that for those in circumstances as unjust and challenging as the residents of The Garage, anger and sadness would be the default emotions. In reality, it is almost the complete opposite.

Their laughter is infectious and heartfelt, whilst their stories of home remain open and honest, as if told between distant friends.

People too often look at refugees as broken spirits defined by the situations that they are trying to leave behind. However, what these guys embody is the idea that all the things that actually make us human – such as laughter, convocation, creativity, music and mutual respect – are all necessities for survival in the darkest of circumstances. Sitting with them reminds me of being back home with my friends in London, many of them being the same age as the residents of The Garage. These guys are wearing the same kinds of sneakers as we do, listen to the same music, watch the same football teams and laugh at the same jokes. Yet, whilst I have been welcomed by this country and been given an opportunity to grow, the residents of The Garage have not.

We are Here

Leaving the tent, we enter the 'main area' where two shaky tables and a few chairs are put together. The muffled reggae music playing inside the different tents, as well as the monotone sound of a generator accompanied us as we sat down and started our chat with three of *We Are Here*'s main coordinators.

Most Amsterdammers who are somewhat politically engaged have heard of *We Are Here*. This refugee-led group formed in 2012 after the eviction of the informal refugee camp in Osdorp. After some initial media interest, attention has now waned, whilst, unfortunately, *We Are Here*'s mission is still more relevant than ever.

Striving to find a place to stay for undocumented refugees in Amsterdam, the organization boldly confronts a recurring problem: where are we going next? Indeed, squatting in Amsterdam, and especially when carried out by undocumented people, has become a ticking-clock exercise constantly apprehending the next eviction and looking out for the next temporary refuge to somehow get some rest from this continual harassment. Ironically, the *Groen Links* (Green Left) city government that is now leading these evictions was once in support of the Movement. In fact, one of our interlocutors shows us an open letter he wrote to the mayor in which he reminds her and her party that there was a time when they came to visit them in the squats, thus supporting each other, campaigning and gaining public attention. What's left of this now that the same people are in power?

Talking about potential solutions to the refugees' unbearable situation, I come to mention the winter shelter, that opens during the harsh winter months when the municipality has a legal obligation to keep people off the streets. Still, as they explain to me, these places only accept people on a temporary basis, whilst screening them. In short, you can stay a few days until you are processed as ineligible to stay and put back on the streets again. A central issue here is the impossibility of finding any sustainable, long-term solution. As a consequence of the refusal of the municipality to enter any meaningful discussion, the organization is still obliged to pursue quick



As we are writing this article, the eviction date of mid-March is drawing closer every day for the people we met at the Garage. Still, in their struggle for recognition and with the help of the church, it looks like the Garage has, at the 11th hour, got the attention of the *raadscommissie AZ* (a citizens council that advises the commission of general affairs in making decisions regarding different topics including order, security and undocumented people in the city). The council is due to come visit the place in the coming week in the hope to find a sensible solution. Sadly, with no assurances being offered by the government, the lives of all residents of The Garage still depend on the whims of local enforcement agencies.

Conclusion

After concluding our discussion with *We Are Here*, we return to Kraaiennest station. At the exit to the station, police dressed in civilian clothes stood eagle eyed, watching the crowds disperse. Communicating to each other through their headphones, they worked in unison to corral and ID check anyone they deemed to look like an undocumented immigrant. Upon earlier consultation with *We Are Here*, we learnt that such action was an everyday occurrence. Such presence at Central Station would be unthinkable. However, at the end of the M3 line, discarded far beyond the easily distractible gaze of visiting tourists, reality is far harder and more unjust than the Tweede Kammer cares to mention.

Memes, Teens, and Dreams: The Inspiring, Infantile, and (very) Online New American Left

A New Energy

There's an undeniable new wind inspiring hope within the US left. Amidst the ascension of a clownishly right-wing global icon as commander in chief, and rising against the increasingly obvious disintegration of the neoliberal conservatism offered by the Democratic party, an energy of reconstructive optimism persists. It is a heterogeneous leftist energy that captures more than the electoral spectacle that many consider 'politics' in the US, but it neither ignores the goings on in Washington. When considered against the older, localized in physical space, horizontally organized, and often art-oriented collectivist spirit that predominates Amsterdam's alternative leftist circles, the emergent American energy seems combative, sometimes even archaic, and often ignorant of the world around. Conversely, that Amsterdam culture might appear almost quaint to those in the states desperately rallying around hope for a political revolution that responds to their enormous medical and student debt burdens. Basic values of shared good, cooperation, and antagonism to the greed and violence of 21st century global capitalism unite diverse international communities which demand and create alternatives while the world smolders into climate catastrophe. Here I'd like to explain and explore a bit of the nascent, (super) online, and often infantile new American left energy, before pondering its possible ties to communities in Amsterdam. It's important to acknowledge my limitations in fully encapsulating either scene, especially considering my mere 6 months as a resident of this city. But nevertheless, I hope it finds interested readers this explication of a simultaneous serious and goofy political movement around which I've come of age.

Describing this Particular US Left

Before illuminating what is new, let's acknowledge what is not.

Despite their relative impotence, anti-capitalist critique and political action have always existed in the United States. Further, anarchist influenced and artist collectivist energies have devoted unshakable commitment to community-building in major cities (and sometimes remote communes) in the US despite social exclusion, aggressive institutional revilement, and pessimistic outlooks throughout decades of Reaganite economic policy. Often these efforts coincide with centers of queer identity and expression. Admiration for this courageous work can also include recognition of the particularity of this current moment. Now emerges a truly national network of those committed to building alternatives to commercial, profit driven, and growth dependent economic systems. And, despite its problems and peculiarities, for this development to occur in the nation that epitomizes and symbolizes imperialism, hypercapitalism, and neocolonialism, is inspiring and must be appreciated.

Let's begin by explaining my intent behind the descriptors of *nascent*, *online*, and *infantile*. Though seemingly of similar connotation, nascent and infantile refer to distinct qualities. It seems infantile

when two anonymous online agitators despairingly argue over the irreconcilable differences in their self-identified commitments to anarchism or communism, as if they were Star Trek and Star Wars acolytes battling it out on an adjacent Internet forum. Meanwhile, this new left is inspiring nascent when it reflects on its incredible organizing growth, in even just 5 years time. Especially in response to Trump, extensive urban and rural organizing networks have rapidly formed. With the aid of digital communication, insurgent political campaigns and direct action groups have emerged as powerful new voices. Congresswoman Alexandria Ocasio-Cortez may be the most famous among the radical new representatives, but local figures like Lee Carter, state representative in Virginia, also provide cause for hope in legislative structures. Adding pressure from outside of those institutions, are organizations like the Sunrise Movement which commits to direct action for climate advocacy. These successes are crucial in tempering the more pessimistic factions within the movement, which flirt with ideas of violent revolution.

Already you may notice the third quality: online. To highlight this characteristic is to point out the viral potency of creating new discourses on the Internethat reach national and global audiences. These audiences then rapidly share information and shape strategies for creation and political action. Online is also where the movement indulges in its charmingly goofy qualities of layered irony, quickly united demagoguery of neoliberal political icons and billionaire oligarchs, often by way of meaning-making memes.

Often communicating via online forums and social media platforms, the new American left connects and organizes in ways distinct to the 21st century. While suspicion is warranted for a potential detachment from real work, and resignation to the atomized expression of ideology without means or infrastructure to build something on the ground, this online character also presents opportunities. Perhaps an antidote to the alienation of US suburban and rural life, many otherwise isolated young people are able to find welcoming digital spaces for their; for instance, trans identities, struggles with mental health, or social challenges like autism-spectrum disorders. Alongside substantive economic critique, these social subjects are common to see in online spaces. These communities sometimes inspire solidarity projects that promote mutual aid to online leftists struggling to meet their basic needs. It is also in these online spaces where participating individuals express their distinct attitudes to artistic expression.

Often suspicious of much of the visual arts world as co-opted by bourgeois sensibilities, online American leftists trade in memes so contextually contingent they seem indecipherable to outsiders. Mirroring the broader US appetite for entertainment, lefty YouTube streamers and "brocialist" podcasters eek out livings catering to this online community's demands for programming which responds both to their despair and sense of irony. For all its

potential pitfalls, notably the risk of a placated group of ideologues content to political commentary from behind a screen, these online qualities certainly allow for a rapid growth of left committed energy previously unseen in the United States.

Given the national context in the US--decades where any remote critique of capitalist greed is met with accusations of the worst failures of totalitarian socialism-- the new left movement is still in development. It is still discovering itself, asking questions, and of course arguing about everything imaginable. It's impossible not to mention the presidential candidacy of Bernie Sanders; a predominant, but certainly not unanimous, notion sees hope in a previously unheard of Social Democratic platform presented by a self-identified Democratic Socialist, who ultimately wishes to take the reigns of an imperial infrastructure. This candidacy prompts questions: can the United States transform into a progressive project? Can US electoralism be saved? How can we, in our small-scale organizations, begin to create something new? The fragility that comes with this movement's youth demands some acceptance of difference in ideological spectrum. And so, despite deserved suspicion of hierarchical electoral politics, many gravitate towards a Sanders organization and movement so distinctly "radical" in US context, it may only find parallel in socialist movements prior to the Great Depression. What comes next, as is often the case, may appear as a frightening unknown. But it seems this undeniable energy cannot dissipate while economic and climate crises persist.

Finally, it's necessary to acknowledge this new left movement's most childish aspects. One often encounters a more nihilistic despair in these circles. While imagining a utopian ideal of some future anarchocommunism, many seem content not to work towards building anything at all. Instead, some seem resigned to pervading violence amid incoming climate catastrophe and languish in morbid, though not completely unwarranted, ruminations on the greatest deprivities of US intelligence and military agencies. With some sympathy, I note these darker expressions as exemplifying a subcultural character of this new movement. For some it seems this is an identity more than a course of political action or a way to live. As the movement grows, I hope it can instead become all of these things and continue to direct its potency towards constructive measures.

Directions for Cooperation
So, how might it all compare to the happenings in Amsterdam's leftist circles? There are certainly some obvious differences. Here there is a continuous history that informs the present and future. That history has distinct ties to longstanding anarchist and squatting movements. Though it is of course not monolithic, here horizontal organizing is predominant and functions with the benefit of decades of experience.

Organized around physical spaces, and the perpetual fight to maintain them amidst urban commercialization, Amsterdam's communities build collectively owned spaces that promote alternative ways of

living together. The context is, of course, much different: where decades of neoliberal economic consensus do slowly erode public good, there is more substantial public good to target. Given a context where access to basic medical care and education is still largely taken for granted, perhaps Amsterdam's greater embrace of intellectual dialogue and visual artistry makes sense.

Again, it's important not to erase the parallels of Amsterdam's scene to those similar which have maintained themselves particularly in places like New York and San Francisco. These movements have long been internationally oriented and continue to be so. Take, for example, Extinction Rebellion which sees support and cooperation with many of the communities in Amsterdam. While XR sees frequent criticism in American leftist circles, it also has a substantial presence in many major US cities. So, while distinctions can be made, one must always acknowledge connections and diversities.

Nevertheless, I think the palpable energy and enthusiasm of a youthful new left in the United States is something to be celebrated-- it is inspiring to many. I hope this piece can play some small part in opening dialogues and mutual learning between this new and weird movement in the US, and the culture in Amsterdam that I've only begun to understand. Afterall, the bleak fears induced by climate emergency and global capitalist machinations are universally felt, and our attempts to build another future require international cooperation.

Huizen zijn om in te wonen, niet om in te beleggen

In 2008 scheerde de wereldconomie langs de rand van de afgrond. De aanleiding was een crisis op de Amerikaanse huizenmarkt, veroorzaakt door de verkoop van hypotheken aan mensen met lage inkomen, die op een gegeven moment hun woonlasten niet meer konden betalen. Omdat die hypotheken in stukjes waren opgedeeld die vervolgens in pakketten aan beleggers werden verkocht, werd het hele financiële systeem aan het wankelen gebracht. Een paar grote zakenbanken vielen om en de hele economie werd meegesleurd in een enorme inzinking, die achteraf de Grote Recessie wordt genoemd.

Dit jaar is de 28e maart uitgeroepen tot wereldwijde actiedag voor huisvesting, en die hele week tot internationale actieweek. De 28e maart is gekozen uit solidariteit met de huurders in Frankrijk, omdat op deze dag een einde komt aan de winterstop voor huisuitzettingen. Het Franse winterbestand begint elk jaar in oktober en strekt zich uit tot maart, maar vanaf april worden de huurders in Frankrijk opnieuw geconfronteerd met gedwongen uitzettingen en dakloosheid.

Wie had gedacht dat de financiële wereld en de politiek immiddels wel zouden hebben geleerd dat het geen goed idee is om met zoets fundament als huisvesting te speculeren, is bedrogen uitgekomen. Sterker nog, het lijkt ertop dat men nadat de stofwolken waren opgetrokken onverdronken voortgaan op de ingeslagen weg. Zo gek is dat trouwens ook weer niet als je bedekt dat vastgoed in ons huidige kapitalistische systeem nog steeds een van de veiligste beleggingen is. De Amerikaanse firma Blackrock is mede daardoor uitgegroeid tot de grootste vermogenbeheerder ter wereld met (in 2019) een belegd vermogen van ruim 7 biljoen dollar. Blackrock is nu ook op de Amsterdamse vastgoedmarkt actief. Op 1 april 2019 kocht het bedrijf voor ruim 250 miljoen euro 240 huizen in onder meer de Van Walbeckstraat in West, de Rijnstraat en de Van Ostadestraat in Zuid en de Bloedstraat in het centrum.

Voor Blackrock en andere beleggers op de huizenmarkt telt alleen het rendement voor hun aandeelhouders; de belangen van de huurders en andere belanghebbenden interesseert ze niet.

De demonstratie begint om 14 uur op het plein Daniël Meijerplein bij de Dokwerker en eindigt ongeveer twee uur later op de Dam. Daarna is er een informatieve programma voor vervolgarties in het Vrijpaleis aan de Paleisstraat 107.

Op 10 maart vindt er naar alle waarschijnlijkheid alvast een opwarmingstaatsplaats, als de vastgoedbeurs MIPIM in Cannes van start gaat. Volgens de uitnodigingstekst biedt de beurs "ongeveerde toegang tot het grootste aantal vastgoedontwikkelingsprojecten en kapitaalbronnen ter wereld." Laten we de start van de beurs gebruiken om het vastgoedkapitaal en zijn lobby te laten zien dat er sterk verzet bestaat tegen hun winstbejag – en tegelijkertijd solidaire groeten sturen naar alle stedelijke initiatieven en groepen in heel Europa die strijden tegen de huurkosten en de verdringing. Laten we op dinsdag 10 maart een bezoek brengen aan grote woningbedrijven en investeerders in het hele land! Zoek ze in je stad op en loop vast warm voor de "Housing Action Day"! Maak het "spook van de onteigening" zichtbaar, ontketen vette-huur-feesten, organiseer ludieke prijsuitreikingen voor bijzonder belabberde verhuurders of laat met andere creatieve acties zien dat onteigening het halve werk is. Maak foto's, maak korte films – en deel je acties via sociale media: #Mipim2020 #HousingActionDay2020 #rent waanzin

Ook in Duitsland lijden huurders onder het a-sociale beleid van deze firma's. Onvoldoende onderhoud, te hoge energierekeningen, ruimtes die veel te dicht bebouwd worden, maximale huurverhogingen, schaamteloze rechtszaken tegen huurders – de schandalige handelspraktijken van grote woningbedrijven als Vonovia en Deutsche Wohnen zijn al jaren bekend. Daarom vinden sinds een paar jaar aan het begin van de lente in Berlijn en andere Duitse steden grote demonstraties plaats tegen speculatie op de huizenmarkt en voor een humaan huisvestingsbeleid. Op 6 april 2019 gingen in Berlijn 40.000 de straat op om onder het motto #Mietenwahnsinn te protesteren tegen de hoge huren en het verdringen van mensen met lage inkomen uit de stad. Tevens eisten ze onteigening van de grote

Zie voor meer informatie:
www.woonopstand.nl
<https://retakethe.city>
retakethecity@riseup.net

In Duitsland (mietenwahnsinn.info)

<https://mietenwahnsinn.info/international/>

www.housing-action-day.net



Skalar

Earlier this year, after travelling to Berlin and Ciudad del Mexico, Skalar landed in Amsterdam. Skalar is a kinetic audio/visual installation developed by German light artist Christopher Bauder and French DJ David Letellier aka Kangding Ray, especially tailored to the interior of the Gashouder on the Westergas terrain. Their work seeks to explore the interplay of two forms – light and music – and the emotions that they can evoke. The installation, which runs from 10 January to 5 February 2020, consists of a 40 minutes loop of moving lights and soundscapes. In addition, Bauder and Ray's installation is offered in an extended and more intense version involving a live show on specific dates.

The term "scalar" is a mathematical definition used to describe something that has size but not direction. In Skalar, light photons are manipulated in order to create solid sculptures and spectators are walk through a wheel of emotions by the show's sounds and color spectrum. The Theory of Colours describing the sensory quality connoted in the perception of colours was first introduced around the beginning of the 19th century. It revolutionized the world of art, and artists started to play and explore its repercussions and how different colors affect spectators' feelings.

Kandinsky, a Russian painter who introduced abstractionism into visual arts in Europe, once wrote: "These weird beings that we name colours coming one after the other, living in themselves and for themselves, [are] independent and endowed of the necessary quality of their future and independent life." Kandinsky was the first to make colour the subject of paintings, instead of using colour as a means to depict a traditional subject. Through utilising modern technologies, Skalar translates this theory into an artwork for the contemporary age. To this end, the show deconstructs colours, and the projected beams of varying wavelengths of visible light are the absolute subjects of this work.

The Gashouder provides the perfect setting for the installation: it is a round, enclosed space that helps visitors to be encompassed by the deep sounds and the spectacle of light. Unlike during the special live performances, during working hours the venue is not crowded, people can sit, stand or lay down and thus enjoy the show from different perspectives. As you enter you immediately feel you are entering a space which is alive. The installation immerses you, and as you realise the loop has closed you feel compelled to stay and experience it all again one more time, maybe from a different position, maybe in a new frame of mind. The live shows, meanwhile, have the atmosphere of a concert more than an art exhibition due to the presence of a numerous audience and the show's chronological narrative.

Overall, the public reception has been mainly positive. However, the way the artwork was branded might be counterproductive to how the artists want the work itself to be experienced. Making use of extensive social media advertising,

collaborating with other big names in the arts industry, and making the tickets expensive and exclusive, are all tactics that make Skalar seem a commercially-oriented entertainment extravaganza, rather than a work of art that wants to stimulate emotional meditations. This branding strategy brings thousands of visitors to the exhibition but also develops expectations and preclude to the visitors the possibility of fully experiencing the artists' vision. As a result, Skalar has seem to have been overwhelming for some; in fact, some interviewees said that "it lacks depth and a narrative", "did not fulfill its potential," and "I was expecting more". These reactions are understandable given the fact that Skalar's interplay between lights and sound is not extravagant: the show produces measured luminous sculptures, while the sound consists of deep beats. This is why the visitor's mindset when entering it is extremely important. Indeed, the visitors who let the installation walk them through their inner contemplation agreed, as interviewees Thomas de Brujin and Noah Van Sittart said, that it "takes over your mindset", "stimulates your imagination", and brought them through a clean "up and down of emotions, like a rollercoaster".

Although Skalar is a great success story, it's a story that makes us (the public) and artists question the role of branding in contemporary art, how can it affect the expectations of the public, and what role do those expectations play in their overall experience. In this case, the way Skalar was branded set high expectations and made the work seem more like a commercial performance than a work of art meant to inspire meditation and perception of emotions. Indeed, as the artists have stated in an interview about the project, Skalar is "more meditative: you come in, get into the mood, and it is a constant up and down of intensities," (Bauder) "we are triggering emotions and opinions, that's exactly what we want." (Ray).



I would definitely recommend you visit Skalar, although it is important to keep in mind Bauder and Ray's instructions: "Enjoy the piece from different perspectives; it's 360 degrees so there is not a perfect spot, do not only lay in the middle or not only stay on the side, move around, and try to enter into the mood, not like 'ok now I've seen everything and that's it', but try to get into a meditative state, be open to what it does with you." (Bauder) "come open-minded and try to see this as a parallel universe. It's not Netflix, it's not Instagram, it's real life. It's a real experience, it's not the image of it, it is the piece. And then you can decide whether you like it or not, but you have to immerse yourself in it." (Ray)

MUSIC TIP TOP 5

Every issue we choose 5 releases. You can do the judging yourself. Tips and links to releases are always welcome. Please send them to music@amsterdamalternative.nl
Spotify Amsterdam Alternative playlist: search Basserk Records (they host our playlist).

Squarepusher
Be up a Hello

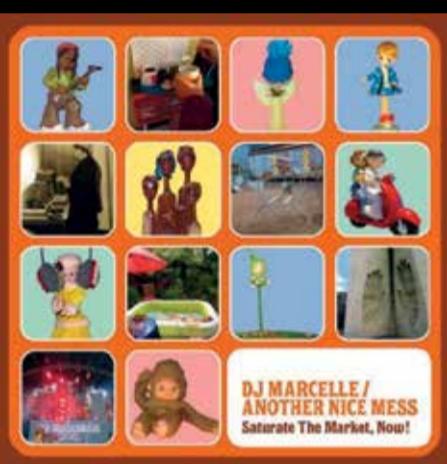
Label: Warp
Release date: 31-01-2020
Genre: Electronic, Drill & Bass, Ambient
Format: Digital, CD, Vinyl

On the album, Jenkinson decided to reuse analogue synthesizers that he used in the early 1990s rather than his own technology that he developed and used on albums like Ufabulum (2012) and Damogen Furies (2015). Many of Be Up a Hello's tracks were recorded in a single take, giving the album a loose, freewheeling feel that suits the music's generally manic nature.

DJ Marcelle/Another Nice Mess
Saturate The Market, Now!

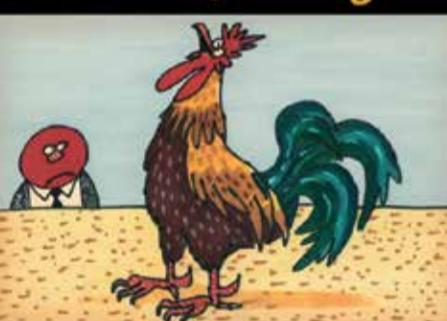
Label: Jahmoni Music
Release date: 28-02-2020
Genre: Rhythmic, electronic, experimental
Format: Vinyl, digital

Marcelle pinballs between pumping outsider house, brilliantly weird acid and musique concrète experiments where anything could happen at any given time.



SUMMING

zea + oscar jan hoogland



Zea + Oscar Jan Hoogland
Summing

Label: Makkum records
Release date: 07-03-2020
Genre: Sound collage
Format: Digital, Vinyl

A hypnotic groove under a playful song next to an arabic melody on top of an improvised sound collage; the music made up of independent parts, all recorded in one take. The songs are percussive and move on the poly rhythms of two parallel switched turbines.



Floating Points
Crush

Label: Ninja Tune
Release date: 10-2019
Genre: Electronic, IDM
Format: Vinyl, Digital

His most eclectic album till now, a rich pleasurable balancing act between brain and body, academic seminar and nightclub, cerebral experiment and sensory feast



Mhysha
Nevaeh

Label: Hyperdub
Release date: 2020
Genre: Electronic, acapella, experimental
Format: Digital, Vinyl

NEVAEH is MHYSHA's intimate reflection on the black femme experience from multiple vantage points ranging from sex and sexuality, self-love and self-discovery, black empowerment and lineage, pleasure and lack of it.

Sounds Of The Underground festival

Het Amsterdamse Sounds of the Underground Festival presenteert op 5, 11, 14, 15, 16, 17, 18 en 19 April, voor het negende jaar, een avant-gardistisch en absurd programma van geluid, muziek en theater uit alle windstreken. Zo betreft het festival dit jaar een internationaal netwerk van programmeurs uit onder anderen Ukraine, Turkije en Italië.

Op zondag 5 April opent het Nieuw Zeelandse lofi punk collectief The Futurians het festival in de Oecii, met support van Hypochondriac Resonators (digitaal verwerking van akoestische instrumenten).

Op 11 April opent het Poortgebouw in Rotterdam haar durven met een muzikaal voorproefje van de aankomende festivalweek in 020.

De festivalweek begint op **dinsdagavond 14 April** met een live uitzending van de BSE-show, waarbij verschillende reeds gearriveerde gaster uit het buitenland herrie maken, te beluisteren via Radio Patapoe.

Woensdagavond in de grote zaal van Zaal 100 is de opening van het festival met een geluid en licht performance van Optical Machines, musique concrete van Glenn Ryszko, sonische verhalen van het duo Project VO op Piano & Bass, en cyperpunk van het gelegenheidstrio Arikan, Atabel & Vis.

Donderdag 16 April veranderd de Oecii in een gruwelijk theater van korte performances met onder anderen nowave van What's-his-face, akoestische chaos met Noizju, Bobryk's harsh noise, grindnoise van Hure, noise-sparren met duo Immlau, country en western van Hurricane Joe en intieme herrie van M&Ogs.

Op **vrijdagmiddag** vieren we samen met de manifestatie van Blotter Visions, de 77e verjaardag van LSD-25 in het Vrij

Stichting Urban Resort ontwikkelt en beheert broedplaatsen voor kunstenaars, ambachtslieden, zzp'ers en starters.

In onze panden realiseren we betaalbare (woon-)werkruimtes voor cultureel en creatief Amsterdam.

URBAN RESORT

Meer weten?
www.urbanresort.nl

Growing Pains as UvA Celebrates its 388th Anniversary

The new year found the University of Amsterdam (UvA) celebrating its 388th anniversary. Its birthday party featured its rector magnificus, Karen Maex, giving a speech arguing for "new and fundamental research in an interdisciplinary context." Such a turn of phrase inspires fear that specialisations are due further cuts.

Interdisciplinarity was intended to encourage researchers from typically distant faculties and fields of interest to collaborate on projects. Such a holistic approach, it was and is hoped, would lead to discoveries/academic progress which could combat the "complex" challenges of the contemporary world such as climate change. The undermining of educational standards could also be seen as one of those challenges.

The argument that electives are a great way for students to "choose" their own path would be more persuasive if the system the UvA provides students to pick them with wasn't such a mess, and if courses weren't prone to being oversubscribed. In the event that the number of mandatory tracks are reduced, the yearly fee won't change, meaning that new students would get less for their money in comparison with alumni peers.

More students for one lecturer also means less individual time students get to interact with a researcher part of small workgroups or one to one, even though getting better acquainted with researchers is one of the main reasons people enrol in postgraduate degrees. All in all, a great way to prepare humanities students for 2025!

While the notion of interdisciplinary work remains a potentially profitable idea (in both senses), it only works if all involved parties are sufficiently knowledgeable about their fields in the first place. However, interdisciplinarity is increasingly being used as a way to excuse a decrease in the amount and quality of students' contact time with lecturers, and this trend will only make meaningful interdisciplinary discourse in the future less likely. The UvA isn't an island, of course, and government policy has a lot to answer for in relation to the arrival of what can be considered a general downgrading of university provisions. The humanities appear under particular pressure from this sleeper threat.

Letters sent from the UvA's Humanities Faculty Student Council (FSR FGW) to the dean (all publicly available) suggest a worrying tale. In September 2019, the FSR warned against proposals to reduce the amount of tracks provided by the Classics & Ancient Civilizations and Archeology courses; a reduction in tracks did take place, albeit with concessions. Reducing tracks means that, while the course exists, students will spend more time during those courses in elective classes which, while fulfilling the promise of promoting interdisciplinarity, will likely have nothing to do with old stuff or digging.

A month later, the FSR highlighted that details regarding the implementation of 2015's austerity programme were fuzzy. "It is unclear which parts of the educational programmes have been lost and which ones have been renewed," it wrote¹. As yet, students and staff are unable to study the exact losses suffered by the faculty since austerity was introduced. Students either working unsocial hours on the minimum wage or getting into debt to pay uni fees are unlikely to be happy that their financial input is unaccounted for. Meanwhile, €250,000 was found to pay for staff to work on the conceptualisation of a new programme (still without content or concrete plans for implementation) called Humanities in Context, whose website asks: "How do we ensure that in 2025, we will still be pioneering and internationally influential in the humanities?" Err.

More than one proposed merger between tracks has taken place over the past few years. The Discourse and Communication and Tekst en Communicatie research MAs were combined. One result is that Dutch language students are now unable to receive lectures and seminars on this subject in their native tongue. More recently, it has

¹ Translated from the Dutch by the author.

Butoh Festival Amsterdam 27-28 March 2020

13 performers

12 performances with dancers from:
Argentina, Brasil, France, Italy, Japan, UK
6 performances per day

Selected artists

Adrien Gaumé (F), Cécile Raymond (F), Elisabeth Damour (F) | Kea Tonetti (I), Juju Alishina (JAP), Lorna Lawrie (ARG), Luan Machado (BRA) Rebecca Buckle (UK), Suzi Cunningham (UK), Teruyuki Nagamori (JAP), Tina Besnard (F), Tivitavi (I), Valeria Geremia (I)

Location
Teatro Munganga
Schinkelhavenstraat 27 hs2
1075 Amsterdam

Dates, time, ticket prices
Fri 27th March 2020 - 20:30hrs - €25
Sat 28th March 2020 - 20:30hrs - €25
Both the days €45
Concession €20 and €35 for both the days (only for certified students and unemployed)

The festival will be produced without any public or private grant.
Turn on the Scene!
www.inbetweenbutoh.com



Seizoensvieringen Ruigoord

Naast de verbinding met de natuur zijn deze seizoensvieringen heel mooi gereedschap om je eigen plannen en intenties kracht te geven. In de winterslaap / droom definiere je je thema voor het jaar. In het voorjaar ontkomen je plannen. Gedurende het seizoen kunnen deze groeien, waarna je ze kunt oogsten in de zomer en het het najaar voordat de natuur (en jij bent natuurlijk zelf ook natuur!) weer naar binnen keert.

Onder de noemer 'Eigen-Wijsheden' haken we terug aan bij deze traditie. Dit jaar gaan we alle 8 sabbats vieren met een ritueel en een programma!

Zat 1 feb Imbolc
Zat 21 maart Ostara
Zat 2 mei Beltane
Zat 20 juni Litha Summersolstice
Zat 1 augustus Lughnasadh
Zat 26 sept Mabon
Zat 31 okt Samhain
Zat 19 dec Yule wintersolstice

Meer info: www.ruigoord.nl



HIGHLIGHTS


THURSDAY 12 MARCH
OT301 - Cinema

BAIT
Open: 21:30-23:00
Tickets: € 5

Cinema of the Dam'd presents Mark Jenkin's Bait (2019), a surprise sensation of British independent cinema and this year's BAFTA award winner for outstanding debut.

This is an extremely tactile film where every shot is urgent, telling a story that is both topical and timeless. Though its scratchy handmade aesthetics evoke the past, Bait reminds us that cinema is still very much alive and kicking.


FRIDAY 27 MARCH
Filmhuis Cavia
EUROTRASH: VAMPYROS LESBOS

Open: 20:30-00:00 hrs
Tickets: € 5

Vampyros Lesbos is a quintessential 70s exploitation flick. One of the most well-known efforts of prolific Spanish director Jesus Franco, it is one of the last films starring the fascinating Soledad Miranda, who tragically died shortly after. Miranda takes center stage as vampire countess Nadine, descendant of Dracula, who seduces other women in an effort to appease her insatiable thirst for blood. A psychadelic score and a hazy eeriness permeate the atmosphere of the film that is even a little surreal at times.


SUNDAY 29 MARCH
Cinetol
LAURA KITS ALBUMRELEASE

Genre: Countrypop
Open: 20:00-22:00 hrs
Tickets: € 9

De nummers op het album zijn toegankelijk en origineel tegelijk. Die originaliteit zit hem vooral in de lyrics, waarin Laura poëzie, opechtheid en humor combineert. De arrangementen passen in de traditie van klassieke country-pop, en zitten toch vol met subtile twists.

'Holy Fountain Water' staat voor popmuziek met een ziel, verstoppt onder een soms moddervet, soms flinterdun laagje country. In twaalf tracks neemt Laura Kits je mee langs dansbare rock, gevoelige ballads, en popsongs die je na een keer luisteren kunt meezingen.

AGENDA MARCH

SUNDAY 01 MARCH
Teatro Munganga // 11:00 // € 7,50

Mazzel! Klezmerliedjes en Balkanmuziek

Filmhuis Cavia // 15:00 // € 5

Indy Film Awards 2020

Pllein Theater // 15:00 // € 10

Nieuwe Noten Amsterdam - #7

Vondelbunker // 16:00 // € 0

Lovebunker VOL_2

De Nieuwe Anita // 16:00 // € 0

Saskia de Jong bundelpresentatie

Teatro Munganga // 16:00 // € 12,50

Tree Songs: A tribute to Kate Wolf door Mariandoro

OT301-Cinema // 19:00 // € 3,4

Cinéma Dérive: Double Feature (Secret Screening)

Cinetol // 19:30 // € 9

Girl Ray

OT301-Peper // 20:30 // € 0

Jaro Mir

Line up: Jaro Mir

MONDAY 02 MARCH
Plantage Dok // 0:00 // € 0

Wasteless Dinner + Culture Monday info event

Line up: Wasteless Dinner + Culture Monday info event

Teatro Munganga // 20:00 // € 10,00

The Eva Stories: Tales for Contemporary Women #5

- Man, I feel like a woman

De Nieuwe Anita // 20:30 // € 3

Cinemanta

TUESDAY 03 MARCH
OT301-Cinema // 19:30 // € 5

Women's Work: Cactus Flower

Cinetol // 20:30 // € 12,50

Joesef

Line up: Joesef

De Nieuwe Anita // 21:00 // € 2

Witte Geit?

Line up: this month's host: Jonathan 'Dusty Stray' Brown

OT301-Studios // 21:00 // € 0

Ping pong bar

WEDNESDAY 04 MARCH
Plantage Dok // 18:30 // € 0

Wasteless Dinner

Line up: Vegan & Lots of It

OT301-Cinema // 19:00 // € 5

Dam'd Docs: Stones Have Laws

OCCII // 20:00 // € 0

OCCII BAR

Line up: Mik Quantius (DE) + Junzo Suzuki (JP) + The Sunshine Lounge + Dj SI'OCII

THURSDAY 05 MARCH
OT301-Cinema // 19:00 // € 5

Bait

Plantage Dok // 19:00 // € 0

Witte Geit?

Line up: this month's host: Jonathan 'Dusty Stray' Brown

OT301-Studios // 21:00 // € 0

Ping pong bar

OT301-Peper // 21:30 // € 0

Blissmal

Line up: THE WIT (NO) + BANK MYNA (FR)

De Nieuwe Anita // 20:30 // € 7

natty anita's comedy night

Filmhuis Cavia // 20:30 // € 5

Atrabilious Amsterdam Experimental Film Festival

Line up: More than 70 short films

Pllein Theater // 20:30 // € 13

No-man's-land

OT301-Cinema // 21:00 // € 5

Bong Hits: Memories of Murder

FRIDAY 06 MARCH
De Nieuwe Anita // 0:00 // € 6

Electric Feathers & Quartier Moustache

Cinetol // 20:00 // € 7,50

JELTE Album Release (+ Lotte Sarembe)

Line up: JELTE, Lotte Sarembe

Vondelbunker // 20:00 // € 0

Astoria Brewery Tap Night #5: Tap Re-u-night

Line up:

OCCII // 20:30 // € 4

Lange NIEZEL Release Show

Line up: LANGE NIEZEL + ROSEMARY + BURGER-SERVICE + DJ FRE2K

Filmhuis Cavia // 20:30 // € 5

Atrabilious Amsterdam Experimental Film Festival

Line up: More than 70 short films

Teatro Munganga // 20:30 // € 12,50

From Choro to Jazz: a journey through the Brazilian

Line up: Torpedo Dnipropetrovsk

De Nieuwe Anita // 20:00 // € 0

Oh La La

Line up: dj Nataschka

Filmhuis Cavia // 20:30 // € 5

Boris Rythy

Line up: Aliona van der Horst | 2009 | Russia | 60'

Pllein Theater // 20:30 // € 14

HARDCOVER #8: Speculanten en revolutiebouwers

Line up: Rens Smid, Jaap van Straelen

OT301-Cinema // 21:30 // € 5

Bait

FRIDAY 13 MARCH
Vondelbunker // 19:00 // € 0

Exhibition GRID: Friends With Benefits

Cinetol // 19:30 // € 12,50

LO-FI LEVI

Line up: LO-FI LEVI

De Nieuwe Anita // 20:00 // € 0

Butcher's Tears Tapsessie & djs Mr & Mrs Koot

Pllein Theater // 20:00 // € 8

PLEIN JAZZ - URANUS Edition

Line up: Ferial Karamatali - Bass, Yoran Vroon - Drums, Charles Green - Horns, Robin van Geerke - Piano/keys

Filmhuis Cavia // 20:30 // € 5

Scared of Revolution

Line up: Daniel Krikke | 2018 | NL | 72'

Teatro Munganga // 20:30 // € 12,50

Aardappelbloo - Emma Lesuis

Vondelbunker // 20:00 // € 0

LiftOff Showcase at the Vondelbunker

Line up: Infrux, RGW, Entrophix, Leaving Town

De Nieuwe Anita // 20:00 // € 6

Good Times Women's Day Special

Filmhuis Cavia // 20:30 // € 5

Atrabilious Amsterdam Experimental Film Festival

Line up: More than 70 short films

SUNDAY 08 MARCH
OT301-Studios // 15:00 // € 6,3

Saturday Morning Cartoons

Cinetol // 20:00 // € 8

Spinning Coin

OT301-Cinema // 19:30 // € 5

Bait

De Nieuwe Anita // 20:00 // € 0

Junkshop Discotheque

Line up: dj Der Wolfshund

Filmhuis Cavia // 20:30 // € 5

Fosvor Vanish/ Vermin/ The Worst Example at Vondelbunker

Line up: Fosvor Vanish, Vermin, The Worst Example

De Nieuwe Anita // 20:00 // € 7,50

CLASSES

FOOD

STREET ART

According to Fatima Leeuwenberg

To me this contains art in public spaces, something made by men, which stands out and amuses or intrigues me. The possibilities of street art seem endless. I want to capture those and share with people. I started 15 years ago photographing street art with the camera on my phone.

My 5 year old son wants to learn to read and write. His teacher told his father and me that he needs to improve his fine motor skills. So we focus more than before on drawing, writing, paper cutting and pasting. It is interesting and fun to watch him get serious with it. When we are outside together he helps me to spot street art. While I take pictures of the piece, I try to ask him open questions about the artwork. Sometimes he complains that I take too long to shoot photos but I do notice an increasing interest. I do not shy away from perhaps difficult or confrontational works. I need to believe there is a future after the gasmask.

Follow me on Instagram: melodyfatima

MKZ (BINNENPRET - OCCII)

In 'Milieu Keuken Zuid' worden gezonde veganistische drie-gangen-maaltijden geserveerd voor een uitermate vriendelijke prijs. Men eet wat de pot schaft: er is een voorgerecht, een hoofdgerecht en een nagerecht. Eventuele winst van de MKZ gaat naar goede doelen. Deze doelen worden uitgekozen door de vrijwilligers die de zaak draaien houden. Misschien wil je ook eens komen koken of de bar doen?

MKZ: Eerste Schinkelstraat 16, Amsterdam
For opening times and info check:
<http://binnenpr.home.xs4all.nl/mkz.htm>



THE PEPER - VEGAN ORGANIC CULTURE KITCHEN

The Peper is NOT a restaurant! We have no menus, no waiters, no boss, no advertisements, no pay-cheques, and no profit. We also have no animal products, no pesticides, no genetic mutations, and no microwave. The Peper is a vegan organic culture kitchen that hopes to inspire volunteers and visitors alike to a lifestyle that is healthy, planet & animal friendly, socio-politically aware, pro-active, and creative.
Opening times
Tuesday 18:00-01:00
Thursday 18:00-01:00
Friday 18:00-03:00
Sunday 18:00-01:00
OT301, Overtoom 301 // Reservations: 020-4122954
Food from 19:00 (Kids are welcome!)



GUERRILLA KITCHEN AMSTERDAM

What we do
We gather amazing abandoned food, to prepare delicious dishes of all kind for the people of Amsterdam.
We are getting in contact with stores and restaurants directly, and we are baking and cooking up a royal storm and ambushing residents of Amsterdam with deliciousness rescued from the trash to rescue the tastebuds.
Where you can find us
Keep an eye out for our public food fiestas! We will publish on this page the places were we will serve our dishes! It's mainly public places or local community centers. You are very welcome to come and enjoy our food!
www.facebook.com/guerillakitchenamsterdam



ROBIN FOOD

Cooks and crooks for a better world!
Menu: Healthy and honest food, now and then raw, mostly organic, always vegetarian!
We are located in the same building as De Nieuwe Anita. You can buy a drink at there and drink it while having dinner with us
www.facebook.com/robinfoodkollektief

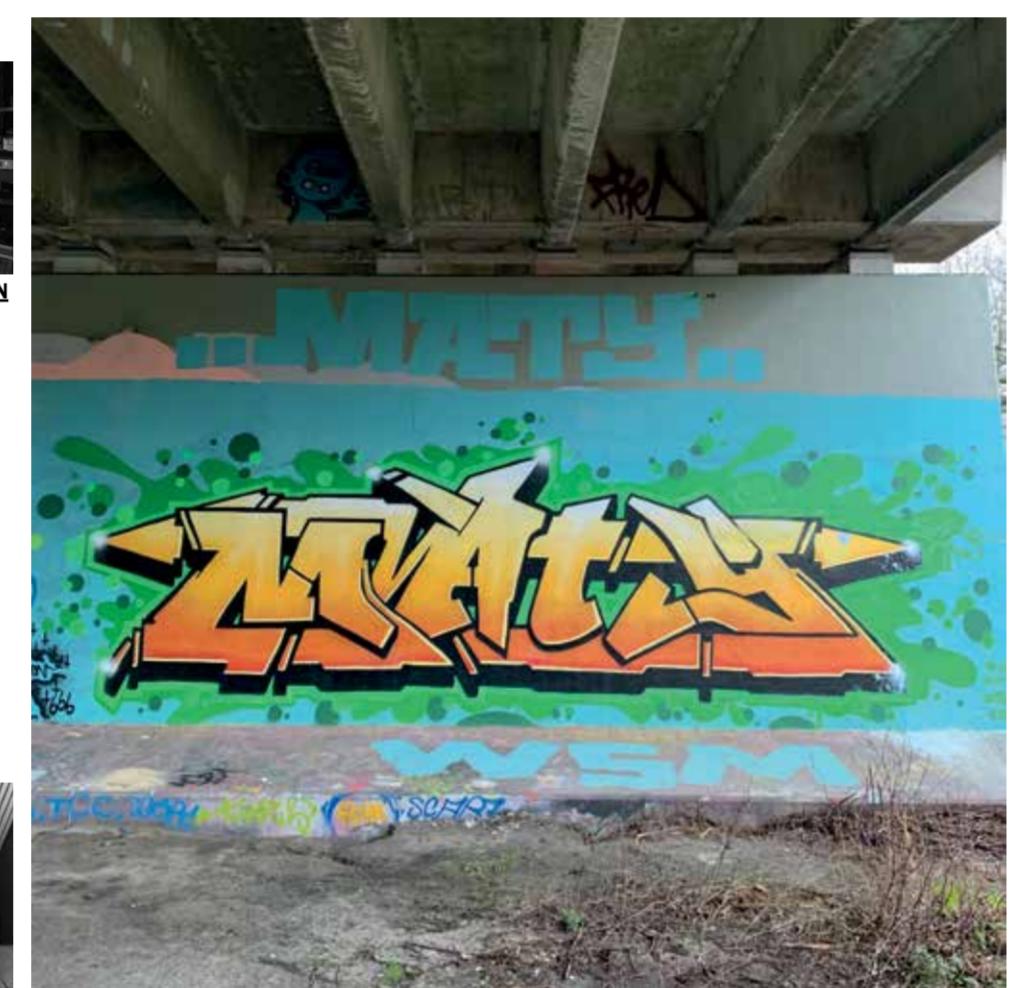


Photo top: Zuiderzeeweg // Photo below: Zeeburgerdijk



Amsterdam's Undervalued Street Artist's



Leave Graffiti Alone!

Over the course of the last decade, global appreciation of graffiti (or street art) has grown exponentially. What was once an art form only appreciated by those who created it or those immersed in the culture it originated from, has become a widely appreciated form of expression that adorns the walls of the best museums in the world. Amsterdam and its residents have come a long way in changing their attitudes towards graffiti artists, yet it may not always been for the right reasons. This transition has by no means been a universal success.

Graffiti and Hip-Hop are two sides of the same record. The effect of mainstream acceptance of graffiti is comparable to the effects of the commercialisation of Hip-Hop. Corporate involvement in Hip-Hop production resulted in a fragmented understanding of what an underground art form is when it's suddenly claimed by the masses. When large record labels realised the financial potential of underground culture, they tried to tear apart each component to be sold for parts. In addition, Hip Hop became framed as a new genre when white teenagers started dancing to MC Hammer, as if it wasn't already a universal sound among many US minority communities. Today, those who used to call graffiti a public nuisance will queue for hours to see a Banksy at the MOCO. In the meantime, every cool cafe, restaurant and club has spray paint dripping down its walls.

There are a few questions that need to be answered as graffiti becomes universally beloved, like its cultural counterparts Hip-Hop & Cannabis. Is the reality of graffiti artists any easier now that public perception has changed? Will those who pioneered the culture be rewarded appropriately as museum and art collectors begin to make millions off their street art collections? Has the meaning of graffiti as a form of social commentary changed now that it can be gazed upon from far beyond the block or community that always appreciated it? Finally, what more can we be doing to appreciate the artists that make Amsterdam what it is?

Amsterdam's Street Artist's

For someone visiting Amsterdam, it would be relatively easy to miss that the city is home to a thriving and talented street art community. Unless, of course, you find yourself wandering around NDSM Wharf once the crowds of IJ Hallen have dwindled. When dark descends, the steady hum of spray cans begins to travel on the wind like metal crickets. However much more paid and commissioned involvement by local artists needs to happen in order to fairly compensate the fiscal benefits brought to the area by creators choosing to show their works. What would Noord be without its artists and what would we all be without Noord?

The Paradox of Acceptance

I'm aware that I have not provided many examples of how artists have been helped by the new acceptance of graffiti. This sadly, is because only time can tell if artists will indeed be involved in the process of street art development and rewarded by the cities decision to embrace its artists. All too often, the profits go back into the system that saw graffiti as a smudge on an otherwise picturesque city. The right thing to do is for the government to commission local artists & crews

Corporación Humor y Vida [humor and life] consists of women artists from Ecuador and Colombia. They work on the contested borderlands between their two countries, an area frequently used for illegal crossings, also by guerrilla fighters.

Berith Danse, director of Plein Theater, is director of the play that is made in 2015.

Where has the play been made?

The theatre play Nacer, which means Birth, was made in Quito and Otavalo, which is in the north of Ecuador. This is a very spiritual region where the native people have been able to survive the suppression of the Spanish colony. The Otavalo people still speak their native language and are very well known for the travels all over the world with their products and handicrafts. The secret of their strength is the strong belief in their community and in their cosmovation.

Corporacion Humor y Vida works in remote and rural areas and got inspired by their culture and visions. They wanted to make a play about the midwives and their spiritually and medical knowledge, as their lives as modern urban women is so much different.

In the capital of Quito 60% of the delivery of babies is through the cesarian in the hospital. The indigenous midwife works at home, like the midwives in the Netherlands. But she has to operate in secret due to the discrimination of the indigenous people. Recently there is an revitalization of her knowledge and important role for giving life.

Where is Nacer/Birth about?
The play is an ode to these midwives.

In the recent years she got her position back and in the hospitals of Otavalo she was given a position too. In the play we see the two worlds of the western labour and the more spiritual labour of Otavalo. We see the struggle of modern women with the cold cesarian and the dialogue with the native midwife. The play is made with different theatre techniques to communicate in different layers about these different perspectives.



What was the urgency to make this play?

The momentum the play was made was when the midwives were recognized as real medics and became part of the hospital system. We were present when they received their certificates.

We elaborated workshops and encounters with the women before we started to create the play. When it was ready we made an elaborate tour across the villages and shared our results.

Since three years you are the artistic and business director of PLEIN THEATER, a theatre in the east of Amsterdam. How does your international background (Theatre Embassy) influence your plans with PLEIN THEATER?

Well that's a big question. But when I started as a director at Plein Theatre, it was the first time in my life I had to run an indoor theatre. Before I worked in areas where there are no theatres at all. Or we decided to create the play in the open air at a significant site, like the Nile in Sudan or the desert in the south of Peru.

For me the Plein Theatre is a location. And it can be used in different ways. We are surrounded by a city district that inhabits people from all over the world. I would like to see the reflection of this world of people in the programming of the theatre and our café/restaurant Eetlokaal.

We program different disciplines so that different likeminds will find their way to the theatre. In the programming of theatre, dance, contemporary music, visual arts and performances, artists from everywhere come to perform.

In the years to come we would like to have a lot more programming from professional groups from different disciplines and invite theatre artists from abroad to come and play too. Because I believe that this will bring the residents to our theatre.

Info:
20th and 21st of March at 20:30 hrs
Plein Theater
Tickets can be bought online at:
www.plein-theater.nl

The Camp and the Farm: On Using the Holocaust

In May 2020 the Netherlands will celebrate the 75th anniversary of its liberation from Nazi terror. Yet, as this is commemorated, Direct Action Everywhere (DxE) and Anonymous for the Voiceless NL, the Dutch branches of global animal rights groups, are posting on social media images comparing the conditions suffered by European Jews during the Holocaust with the current living situation of farm animals. In fact, over the last 20 years, multiple marketing campaigns led by global animal rights organisations featured such chilling comparisons and often sparked waves of criticism. Reminding ourselves, and especially those among us who are vegan, why the slaughter of 6 million Jews isn't comparable to the daily slaughter and violation of animals is primordial, especially in this time of remembrance.

Astonishingly, the link between animal rights and the Holocaust was first made by Holocaust survivors who, after their horrific experience, came out with an extraordinary sense of empathy for all living-beings. Images of the captivity and slaughter of animals triggered dreadful memories for the survivors' own living conditions in Nazi camps and ghettos. In turn, a few, like Alex Hershaft, the founder of Farm Animal Rights Movement, became fervent defenders of the ethical treatment of animals and started promoting a vegetarian or vegan lifestyle. However, the fact that a few Jewish survivors of the Holocaust have done it does not necessarily justify such a comparison. Still, for the sake of the argument and to thoroughly debunk such justifications often used by Animal Rights groups, let's see how far the comparison goes.

Most accounts drawing a parallel between Nazi camps and the lives of industrial farm animals take a very formal perspective on the matter. They make point-by-point technical comparisons about the workings of both systems. While it is true that formally speaking, the brutalisation and commodification of living bodies during the Holocaust bear gruesome similarities with today's industrial food system, they do not at all compare. Abstaining from comparing the two for the sake of promoting animal rights does not deny their respective suffering; on the contrary, it actually acknowledges it.

Reducing the Holocaust to the workings of extermination camps is disturbingly simplifying. Extermination camps were the results of a state-sponsored biological racism and came after centuries of mas-

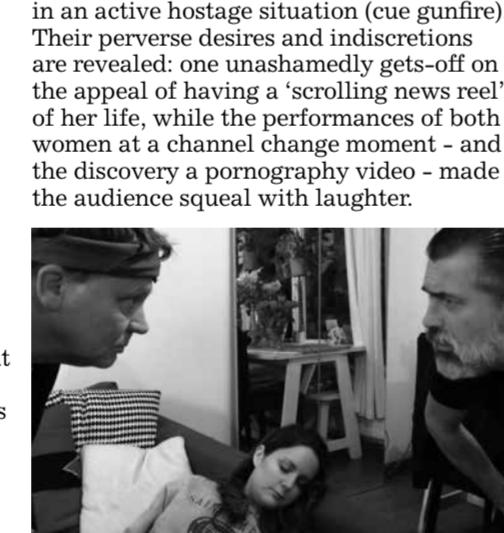
sacres and pogroms against the Jewish population. German and European Jews were gradually stripped of their rights as the fragile post-WWI democracies failed to protect them. Once the Nazis came to power in Germany, they perverted the state into an anti-Semitic extermination machine. None of this can be applied to the contemporary treatment of farm animals. We need to remember the specificities of a historical trajectory whereby the European tradition of anti-Semitism developed into genocidal racism in order to learn from history and prevent what was arguably one of the cruellest chapters of human history from ever happening again.

Hence, it is important to distinguish between anti-Semitism and specism. Specism, i.e., the ideology that animal rights activists are trying to debunk, is different from anti-Semitism in that it does not per se entail hate. Indeed, it includes treating other beings as biologically inferior due to their belonging to a "lower" species. Yet, it also involves upholding double standards varying in time, place and species involved. In this sense, a specist society is not driven by ideological hatred against animals; the domination and violation is of a different order. There is no hate. On the contrary, most people don't find any contradiction in eating bacon in the morning and going to the petting zoo in the afternoon. This is exactly why a main part of the work carried out by animal rights groups involves the reconnection of our values to our actions thereby rebalancing the deep-rooted cognitive dissonance promoted by the current system.

In general, using the Holocaust as comparison always runs the risk of trivializing an unprecedented crime against humanity. It also clearly serves an agenda. In fact, it wouldn't be too far-fetched to imply that at least some of those campaigns were precisely designed to spark public outrage and amplify their media coverage through sensationalism. Isn't there another way to translate the daily suffering, abuse and slaughter of billions of animals? It seems that by comparing the Holocaust to the abuse perpetrated on farm animals, animal rights groups have sought to struggle against one kind of oppression by capitalizing on the suffering of another. Doing this weakens what is otherwise a very powerful argument.



The opening vaudeville 'Nap Time' chronicled the collision between two old rockers over the discovery of a corpse. A tongue in cheek performance which didn't explode with laughter but did pop and crackle with high jinks. The 'Seven men of Hanukkah' offered a highly awkward situation. Katharina, a cat loving eccentric, is desperate to meet a guy. She initiates an audition process with only one casting role and only one casting hopeful (Brian). As their stories unfold, one couldn't help but be won over by the charming ending. Closing the first half, Quin Mero's direction of 'Remote' by Eric Coble was raucously received by all. Via the offstage television, we discover their hotel room neighbour is in an active hostage situation (cue gunfire). Their perverse desires and indiscretions are revealed: one unashamedly gets-off on the appeal of having a 'scrolling news reel' of her life, while the performances of both women at a channel change moment - and the discovery a pornography video - made the audience squeal with laughter.



The closing show 'Pillow Talk', written by Peter Tolan, was directed by Ben Evans (one star of 'Nap Time'). Set in Arizona, on a double bed, in a mobile home, the limited space and allusion of heat added to the rising tensions between Charlie Bird and Chris Grabski's, whose snappy acting made the perfect double act for this narrative. This final intimate act between two friends was fun, quick witted and suitably uncomfortable. It definitely stole the show!

It is a hilarious tale of trading places and self reflection. Doug's immediate discomfort on sharing a bed with his friend is apparent: as the apoplectic guest, he unexpectedly reveals his fear of physical contact. Annoying Aaron, by persistently interrupting his attempts to sleep, he ends up taking a profound journey of self dis-

covery and puts his own neuroses and homosexual insecurities onto Aaron. Replacing his flippant teasing of Doug, Aaron is left wide-eyed and unsettled as he faces the prospect of having to explain himself to his grandmother in the morning, and to avoid the shaming of being called 'gay'. Throughout the believable verbal sparring, between lights on-light off (a clever cue idea), the animated interplay between the bantering twenty-something friends was brilliant.



Beneath this veneer there may be a more subtle discussion about masculinity. For instance, what are our comfort levels when talking about sexuality and identity - have 85% of boys really had a homosexual experience? - and how would we honestly react when faced with 'sexual' behaviors as an adult, even if it is a harmless hug in your underwear with your travel buddy in the middle of the night?

Experience the comedic merits of 'Pillow Talk' for yourself. The show will be coming back in April (24-26) to the CC Amstel, produced by QETC in collaboration with Downstage Left, and with the same outstanding cast of Charlie Bird and Chris Grabski. This play will be presented in double bill with a soon-to-be-announced piece by Alan Bennett. Go to www.qetc.nl for tickets on sale end from the end of February.



In november is op de NDSM-werf in Amsterdam Noord het 'Treehouse' geopend

Treehouse verhuurt zo'n 110 atelierruimtes aan kunstenaars en creatieven uit alle kunst- en ontwerp disciplines: theatermakers, schrijvers en muzikanten, schilders, tekenaars, (mode-) ontwerpers, grafisch ontwerpers, video- en beeldend kunstenaars. Elke professional met een creatief beroep kan een atelier huren in het 'Treehouse'.

Naast meer dan 110 individuele ateliers, omvat de mini metropool aan het IJ een centrale bijeenkomstruimte, een gezamenlijke werkhal, een binnenpleintje, een prachtig terras en een grote expositie- en performance-ruimte. De gebruikers van het Treehouse kunnen hun werk in deze gemeenschappelijke ruimtes tonen aan het publiek. Naast exposities en optredens, worden er ook workshops, festivals en andere publieksevenementen georganiseerd. Iedereen met een nieuw idee is welkom, ook van buiten het Treehouse. De slogan van Treehouse NDSM is dan ook 'a playground for serious artists'.

Op deze manier groeit het Treehouse de komende jaren uit tot een dynamische en internationale gemeenschap waar kunstenaars en andere creatieven elkaar inspireren en bevragen, en een breed publiek uitnodigen om naar hun werk te komen kijken en luisteren.

Het Treehouse is een stedelijke boomhut; een plek waar je kunt dromen, en waar je je concepten realiseert. Een plaats voor vernieuwing en experiment, waar creatief

talent zich kan ontwikkelen. Iedereen die een atelier huurt in het Treehouse formuleert dan ook van tevoren een ambitie of een doel in een projectvoorstel om in het Treehouse aan te werken, en stelt een manier voor om het werk onder de aandacht van het publiek te brengen.

Voor kunstenaars die dit concept aanspreken zijn nog ateliers beschikbaar. Ga naar www.ndsmtreehouse.nl of - beter - kom langs!



Het Filosofisch Diner

Hoe verhouden mens en aarde zich tot elkaar? Op 4 maart begint een serie filosofische diners die deze vraag centraal stelt. In vier avonden, georganiseerd door Vuurwerk Filosofie, krijgen deelnemers de kans om tijdens de maaltijd over deze en verwante vragen met elkaar in gesprek te gaan.



Programma:
4 maart – Aardse mystiek
Spreker: Arnold Ziegelaar
Waarom zijn wij op aarde? Deze vraag houdt ons al sinds mensenheugenis bezig. In vroeger tijden werd uitgegaan van een kosmische eenheid, maar de opkomst van de moderne wetenschappen heeft de mens grondig losgewekt van zijn omgeving. Van het antwoord op Grote Vraag ontbreekt elk spoor... en misschien kunnen we juist in die mystieke verhouding tussen mens en aarde iets van zin vinden.

1 april – Evolutionair denken
Spreker: Pouwel Slurink
Sinds Darwin wist te verklappen dat wij apen afstammen, is er in ons denken veel veranderd. We hebben ander oog gekregen op fundamentele vragen over de mensheid – waarom we bestaan, wie we zijn, wat we willen en mogen doen. De evolutietheorie is daarmee veel meer belangrijk voor ons wereldbeeld dan we vaak geloven. En kan ons misschien wel een antwoord voorzien op vragen waar we al eeuwenlang mee rondlopen. Eindelijk zekerheid?

6 mei – Andere aardbewoners
Spreker: wordt nog aangekondigd
Descartes meende dat dieren niet meer waren dan geavanceerde automaten. Tegenwoordig weten we wel beter; maar trekken we daar ook lering uit? We zijn er nog altijd niet in geslaagd om ze simpelweg als medebewoners van de aarde te beschouwen en ze op basis daarvan dezelfde rechten te geven, die we elkaar als mensen toekennen. Waarom zouden we dat niet doen?

3 juni – Eco-panische tijden
Spreker: Henk Oosterling
We moeten iets doen, anders is de planeet verloren! Dat hoor je de laatste jaren steeds meer. Maar wat, in godsnaam? En: wie moeten dat doen? Als ik de auto laat staan, geen plastic meer gebruiken en alleen nog groenten uit eigen moestuin eten, merkt de aarde dat echt niet. Tijd voor een duurzaamheid waarin niet het ego, maar het 'eco' centraal staat?

De diners vinden plaats in Café MidWest, dat sinds 2012 gevestigd is in een oud schoolgebouw midden in de Baarsjes. "MidWest is een sociale onderneming, ontmoetingsplek en werkplaats met als doel sociale impact in de buurt te creëren," aldus de website. Het eten wordt verzorgd door volkskeuken Robin Food Kollektief, al sinds jaren de achterburen van De Nieuwe Anita.

Informatie:
Organisator: Vuurwerk
Online: vuurwerkfilosofie.nl
Data: elke eerste woensdag van de maand
Prijzen: €35,- (en €24,50 voor studenten of €13,50 voor leden van We Are Public)
Tijd: 19:00 – 22:00
Locatie: Café MidWest
Catering: Robin Food
Deze serie is bedacht in samenwerking met Stichting Vitamine Z



Fast shopping in de afgrond

Ergens in een hip winkelgebied in de binnenstad, midden in de Berenstraat zit een curieuze plek. Omringd door vele ketenwinkels, een sexy lingerieboetiek en de permanente geur van chocolade en stroopwafels. AA is op bezoek bij Boekie Woekie, een tegendraadse winkel, levend kunstwerk van creativiteit en verzet. De ketenwinkels in dit gebied hebben de eigenschap dat, hoewel ze er ten opzichte van elkaar heel anders en divers uit zien, eenzelfde soort filosofie delen. Vaak ook dezelfde eigenaar. Die ketenwinkels vermoedt als boetiekjes creëren een sfeer waar consumenten hongerig van worden. Geld gaat rollen, alles in de straat wordt een commerciële interactie. Het is een groot fenomeen in de stad: **Fast shopping.**

We zijn in Boekie Woekie, in gesprek met Jan Voss, één van de drijvende krachten achter deze plek.

Kun je iets vertellen over het ontstaan van de winkel Boekie Woekie?

In 1991 zijn we hier in de Berenstraat beland en nu bijna 30 jaar actief op deze plek. In die tijd was het al een mengemd gebied van wonen en winkels en in de straat waren kleine zelfstandige winkeliers verenigd in een winkeliersvereniging. We openden de winkel en na twee weken plakte er een rekening op de mat. Afzender was de winkeliersvereniging en het ging over 150 gulden om bij te dragen aan de kerstverlichting in de straat. Het was bevredigend en we waren totaal niet op de hoogte hoe dat werkte. We weigerden mee te doen en te betalen. Dat bepaalde uiteindelijk ons lot.

Hoe zit dat met die naam: De Negen straatjes?

Het winkelgebied wordt 'De negen straatjes' genoemd. Een handvol naïeve winkeligenen hebben met een reclamebureau ooit die naam verzonnen met als doel de plek te 'hypen'. Stads promotie van onderop. Het ging echter een eigen leven leiden en transformeerde alles in een consumptieve ruimte met bijbehorende vierkante meter prijzen.

In Boekie Woekie staat het zelf uitgegeven boek centraal. Zelf geïnitieerde en vaak ook persoonlijke uitgaves van kunstenaars/ dichters/ auteurs. Grote gedachten in kleine oplages. De winkel staat er vol mee en het aanbod is divers en indrukwekkend. Een boek vertegenwoordigt een monetaire waarde maar is ook een representant van ideeën, gedachtegoed of zelfs complete werelden. Boeken zijn dragers van ideeën om de wereld te veranderen. Dat staat hier op de boekenplanken in uitwisseling met de stad. De plek is een grote katalysator, er vinden conversaties plaats, uitwisselingen van perspectieven. Ideeën in verschillende toestanden: vast, vloeibaar en gasvormig.

Jan noemt in ons gesprek mensen die de winkel binnen komen bezoekers, nooit klanten.

Ze delen mee in deze energie, de ideeën en gesprekken. Een bezoek aan Boekie Woekie is eigenlijk een oplad-cyclus. Daarna kun je er weer de stad in en er even tegen!

Boekie-Woekie is een plek van overvloed. Een aanbod van verschillende condities van zijn. Het hangt erg af van de bezoeker hoe de winkel zich vormt op dat moment. Het is een plek van transformatie en ont-klontering. Je maakt er kennis met nieuwe ideeën in een non-hierarchische orde.

Wie beslist wat hier op de plank staat?

Een niet vastomlijnde logica bepaalt dat er een geleidelijke vernieuwing plaats vindt. Er is hier geen leider of een curator met een regime. Het zijn kleine beslissingen. Iedere dag komt er iets bij, een permanente vernieuwing. Een constante serie van kleine updates van de collectie. Wat daarbij het uitgangspunt is, is het zelf uitgegeven boek. Dat zijn hier de individuele stemmen die de collectieve boventoon voeren in Boekie Woekie. En het blijft niet alleen bij boeken. Als we in de achterruimte van de winkel zitten met een fijn kopje Nescafé is er ook een tentoonstelling van kunstenaars Tacita Dean, Jan Voss en zijn collectief zijn winkleigenaar, kunstenaar, curator en gastheer voor mensen op zoek naar betekenis.

Jan leest voor uit een publicatie die op tafel ligt:

'Words are memory-capsules of experiences that have been made.'

'Text helps to memorize earlier events, when photographs (image) help to decompose them.'

Hoe kunnen we Boekie Woekie zien in de context van het kapitalistische realisme van deze winkelstraat?

Boekie Woekie bestaat ook dankzij deze straat. De context van 'fast shopping' is een fraai contrast waarin wij goed functioneren. Onze aanwezigheid is alleen maar belangrijker en urgenter geworden in de maalstroom van gelijkvormigheid en monocultuur. Het probleem is wel de komende huurverhoging die we over 2 jaar voor onze kiezen krijgen. We moeten hier dan namelijk 5500 euro per maand huur betalen. Een groot verschil tussen de huidige huur. Onze huisbaas is er van overtuigd dat wij dat gaan betalen, maar is dat realistisch? Voor wie?

Wie is de huisbaas?

Ze zijn ook de eigenaars van Tours and Tickets, ovaal aanwezig in de stad. Zij maken de infrastructuur voor het massatoerisme en verdienen er zelf een aardige boterham mee. Meneer Kooy, zou niet een eigenaar van een groot bedrijf zijn als hij het kunstenaarsboek zou hebben omarmd.

UITNODIGING TOT OPONTHOUD

020-4193023 - boekhandel van Pampus - KNSM-straat 303

Lord, make me an instrument of your peace
Where there is hatred, let me sow love
Where there is injury, pardon
Where there is doubt, faith
Where there is despair, hope
Where there is darkness, light
And where there is sadness, joy
O Divine Master, grant that I may
Not so much seek to be consoled as to console
To be understood, as to understand
To be loved, as to love
For it is in giving that we receive
And it's in pardoning that we are pardoned
And it's in dying that we are born to Eternal Life
Amen

Rank Assistant

Wil de huisbaas de boekenwinkel niet sponsoren?

We zullen een marktconforme huur innen. Dit zie je in de hele stad en samenleving terug, zakenmensen en leiders schieten zichzelf in de voet want de desastreus effecten van hun handelen op ecosystemen en de natuur, en daarom op toekomstige kinderen, treffen natuurlijk ook hun eigen families. Dus om antwoord op jouw vraag te geven, sponsoring gaan ze niet doen.

Verderop zitten de Wallen. Maar de etalages hier in de winkelstraat laten je het echte 'redlight district' zien. Het is winkelaarprostitutie. Zonder enige verantwoordelijkheid voor de wereld er op los kopen. Het lijkt onschuldig. Kopen wordt zo een staat van zijn.

De straten in de binnenstad zijn parkeerplaatsen geworden van producten die exclusief lijken, maar in grote aantallen worden gemaakte. Van statische eindresultaten. Het is een industrieterrain geworden van maar enkele grote spelers die veel geld verdienen.

Jan, hoe verder?

We bevinden ons in een eindstadium: De staat van perfectie.

Van afgelopen dingen in steriele ruimtes. Iets wat ten einde is gekomen of het eindstadium bereikt heeft een eindig perspectief van ons bestaan op arbeid. Onze gezamelijk verlangen naar perfectie leidt ons nu naar het einde van het bestaan.

Een vreemde paradox.

Join the AA Reading group



Every two months we organise an evening in which we discuss a particular book. Books include non-fiction about current social and political matters as well as new and older literary texts. The sessions are open to everyone and free of charge.



one after being expelled from the social world? Jeanette Winterson picks up on the theme of non-biological life-form in her 2019 novel, which tells a love story that deals with transgender issues, artificial intelligence and loneliness.

In the next session we'll discuss and compare two books: Mary Shelley's classic, *Frankenstein*, and Jeanette Winterson's recent novel about the same theme, *Frank-issstein*. In Shelley's 1818 gothic thriller, dr. Frankenstein's 'creature', who is the product of an unorthodox scientific experiment, turns to violence when he is rejected by his creator and deprived of affection because of his appearance. The book's central theme of nature versus nurture focusses on the question: was the creature 'born' a monster or did he only become

There will be no central presentation of the themes in the book. Instead, you'll discuss your views, thoughts, favourite passages, points of critique and further suggestions informally in a small group.

The last 20 minutes of the evening are spent in deciding collectively which book we will read next. You're welcome to join this discussion and to propose a book.

The discussion of 'Frankenstein / Frank-issstein' takes place in Budapest on the WG-terrein (Pesthuislaan, paviljoen 2) on Wednesday 8th April at 20.30 pm.

BOOKS TIP TOP 5

The tip top 5 is a small selection of books and/or magazines. We will share these titles with you but you'll have to do the judging of the books yourself. Tips and links to releases are always welcome. Please send them to books@amsterdamalternative.nl

VERRUIM JE GEEST

Michael Pollan

Publisher: De Arbeiderspers
Release date: 10-2020
Pages: 480 pages // in Dutch
Price: €26,99
ISBN: 9789029525770

Wie dankzij psychedelica in een andere wereldkijkheid verbleef, zal dat nooit vergeten. Onderzoeksjournalist Michael Pollan beschrijft zijn eigen existentiële ervaringen en onderzoekt de grenzen van wat we begrijpen van de geest, ons bewustzijn en onze plek op deze wereld.



TOT IN DE HEMEL

Richard Powers

Publisher: Atlas Contact
Release date: 09-2019
Pages: 608 pages // in Dutch
Price: €17,50
ISBN: 9789025458393

"Tot in de hemel" is Powers ten voeten uit: een verrassende fusie van natuurwetenschap en literatuur, een monumentale roman over bomen en mensen. Het is een meeslepende vertelling over activisme en verzet, en tegelijkertijd een loflied op een wereld naast de onze.



DE ACHT GROTE LESSEN VAN DE NATUUR

Gary Ferguson

Publisher: Ten Have
Release date: 10-2019
Pages: 240 / in Dutch
Price: €21,99
ISBN: 9789025907334

In De 8 grote lessen van de natuur laat Gary Ferguson zien hoe we weer in contact kunnen komen met de natuur. Er heert een groot verlangen om meer in harmonie met de natuur te leven. Ferguson beschrijft aan de hand van nieuwe wetenschappelijke inzichten dat we niet losstaan van de natuur: we zijn zelf natuur, maar zijn dat vergeten.



EEN GOEDE NACHTRUST

Peter Buurman

Publisher: Das Mag Uitgeverij
Release date: 01-2020
Pages: 220 // In Dutch
Price: €22,50
ISBN: 978942478870

'Een goede nachtrust' vertelt het verhaal van de onwaarschijnlijke vriendschap tussen een man en de inbreker die zijn huis's nachts betreedt. Een humoristische, magisch-realistische roman over slapen en wakker liggen.



MENS/ONMENS

Bas Heijne

Publisher: Prometheus
Release date: 01-2020
Pages: 1286 // in Dutch
Price: € 19,99
ISBN: 978904461479

In Mens/Onmens onderzoekt Bas Heijne de twee grote obsessies van onze tijd: waarheid en identiteit. In een heldere stijl stelt hij de vragen waar het om gaat: hoe kunnen we solidair zijn in een wereld die steeds meer versplinterd is, waarin iedereen op zoek is naar iets groter en het algemeen belang het zo vaak alegt tegen het eigenbelang?



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