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Wilhelmina, Plantage Dok, Plein Theater, Ruijgoord, Teatro
Munganga, Volta, Vondelbunker, WG, Workship op de Ceuvel,
Zaal100

NEWS

AGENDA

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EXTINCTION REBELLION
AMSTERDAM
BY CATHARINA GERRITSSEN

AMSTERDAM ALTERNATIVE

INFO (NL)

Over dit project
Amsterdam Alternative is een gezamenlijk project van Amsterdamse panden waarin muziek, film, dans, theater en andere kunst wordt geprogrammeerd maar waar ook oord wordt gewoond en/of gewerkt. We zijn non-profit, experimenteel, internationaal, sociaal, tolerant en creatief.
Onze gratis tweemaandelijks krant en website zijn bedoeld voor iedereen die geïnteresseerd is in het publieke programma van de deelnemende organisaties maar ook de achtergrondartikelen over en van de subcultuur, kunstenaars, muzikanten en schrijvers die werken, wonen of optreden in de betreffende panden.

Tweetbaar

De basis van de krant is in het engels maar onze artikelen worden geschreven in het Nederlands of Engels. De keuze van de taal wordt gemaakt door de schrijver/auteur. We hebben het budget en de middelen niet om alles tweetbaar af te drukken dus vandaar de keus om het op deze manier te doen. Excus aan degenen die een van de talen niet kan lezen.

Bijdragen?

Wil jij graag bijdragen aan dit alternatieve? Heel graag! We zijn als groep vrijwilligers altijd op zoek naar extra handen en hersens om stukken te schrijven, adverteerders te zoeken, de krant te distribueren en andere taken uit te voeren. Vele handen maken licht werk en hoe meer kunstenaars, schrijvers, denkers en muzikanten hun gedachten met ons willen delen hoe beter.

ADVERTEREN

ADVERTISING

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: adverteer@amsterdamalternative.nl

ABONNEMENT

Word vriend. Steun Amsterdam Alternative voor 30 euro per jaar en ontvang de tweemaandelijkse krant op je deurmat. Met dit steunabonnement help je alternatief Amsterdam sterker en zichtbaar te blijven. subscription@amsterdamalternative.nl

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INFO (ENG)

Vision / mission
Amsterdam Alternative is a joint project realised by independent Amsterdam venues, places where music, dance, theater and art is created, experienced and presented. We are non-profit, experimental, international, social, tolerant and creative. Our free bi-monthly newspaper and accompanying website are designed for everyone interested in the programming of the participating organisations. The newspaper will also provide information on the backgrounds of the artists, musicians, writers and sub-cultures that contribute to their local underground scenes; it will also provide insight on the independent venues in which such people live, work and play.

Bilingual

The main language of the newspaper is English. However, articles may be written 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; please accept our apologies for any inconvenience caused by this.

Contribute?

Would you like to contribute to this project? We would love to hear from you! We are a group of volunteers always on the lookout for extra hands and brains to help us with articles, suitable advertising/marketing partners, distribution and other tasks and needs that might arise. Many hands make light work! The more artists, writers, thinkers, musicians who share their ideas with us the better.

JOIN THE TEAM

AMSTERDAM ALTERNATIVE NEEDS YOU!

**Are you a writer,
photographer,
illustrator,
artist,
video maker,
financial expert,
promoter
or
event organizer**

**or want to give us
a couple of hours
of your time every
two months to
help us distribute
the newspapers
through amsterdam**

**Please get in touch and join
the fabulous team of AA!**

info@amsterdamalternative.nl

Fearless cities: NEE, Rebel cities: JA!

Zondag 27 oktober vond in Ru Paré in Slotervaart tijdens het activistencongres ReTakeTheCity het debat over Fearless Cities plaats, onder leiding van Fatima Faid van de Stadspartij uit Den Haag.

Wat zijn Fearless Cities precies en waarom was het tijd voor zo'n debat?

Het concept Fearless Cities is ruim twee jaar geleden in Barcelona bedacht, waar in 2015 – net als in tal van andere Spaanse steden, waaronder ook de hoofdstad Madrid – een burgerplatform aan de macht was gekomen, in dit geval Barcelona en Comu, met Ada Colau als boegbeeld. Barcelona en Comu kwam voort uit een aantal sociale bewegingen in de stad, waarvan de PAH, een organisatie die tegen huisuitzettingen stredt, de belangrijkste was. Het burgerplatform was een poging om buiten de gevestigde politiek en alle bestaande – linkse – politieke partijen om de agenda van deze sociale bewegingen in politieke munten uit te zetten. Destijds waren veel mensen – waaronder ik – heel enthousiast over dit fenomeen. De verwachting was dat deze steden zich nu ook zouden gaan verzetten tegen destructief neoliberal beleid van de centrale overheid. Niet alleen burgerlijke, maar ook “gemeentelijke ongehoorzaamheid.” Het ideologische fundament van deze vorm van politiek was het “municipalisme” (losjes gebaseerd op het gemeentelijk niveau actief, maar ook op provinciaal en nationaal niveau). Hoe wil je daan in hemelsnaam gemeentelijk beleid gaan voeren dat hier en daar op gespannen voet staat met het nationaal beleid?

Dat dit idee op deze manier niet werkt werd al snel duidelijk toen Femke Halsema werd benoemd als nieuwe burgemeester van Amsterdam, als opvolger van Eberhard van der Laan. Binnen GroenLinks gold en geldt Halsema als representant van de rechtervleugel, en in de jaren die zij na haar Kameralidmaatschap doorbracht in de politieke luwe is zij er zeker niet linkser of progressiever op geworden. Sinds haar aanstelling heeft Halsema aldus op ongeveer alle denkbare beleidssterren de glazen van Groot-Wassink cum suis ingegooid. Waar Groot-Wassink vóór de verkiezingen van 2018 vol trots verkondigde dat “het hoog tijd werd om weer te gaan kraken,” zijn de ontruimingen sinds het aantreden van Halsema niet van de lucht en heeft zij zich in een interview met AT5 zelfs laten ontvallen dat het particulier bezit wat haar breft heilig is. Dat was juist met autoritaire, zich volledig aan de ideologie van wat voor Fearless Cities dan ook onttrekken dat begint ontzagwekkende proporties aan te nemen: de ontruiming van de ADM, de ontruiming van het door studenten bezette PC Hooft huis, de ontruiming van de door klimaatactivisten geblokkeerde Stadhouderskade voor het Rijksmuseum en als klap op de vuurpijl in oktober de ontruiming van een door huurdersactivisten bezette sociale huurwoning in de Borgerstraat die door wooncorporatie Stadgenoot in de verkoop was gezet. Ondertussen hebben de ongedocumenteerden van We Are Here ondanks alle toegezeggingen en beloftes nog steeds geen dak boven hun hoofd, hebben (internationale) vastgoedbeleggers vrij spel op de Amsterdamse woningmarkt en wordt er ter bestrijding van de overlast van het toerisme louter symboolpolitiek bedreven.

In Amsterdam werd het concept Fearless Cities in de aanloop naar de gemeenteraadsverkiezingen van maart 2018 met groot enthousiasme omarmd door GroenLinks. Lijsttrekker Rutger Groot-Wassink

Sinds de vorige keer dat ik schreef over WOInActie zijn er een aantal nieuwe ontwikkelingen te bemerken. Aangezien ik jullie graag op de hoogte houd volgt hieronder een (korte) update plus mijn mening hierover.

Om te beginnen met de opening van het academisch jaar, of beter gezegd ‘De Ware Opening van het Academisch Jaar’ die plaatsvond in Leiden.

WOInActie heeft tijdens de laatste vergadering te kennen gegeven dat er meer acties zullen gaan volgen. Hierbij moet gedacht worden aan meerder (ludieke) acties en een echte, grote staking aan het einde van dit studiejaar dus in juni 2020. Verder schrijft WOInActie schriftelijk het volgende: “Gedacht wordt aan stipheidsacties, witte stakingen, aangifte bij de Arbeidsinspectie en andere opties.” Ook zint men op een nieuwe ronde gesprekken met politieke partijen met oog op de nieuwe verkiezingen.

Deze acties zijn aangekondigd als een reactie op wat er tijdens Prinsjesdag bekend is geworden. Hierbij was de teleurstelling erg groot toen bekend werd dat er geen extra geld naar het Hoger Onderwijs zou gaan. Het was daarom ook des te zuurder aangezien dit in tegenstelling was met wat minister Ingrid van Engelshoven eerder suggererde.

Dit zijn op een rijtje de uitkomsten:

- 1) Er moet €226 miljoen extra weggehaald worden bij het onderwijs, omdat het niet gelukt is om de rente op studieschulden van studenten te verhogen. Dit geld wordt gebruikt voor: “de houdbaarheid van overheidsfinanciën”, terwijl er sprake is van een miljarden overschat en de regering het niet uiteergeeft kriegt. Waar komt dit vandaan? De €226 miljoen is terug te voeren op het halveren van het collegegeld van eerstjaars, een maatregel die volgens de Raad van State geen hout snijdt en waar studenten nooit om gevraagd hebben.
- 2) Er is reeds een tekort van €1,2 miljard in het WO.
- 3) Er wordt €4,4 miljoen weggehaald bij

onderzoek en wetenschapsbeleid omdat OCW verkeerd geraamd heeft;

4) En als bonus nog een extra en structurele bezuiniging van €3,1 miljoen.

Kortom, dit betekent dat het vanaf 2020 gaat om een bezuiniging van €42 miljoen op het gehele Hoger Onderwijs.

Eind september werd het volgende geschreven door Bas Heijnen in dit artikel bij het NRCN:

“Door ‘nutteloze’ alfa- en ‘nuttige’ beta studies tegen elkaar uit te spelen, heeft Van Engelshoven laten zien dat haar culturele gemijmer voor de bühne over ‘het verhaal’ dat we over ons zelf ver tellen hypocriet is. Maar vooral laat haar beleid zien dat ze bar weinig gevoel heeft voor wat er echt speelt.”

Het tegen elkaar uitspelen refereert hier in aan het rapport wat de Commissie van Rijn eerder uitbracht in opdracht van de minister. Een van de aanbevelingen was om het kostingsmodel aan te passen en zo geld van niet alleen de Geesteswetenschappen maar ook de medische tak over te laten hevelen naar de technische en de Bèta-studies. In plaats van een structurele oplossing aan te bieden wordt er eigenlijk gezegd vecht het maar onderling als faculteit en per universiteit maar uit. Ik ben blij dat de universiteiten tot nu toe te kennen hebben gegeven dit niet te doen, maar wanneer de College van Besturen niet gauw mee gaan protesteren tegen dit wanbelied dan vraag ik me af wanneer dan wel. Ik ben het eens met Aleid Truijens die in augustus al schreef in de Volkskrant:

“Alfa’s beta’s en technieken, we hebben ze alle drie even hard nodig. Juist de ‘nieuwe’ onderwerpen vragen om samen werking. Big data, algoritmen op internet, privacy, kunstmatige intelligentie – er zitten technische, culturele, filosofische en maatschappelijke kanten aan. Ik hoop dat de wetenschappen [en de universiteiten] dus ook zich niet door de minister uiteen laten drijven.”

Voor meer informatie over WOInActie: <https://woinactie.blogspot.com>



om ons – onder verwijzing naar modieuze begrippen als ‘co-creatie’ en de ‘commons’ – op te roepen onze medewerking te verlenen aan allerlei burgerparticipatie-initiatieven. Wat mij betreft is dit pure volksverlakkerij. De neoliberalieke keizer heeft geen kleren meer aan, maar probeert dit uit alle macht te verhullen door hier en daar wat mooi opgetuigde vijgenbladen aan te brengen. Het is een gotspot die de bedenker van de prachtige term Rebel Cities, David Harvey zelf, nu in december mag komen opraderen om een door Bieckmann georganiseerde onderonsje cachet te geven.

Is het dan in de rest van Europa, en met name in Spanje, de bakermat van het municipalisme, net zo erg? Ja en nee. Opvallend was in ieder geval dat tijdens ReTakeTheCity de meeste vertegenwoordigers van sociale bewegingen uit andere Europese steden (onder meer Berlijn, Lissabon, Madrid en Barcelona) opriepen tot ‘autonomie.’ Met andere woorden: laat je niet door mooie beloften verleiden om hand- en spandiensten te verleiden aan al dan niet vermeende geestverwanten in het stadsbestuur, blijf autonoom en doe alleen mee als er écht iets te halen valt.

First Aid in Case of Art: 20 Years of OT301 in Context

Rupturing the Urban Fabric

It's been twenty years since a group of activists squatted the old Amsterdam film school on the Overtoom 301. It was 14 November 1999 and the occupation was led by a collective of artists who called themselves EHBK (*Eerste Hulp Bij Kunst* – First Aid in Case of Art). The name was a pun on the abbreviation for the Dutch emergency services. Nonetheless, it also communicated the ethos of the group: here is a collective that refuses to shy away from organised action should the city's (sub)cultural infrastructure be threatened. The concrete threat at hand was the eviction of the squat at Onze Lieve Vrouwen Gasthuis, one of the city's subcultural hotspots at the time, which had left a number of cooperative initiatives homeless. Like many of their comrades in the alternative movements, EHBK was driven by the belief that taking care of Amsterdam's cultural anti-establishment was a matter of caring for the city as such. Their belief was that a metropolis such as Amsterdam needs rupture along the seams of its regular fabric to produce the colours of a different, more rousing and emancipative urban texture. In their view, where otherwise would novelty, creativity or cultural innovation come from if not from those gript by being singular and uncommon, living otherwise and creating an alternative world of their own? Let's produce the ruptures in the urban fabric, they said, so that the city can be more colourful.



Amsterdam's Neoliberal Reconstruction

In the nineties, Amsterdam's city government laid the groundwork for the current neoliberal reconstruction of the city. It soon became clear that squatting and visions of a more inclusive and colourful city were in conflict with the ideological turn that city planning was taking. The wave of evictions, particularly around the Southern shore of the IJ, brought an entire era of cultural dynamism to an abrupt end. Perhaps symptomatic for the nature of the transformation was the conversion of Pakhuis Afrika, then a thriving centre of subculture, into a temple of neoliberal ideology. Where Amsterdam had been famous for a wildly progressive cultural scene within an economically run-down urban environment, it was now time to invest in an infrastructure that could attract creative businesses and technological innovation. This, of course, was the famous credo of the so-called creative class, popularised in the early noughties by the US-American geographer Richard Florida. Florida's legendary \$50.000 a day visit to Amsterdam in 2003 gave the city's administration the star-sanctioned pseudo-legitimation to lift creativity onto the political agenda.



Up until the turn of the millennium, Amsterdam's cultural scene was largely built on a strong and lively underground scene. Anyone with a shard of interest in the city's cultural development knows what it owes to the networked infrastructure of squats that hosted a vivacious scene of diverse subcultures. Today's nightlife sanctuaries such as Melkweg or Paradiso are only a couple of prominent monuments to the significance of the underground for mainstream culture. Perhaps more crucially it was embodied in the speculative delirium that captivated visitors of the Robodock festivals or the sublime weirdness that drew the crowds to each and every spectacle at ADM wharf. These were moments when the ruptures along the seams of the city's fabric cleaved into veritable rabbit holes, inviting Alice and all her friends to tumble down into the wonderland of collective cultural imagination. However, in order to produce these supreme moments of urban bliss, an infrastructure needed to be in place where imagination and weirdness could thrive. Such an infrastructure was provided by Amsterdam's squats and the culturally rich and diverse projects they hosted.

OT301 consciously situated itself within this convention. However, by 1999 when the old film academy on the Overtoom

Now, what could be wrong with a policy that makes your city more creative? Indeed, one of the strengths of the creative city argument was that nobody in their right mind could seriously object to something as positive as creativity. To policy makers it was even more attractive as it promised an exciting detour around the complex and often lacklustre issues that city planning generally involves. The problem of course was that the creativity they had in mind was a very specific variety, one that had much more to do with business models and technological innovation than it had with cultural transgression, aesthetic experimentation and

These are some of the crucial points of issue that OT301's future practice will need to find effective answers to. One of the things that continue to keep the collective on its toes is its radically democratic form of organisation. In our homonymous 2014 publication we called this "autonomy by dissent": a cacophony of internal voices

that so far have made an integration of the project into the cultural mainstream utterly impossible. This does not mean that OT301 hasn't contributed at all to the gentrification of our neighbourhood Oud-West. Neither does it preclude the occasional member from joining the ranks of foolish creatives whose work is functionalized by smart city planners. While we are not always fully aware of the ambivalences of all the aspects of our existence, we try to do our best to put the struggle for autonomy back on the agenda.

OT301 Today: Taking Responsibility Together

An example of our practical attempts to do this is the creation of Amsterdam Alternative by OT301, OCCII, Cinetel and a number of other parties. This is a platform that attempts to create a conversation between the city's remaining *vrijlaasten* and the new generation of activist projects that strive for timely practices of autonomy. It started in 2015 as a free, bimonthly newspaper combining subculture listings and journalistic content concerning the city's (sub)cultural and political developments. Today Amsterdam Alternative has developed into a platform that also organises the AA-talk series as a podium for more direct engagement with current issues. It also includes an initiative on collective ownership with the ambition to fund alternative *vrijplaatsen* for a new generation of activists who care for the city by creating a thriving underground.



While OT301 is an important partner within the Amsterdam Alternative ecosystem, efforts are also made with regard to our internal projects and programmes, to reach out to millennials and post-millennials. EHBK understands its responsibility towards the younger generations. Unfortunately, there are too many former squats in Amsterdam that missed their moment to involve a new generation of activists in their spaces. This is quite a tragedy as these ossified projects have basically been turned into exclusive retirement homes that retrospectively delegitimise Amsterdam's squatting subculture. Fortunately, OT301 has a multitude of public facing projects that help prevent any signs of cultural sclerosis. On our twentieth birthday, OT301's activities range from club nights of any imaginable shape or form, to the excellent vegan cuisine at De Peper, from exhibitions, workshops and performances at 4Bid Gallery to the underground and alternative film programme at Cinema of the Dam'd. On offer too is an eclectic mix of aerial gymnastics, dance, martial arts, yoga, therapeutic massage and ping-pong nights, a prestigious artist residency, plus ad hoc and regular programming in the individual and collective studio spaces. All of which is done in the spirit of providing the community of guests and members the opportunity to experience an alternative to the vacuous commercial culture that is suffocating our city.

What Happened to Autonomy?

Where then does the trajectory of these last twenty years leave OT301 today? How do we deal with the fact that the two decades of our existence have been a time in which the city has lost much of its autonomous cultural infrastructure, in which the ruptures have been smeared up with a precarious mixture of neoliberal ideology, witless creativity and mammoth amounts of capital? What does it mean to be one of the few remaining spaces in Amsterdam that stays committed to a notion of autonomy even though we understand that our autonomy today is a far cry from the squatters' ambition to be resolutely independent from the state and market economies? Indeed, what kind of responsibility does it put on our collective shoulders to have been fortunate enough to carve out this sustainable little crevice in the neoliberal city?



Space for Radical Imagination

Let's make no mistake, the timeworn subculture and underground scene are unable to provide the younger generations a template for their struggle for an alternative to the aesthetic poverty of our time. The youth should navigate their own alternative way. What they are up against today are forms of power and control that are more oppressive and opaque than what they were some twenty years ago. Particularly the Internet and social media

have turned into instruments of what the British cultural theorist Mark Fisher (aka k-punk) called "consciousness deflation". This is the opposite of the collective consciousness raising with which the feminist movement enabled women to recognise and then fight against the well-hidden social forms of oppression. Consciousness deflation keeps people in their place by hyper-individualising their existence and teaching them that they are in constant competition with one another. This debilitating brainwash has led to an atmosphere in which it is easier to imagine the end of the world than the end of neoliberal capitalism. Fisher spoke of this in terms of "capitalist realism": an ideology that has convinced us that there is no alternative to seeing every interaction in society as a business transaction. You are, in essence, an entrepreneur of your self; so invest your life in such a way as to make the most profit from it!



Those of us who had the great fortune of growing up with the experience of collective action, of imaginative deliria, of being able to create our own underground and subculture have the responsibility of sharing the space we were able to save from the steamroller of capitalist realism. We don't have all the answers that the youth are looking for but we've got spaces from which the struggle against neoliberal consciousness deflation can be waged. What we are able to offer the younger generation is an experience that lies outside the breathless boredom of the creative city. Such an experience of having a safe space outside the commercial mainstream is what shaped us. By opening our spaces to the young we can help them to kill their inner entrepreneur that capitalist realism relentlessly implants. For the big challenges of our time – from the climate crisis to mass migration and the rise of fascism – we need a young generation that understands; and, by the way, understands better than most of us; that we need cultural experimentation combined with radical political imagination.



Let's use our spaces to facilitate a new generation of activists that can rupture the ideology of capitalist realism, smash the great swindle of the creative city, and help build a future that is desirable for all, instead of one for the rich and powerful.

OT301 20 Years of Art and Autonomy

Photobook

Release date 14 november 2019

The OT301 was squatted on the 14th of November 1999. Exactly 20 years after this great day the OT301 will celebrate this wonderful anniversary with a two day festival / open days on 15 and 16 November and the release of a photobook that was made in cooperation with Abnormal Data Processing (book publisher).

The book '20 Years of Art and Autonomy' is a 176 page photo book with over 900 pictures of concerts, exhibitions, cinema screenings, classes, workshops, artists, visitors and much more.

The book will be available during the celebration weekend in the OT301 but also in some shops through town and online.

To order to:



ISBN: 9789081786423

Program overview 20 Years OT301 15-16 November

Friday 15 November

Entire building: Sound / wire installation

Studios:

20:00-22:00 - Movement academy performances and workshops
22:00-03:00 - Electronic music with: Zen Rockers Crew, Vette Mette, Selector Depender, Gibbo and Sinistah, Pal/Secam. The night program charges €6 entrance

Artist ateliers: Open ateliers

4bid Gallery: Installation + works from artists of OT301

Anamorphic studio: Open studio. Whatch artists rehearsing.

De Peper:

Open From 18:00, dinner from 19:00 hrs. After dinner music: Interbellum (singer songwriter), is the musical project of Lebanese singer-songwriter Karl Mattar (aka Charlie Rayne). The project blends elements of folk, noise pop and garage rock into an idiosyncratic mix centered around Mattar's songwriting. Website

Eloy Oyarzun aka ELOY, born in Barcelona and raised between decks in the club TRAGABAR owned by his parents in Chile, where his mother was the dj resident. Always has been influenced by electronic music. In the year 2010 starts the collective Flytapes and a few years later becomes a single DJ playing in Brasil, Spain, Chile and now in Holland. His sound travels between italo disco, house and techno beats.

Cinema of the Dam'd: Class of '99: Free secret screening!

We present a free screening of perhaps the most influential and entertaining movie released in 1999. You've probably seen it before. But have you seen it at Cinema of the Dam'd? Seats are first-come, first served!

19:00 // Free entrance

HOP studio: Workshops for tired activists

Saturday 16 November

Entire building: Sound / wire installation

Studios:

20:00-22:00 - AA Talk #9 - 20 jaar OT301 - Wat is de toekomst van autonomie? // Free entrance, discussion in Dutch
Ter gelegenheid van de 20e verjaardag van de OT301 nodigt Amsterdam Alternative u uit voor een discussie over de toekomst van autonomie.

Hoe gaan we om het feit dat de laatste twee decennia een tijd is geweest waarin veel van de autonome culturele infrastructuur van de stad om zeep werd geholpen door een preciaire mix van neoliberalistische ideologie, geesteloze 'creatieveiteit' en gigantische hoeveelheden kapitaal?

In ons panel:

Nienke Jansen (Ex OT301)
Judith Baten (De Nieuwe Universiteit)
Rob Leijdekkers (AKV St. Joost)

22:00-05:00 - Electronic music with: Klerezooi, K2Z3KO, Jacky D, Colin301, Tholysen, Dj Power vs Power, No28, Ultramars. The night program charges €6 entrance

Artist ateliers: Open ateliers

4bid Gallery: Installation + works from artists of OT301

Anamorphic studio: Open studio. Whatch artists rehearsing.

De Peper:

Open From 14:00 for coffee and drink, dinner from 19:00 hrs. After dinner music:

Bob Billy, a three piece dutch Amsterdam based indie-rock band, driven with electronic beats.
Sub-terrein (DJs)
More Info TBA

Cinema of the Dam'd: 1999 Music Video Madness // 19:00-22:00 hrs // Free entrance // A showcase of music videos from 1999, spanning from mainstream rock, pop, and hip hop, to underground, indie, punk and beyond. Feel free to come and go, dance or simply kick back on the sofa.

22:00-01:00 hrs: Dam'd Karaoke: Grab the mic and enter the spotlight at the best Dam'd karaoke night in the city.

HOP studio: Workshops for tired activists

AGA LAB Celebrates 60 Years and the Future of Print

Amsterdam's premiere "graphic atelier", the AGA LAB, has been celebrating its 60th anniversary over the past twelve months. The workshop space is based in an old gymnasium between Burg. de Vlugtlaan and Sloterdijk (its immediate neighbour is the WOW Hotel). The LAB offers artists an affordable way to train in the methods of and produce screen prints, digital fine art prints, etches, Risograph prints, and more.



While the DIY ethos has always been present, its first purpose, from its original base in the Jordaan, was to offer artists assistance with fine art printing. Towards the late 1990s and early '00s, the LAB started to host more (graphic) designers. They soon developed ways to keep track of and disseminate new printing techniques, and have since started an Artist in Residence programme that keeps the space "alive" in many ways. The LAB has also been celebrated for its research into (vegetarian) non-toxic inks and paints, for which it has its own garden.



The Sound of One Computer Thinking

Dagelijks worden je keuzes beïnvloed door je smartphone, computers en andere interfaces waarmee je in de weer bent. In de tentoonstelling 'The Sound of One Computer Thinking' wordt gereflecteerd op deze nieuwe technologieën die steeds meer onzichtbaar worden en versmelten met je lichaam. De geëxposeerde werken behandelen thema's als gedragsbeïnvloeding, technologie die ons lichaam versterkt of aanpast en kunstmatige intelligentie met vooroordelen. Een tentoonstelling met o.a. VR, installaties, wearables en video's. Neem een kijkje achter de schermen bij de interfaces als de complexe netwerken waarin apparaten en gedrag samenleven en onze nieuwe 'realiteiten' vorm krijgen.

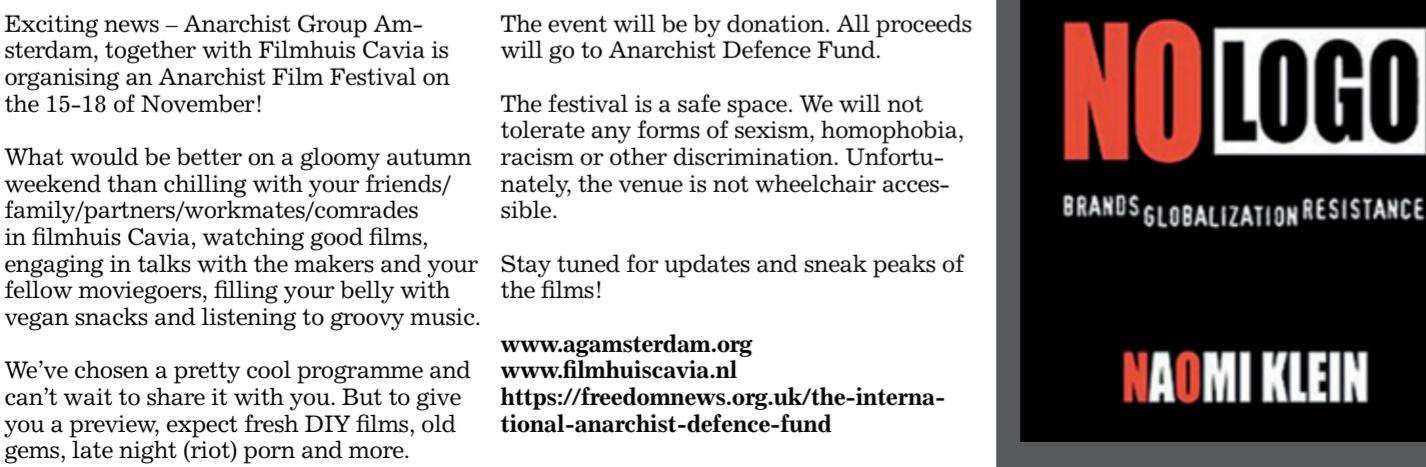
Met werken van: Lynn Hershman Leeson, Xin Liu, rybn.org, Miguel Ángel Rego, Joana Moll, Iván Abreu, Johannes Helden & Hákan Jonson, Interactive Architecture Lab, Eva Davidova, Kathy High en Charlotte Eifler.

Anarchist film festival cavia

Exciting news – Anarchist Group Amsterdam, together with Filmhuis Cavia is organising an Anarchist Film Festival on the 15-18 of November!

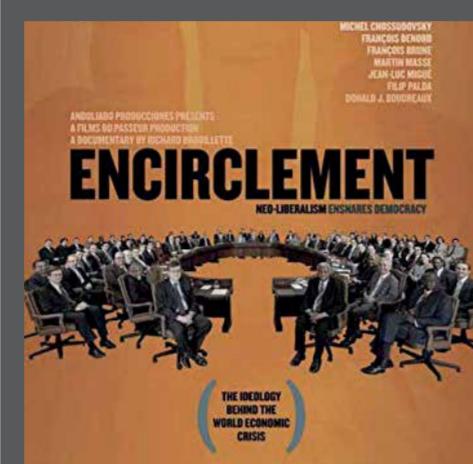
What would be better on a gloomy autumn weekend than chilling with your friends/family/partners/workmates/comrades in filmhuis Cavia, watching good films, engaging in talks with the makers and your fellow moviegoers, filling your belly with vegan snacks and listening to groovy music.

We've chosen a pretty cool programme and can't wait to share it with you. But to give you a preview, expect fresh DIY films, old gems, late night (riot) porn and more.



DOCUMENTARY TIP TOP 5

Every issue we choose 5 documentaries. You can do the judging yourself. Tips and links to releases are always welcome. Please send them to videoc@amsterdamalternative.nl. We have a YouTube playlist online. On that list we list a selection of the tips.



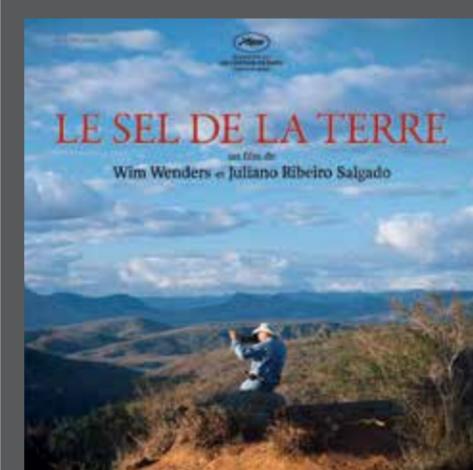
Encirclement Neo-Liberalism ensnares democracy
Director: Richard Brouillet
Writer(s): Richard Brouillet, Kathleen Fleming
Release date: 02-2009
Topic: Politics, Neo-liberalism
Where to find: YouTube

Drawing upon the thinking and analyses of renowned intellectuals, the documentary sketches a portrait of neo-liberal ideology and examines the various mechanisms used to impose its dictates throughout the world.



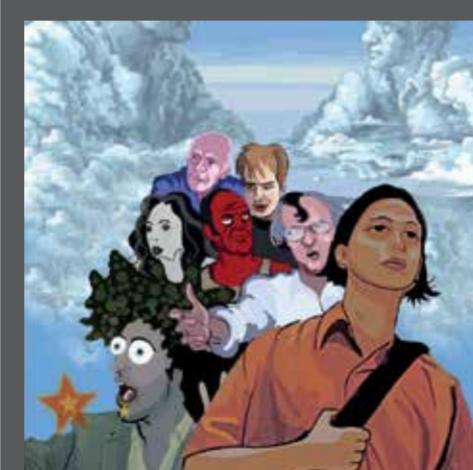
Les hirondelles de Kaboul
The Swallows of Kabul
Director(s): Zabou Breitman, Eléa Gobé-Mévellec
Writer(s): Zabou Breitman
Release date: 09-2019
Topic: Women, free will
Where to find: Cinema

1988 Kabul occupied by the Taliban. A woman still dreams about freedom and love but ends up in a woman prison with a lapidating sentence upon her.



The salt of the earth
Director(s): Julian Ribeiro Salgado, Wim Wenders
Writer(s): Julian Ribeiro Salgado, Wim Wenders
Release date: 12-2014
Topic: Photography
Where to find: YouTube (in Spanish)

The life and work of Sebastião Salgado, who spent 40 years documenting deprived societies in hidden corners of the world.



Waking Life
Director(s): Richard Linklater
Writer(s): Richard Linklater
Release date: 03-2002
Topic: Philosophy
Where to find: /

A film which explores philosophical issues including the nature of reality, dreams and lucid dreams, consciousness, the meaning of life, free will and existentialism.



No Logo: Taking Aim at the Brand Bullies
Director: /
Writer(s): Naomi Klein
Release date: 2003
Topic: Corporate brands
Where to find: YouTube

No Logo shows how the commercial takeover of public space, destruction of consumer choice, and replacement of real jobs with temporary work # the dynamics of corporate globalization # impact everyone, everywhere. It also draws attention to the democratic resistance arising globally to challenge the hegemony of brands.

14 + 15 November - Tolhuistuin

MoneyLab #7: Outside of Finance

On feminist economics, social payments, corporate crime and the "blockchain"

It's August 2019. After years of inflation, high unemployment rates, and sharply falling living standards, Argentina's national currency, the Peso, took a nosedive that further deepened its financial despair. Today, Argentina is one of many countries on the brink of yet another recession. Is this Groundhog Day? History repeating itself? Financial asset markets are declining the world over; the US and China are engaged in a trade war and central banks have fueled record levels of corporate and government borrowing over the past ten years. The 'solutions' applied to the last debt crisis seem to push the global economy toward the next collapse. Are you ready to descend into yet another economic depression?

Since 2013, MoneyLab has been the stage for critical reflection on pressing financial issues. In the upcoming 7th edition, artists, researchers, activists and geeks will gather again to show what role art, activism, feminism, journalism and design are playing in re-thinking money, the critique of finance-tech and the democratization of finance. With a debt crisis looming, many feel the urgency to move away from the legacy powers and monetary institutions of the previous centuries. But what are the alternatives on offer? With workshops, performances, screenings and discussions, MoneyLab #7 will explore what is happening outside of global finance, with a special focus on social payments, value systems and the premises of crypto design.

The program closes with a party on Friday night at Mike's Badhuistheater. With Micky Lee, Brett Scott, Ana Teixeira Pinto, Reijer Pieter Hendrikse, Malcolm Campbell Verdijn, Josephine Wolff, Thomas Bollen, Lana Swartz, Andrea Fumagalli, Valeria Ferrari, Rachel O'Dwyer, Andy Morales Coto, Ruth Catlow, Denise Thwaites, Ailie Rutherford, Alexandre Laumonier, Eric Barry Drasin, Antonia Hernández, Stephanie Rothenberg, Aude Launay, Gregory Tsardanidis (Synergy), Silvia Diaz Molina (P2P Models), Anne Kervers (Unmuting Money), RYBN, Blockchain and Society Policy Research Lab, Furtherfield & Martin Zeilinger, Mischo Antadze, Emily Martinez.



Decades into the story of crypto and there's still a lot of speculation—both in terms of money and concepts—and not a lot of actual, useful cases of practice. Our event will ask: what is now slowly changing? What new business models make developments in fintech possible? Like it or not, the avant-garde of fintech-uptake can be found in the online sex industry, pump 'n dump schemes, on dark markets, and in corporate cybercrime. What can be learned from the attempts to regulate and reform? What would it take to globally govern blockchains and cryptocurrencies, and is it possible and desirable?

As crypto fantasies overflow with the same old biases, the question of who will redefine money remains an urgent one. Needless to say, redesigning the architecture of money cannot be left to libertarians men that dream of autarky. At MoneyLab #7, we will



Bajesdorp (niet) te slopen?

Waarschijnlijk ken je Bajesdorp wel van het jaarlijkse festival, de volkskeuken, de buurtparmacultuurtuin, de Rond de Bajes Fietsrace of een van de andere kunstzinnige en politiek getinte evenementen die het leven in de stad de moeite waard maken. Sinds ongeveer vijf jaar zijn we in Bajesdorp ook bezig om de vrijplaats te behouden. En dat gaat goed! Een korte recap...

In 2016 is de Bijlmerbajes gesloten. Daarna is het hele gebied, inclusief Bajesdorp verkocht aan de hoogste bieder. Dat bleek projectontwikkelaar AM, die samen met de plannen voor de nieuw te verrichten wijk direct aankondigde de sloophogel door Bajesdorp te halen. En zo geschiedde. Afgelopen september zijn de oude cipierswoningen van Bajesdorp overgedragen aan de slopers. Dat was wel jankin natuurlijk, maar betekende gelukkig niet het einde van het alomgeliefde Bajesdorp.

Het zit namelijk zo, terwijl de kapitaalkrachtige projectontwikkelaars elkaar flink op stang aan het jagen waren voor de gunsten van het Rijk, bood Bajesdorp een slim verzet en slaagde erin om in het bestemmingsplan van het gebied een broedplaats te fietsen. Dit bleek de benodigde voet tussen de deur om Bajesdorp voort te zetten op het stukje land bij de ingang van het voormalige Bajesdorp.

Creatieve koppen kwamen samen, plannen werden gesmeed, potlood geslepen. Voor we het wisten was daar een voorlopig ontwerp voor een vrijplaats annex culturele broedplaats met woon- en werkruimte voor 20-30 mensen en een cultureel centrum. En ook nog eens een hechte en capabele gemeenschap om het te dragen!

Intussen heeft Vereniging Bajesdorp de broedplaats-status gekregen, dat was nodig om de gemeente mee te krijgen. Op het moment van schrijven staat de gemeen-

te Amsterdam op het punt het besluit te nemen om de kavel van de directeurswooning van AM te kopen om deze vervolgens in erfopfach aan Vereniging Bajesdorp te geven.

Met het nieuwe Bajesdorp gaat er voor het eerst in Amsterdam een collectief zelf een nieuwgebouw vrij-/broedplaats realiseren. Tegen de stroom van marktdelen en gentrificatie in, creëren we hier permanent betaalbare werk- en woonruimte, met vrije ruimte voor creatieve, sociale en duurzame experimenten.

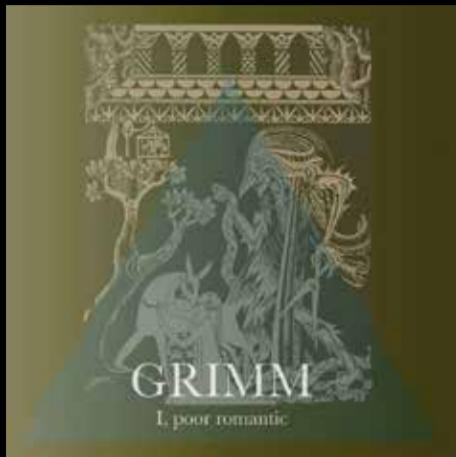
Om de benodigde 2,5 miljoen euro op tafel te krijgen, leggen we zelf geld in en werken we samen met de coöperatieve Duitse GLS bank, VrijCoop en de gemeente Amsterdam. Daarnaast hebben we jullie hulp nodig! Over een kleine maand trappen we onze crowdfundingcampagne af, waarbij we ca. 600.000,- binnen willen halen. Vanaf dan kun je Bajesdorp obligaties kopen, tegen een betere rente dan de gemiddelde bank en kun je je spaargeld inzetten op de nieuwe vrijplaats.

Dus, hou ons in de gaten, koop straks wat van de felbergeerde Bajesdorp obligaties, of stuur je vermogende tante langs Bajesdorp voor een kopje koffie. Samen houden wij de stad de moeite waard.

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).



I, Poor Romantic
Grimm

Label: Basserk
Release date: 09-2019
Genre: Electronic, Spoken word, Poetry
Format: Digital, Vinyl

Dark and melancholic, but also a certain playfulness. Sound and narration together create a world to disappear into.
Marjolein van der Meer and Raymond Deirkauft adapted the fairytales of Grimm and translated them to some exciting spoken word x electronic music tracks.



Deichkind
Wer Sagt Den Dass?

Label: Sultan Günther
Release date: 10-2019
Genre: Electronic, HipHop
Format: Digital, CD

Deichkind is back with a new album! And again they have managed to create a powerful, eclectic mix of Hip-hop and electronic music. Always there to breathe some fresh life into Germany's somewhat conservative rap scene.



Kreidler

Label: Bureau B
Release date: 11-2019
Genre: Electronica, Krautrock
Format: Digital, Vinyl, CD

This four-headed hydra of a continental pop music that captures Bach, disco, postpunk, club, and krautrock in varying proportions with an elegant lightness.



Black Midi
Schlagenheim

Label: Rough Trade Records
Release date: 06-2019
Genre: Alternative, Indie
Format: Digital, Vinyl, CD

Their many influences as well as their ability to play through genres with ease make it a record you'd be daft to try and categorise. Their determination to not bend to conventional song structure makes 'Schlagenheim' an engaging piece of work that will reveal its true nature over time, perhaps. Black Midi are making music like no other band in the world.



Kim Gordon
No Home Record

Label: Matador Records
Release date: 10-2019
Genre: Electronic, Alternative, Indie
Format: Digital

The debut solo record from Kim Gordon (co-founder of the legendary Sonic Youth). No Home Record is an expert operation in the uncanny. You don't simply listen to Gordon's music; you experience it.

The Burden of Brexit: Told through London Grime Musicians.

They find the words that we have lost in shock at our broken system"

His point is that the racism that pervaded the Brexit discussion was not new, rather race had defined the majority of Britain's post war immigration policy'. The Brexit campaign was aimed at young people as being an issue of race. We were continually told that leaving the EU would allow us to unify and include the countries in the commonwealth yet vans continued to patrol the predominantly Caribbean neighbourhood of Tower Hamlets with 'Immigrants go home' written across them. In reflection, Brexit was a collection of promises that half of us never wanted, promises that were never intended to be delivered.

The second MC to take up the mantle of subculture activist is an extraordinarily talented young man by the name of David Orobosa Omorogie. Otherwise known as Santan Dave, this gifted rapper was awarded an Ivor Novello Award for his politically charged diatribe at the UK's new PM in his track, 'Questintiontime'. The track begins with an incredibly impactful message about the looming threat of Brexit:



"A question for the new Prime Minister
And please, tell me if I'm being narrow minded
But how we spend so much money on defence
And weapons to wage war when the NHS is dying?
Bursting at the seams, and what about them people
That voted for us to leave for the money that it would see?
350 million give we to the EU every week
That our health service needs
But now then politicians got what they wanted
Can you see an empty promise or a poster on the street?"

However, before I can properly do justice to the thoughts of musicians about Brexit it is imperative to contextualise what Grime musicians mean to UK culture and politics. The influence of Grime musicians on public perceptions of UK politics can be traced through the actions of a few key artists. For example, Stormzy was the voice of rebellion that pierced the inertia of The House of Commons after the horrific events at the Grenfell Tower in 2017.

During the 2018 Brit Awards, he challenged the Prime Minister with the exclamation, 'Yo Theresa May where's that money for Grenfell, what you just thought we forgot about Grenfell, You criminals.' Back then, the government pledged £60m to deal with the ramifications of the fire. However, at the time of writing this there are still former residents of Grenfell who have not seen a single penny of what was promised, not to mention the copious amounts of London buildings still equipped with the same cladding that caused the fire. Now a few MCs are busy trying to prevent the whole country from going up in flames.

Other MCs such as JME, Kano, Wretch 32, Avelino and Lowkey are continuing to help explain to the masses the political injustice present in both Britain & Brexit. Their lyrical capabilities and their online following make them indispensable allies in educating those often not in tune with politics or those neglected by it. They find the words that we have lost in shock at our broken system.

The question that often arises from those not a part of the London music scene is 'why should we listen to these people about issues of politics?'. The answer is because they have as much invested in things getting better as the rest of us do.

They feel the effects of poor policy decisions just as fully as the rest of us. They are not removed from the cultures they represent, celebrity and success does not make artists from working class background non-persons or blank slates, rather, they embody them and make us listen to what's happening through their skilful oratory.

He adds 'Winston Churchill for example, is often voted the UK's favourite person, yet he often described the killings of the red men of America' as no real crime at all.'

The following article has been submitted by a group of students who have recently graduated from Utrecht University's Dutch Sustainable Development masters programme. Unfortunately, the programme left them deeply disappointed on many levels. Our suspicion is that what these students bemoan – the general hostility to students who think critically or adopt an emancipatory political

Emancipation or Indoctrination? A Reflection on Education from Disillusioned Students

"I saw the best minds of my generation destroyed by madness ... who passed through universities with radiant cool eyes ... who were expelled from the academies for crazy"
– Allen Ginsburg, 1956

"It seemed like I had a sickness. No one wanted to interact or speak to me. I was too much of an extremist. A professor bluntly told me to shut up during one of my classes. Most of my critical comments were not welcomed, especially if the professor felt I was in disagreement with their life philosophy. I started questioning my own mental sanity."
– Sustainability Student, 2019

Education is commonly identified as a crucial foundation for a better, more sustainable, more just future – but what happens when educational institutions fail to 'keep up' and end up sabotaging our very ability to contribute to such a future by educating us in outdated modes and priming us for a failed system? Knowledge is never apolitical: it can either be a tool for emancipation, that allows us to view the world with a critical lens and become active participants in its transformation, or it can act as a mechanism of assimilation, stifling, molding and then inserting us into the current dysfunctional system'. Unfortunately, the latter has been the experience by many of us.

As recent graduates of Sustainable Development we can say that we have learnt a lot more about how not to do 'development' than anything else; a valuable lesson in itself but one accompanied by distress, frustration and outright anger.

There is a growing understanding among academics that the development trajectory championed by the 'West' is inherently unsustainable, causing destruction to livelihoods and the environment. Achieving true sustainability will require radical changes and a questioning of fundamental beliefs, including the underlying logic of economic growth and development itself. If this is what progressive scholars are telling us, how is it that one of the foremost academic institutions created to address issues of sustainable development is so static and backwards? Can we make the university contemporary, truly representative and open to dealing with the complexities of our time, or will it persist as the necessary counterpart in opposition to which more radical ideas emerge?

No aspect of our program questioned core values of development or created space to contemplate what alternatives to development could look like. The program was in essence organized around the globalized and technocratic Sustainable Development Goals, with an emphasis on measuring them through indicators and statistical regressions and implementing them onto unfamiliar contexts and cultures. Not only was there very little critical education, but more importantly critical thought was more often than not put down and ridiculed.

The questioning and trivializing of students' desire for change is a particularly serious issue in a field where a lot of

attitude – is not an isolated case but can be experienced in many Dutch institutions of Higher Education. So if you are a student or teacher who's had similar experiences please come forward and share your experience with our readership. We are happy to provide a platform for such a critical conversation and help make connections between those who want to build alternatives.

It's another sunny, but rather cold day as I'm looking out over Osdorp, that peripheral and cheerless suburb, busy as it might be any weekday morning, people scurrying to trains and buses to get to the getting place, to the offices and dispatches of this technocratic hive. A good day to find thrown away produce in the market. Were it Tuesday, Wednesday or Friday, I might go to one of the various weekly free supermarkets around the city. Shoplifting the more expensive of the essentials – olive oil, coffee, cheese – only gets you so far. A dwindling bank account balance will instill just the right amount of fear of God in me to do what I must in order to not go bankrupt in my attempts to maintain a normal diet. But of course, we're the privileged subjects of the sprawling metropolises of the first world and, accordingly, there is enough bounty to go around – just so long as you can manage to get your hands on it.

On the sixth floor of this student studio building – a cascading series of plastic containers – the view is good and the heater either works too well or barely at all. I'm subtlety from the classmate of a friend, gone for several months for family reasons, who couldn't be bothered to go through the official avenue of subletting through DUWO, the student housing corporation in charge of this building. That's with a "W" – not DUO, the official Dutch government student finances division. I guess they just wanted to choose a name that inspires trust, but the potential for mix-ups seems to be almost a consumer rights issue.

I can stay here for a few months and then: Out on the free market again. Or another sublet, hopefully one for more than just a couple of months. Not making the threshold income seems to condemn the average wage toiler to shared flats and dodgy landlords. Yes, I've lived in a converted storage space in an attic with a bootleg shower in the hallway-kitchen, complete with centuries-old kerosene heaters that we long suspected released unsafe amounts of carbon monoxide or nitrogen dioxide. Surely any young, foreign worker here knows that if you were hoping for a decent place to live but don't make so-and-so many times the rent, you find yourself truly out of luck. I was even rejected from an *antikraak* company for making too little. I'm 8 months into the 10 year waiting list for social housing. To be sure, I'm not holding my breath.

I'll go swimming later. After the end of my employment contract on the 22nd month, 3 contracts in (just before the compulsory indefinite contract), I was left with nothing more than a certain stinging resentment and a working login to OneFit (a ridiculous app for the more indecisive gym-goers with a Reaganite obsession for consumer choice), which soon after expired once the finances guy finally realized it ought to be cancelled. That means

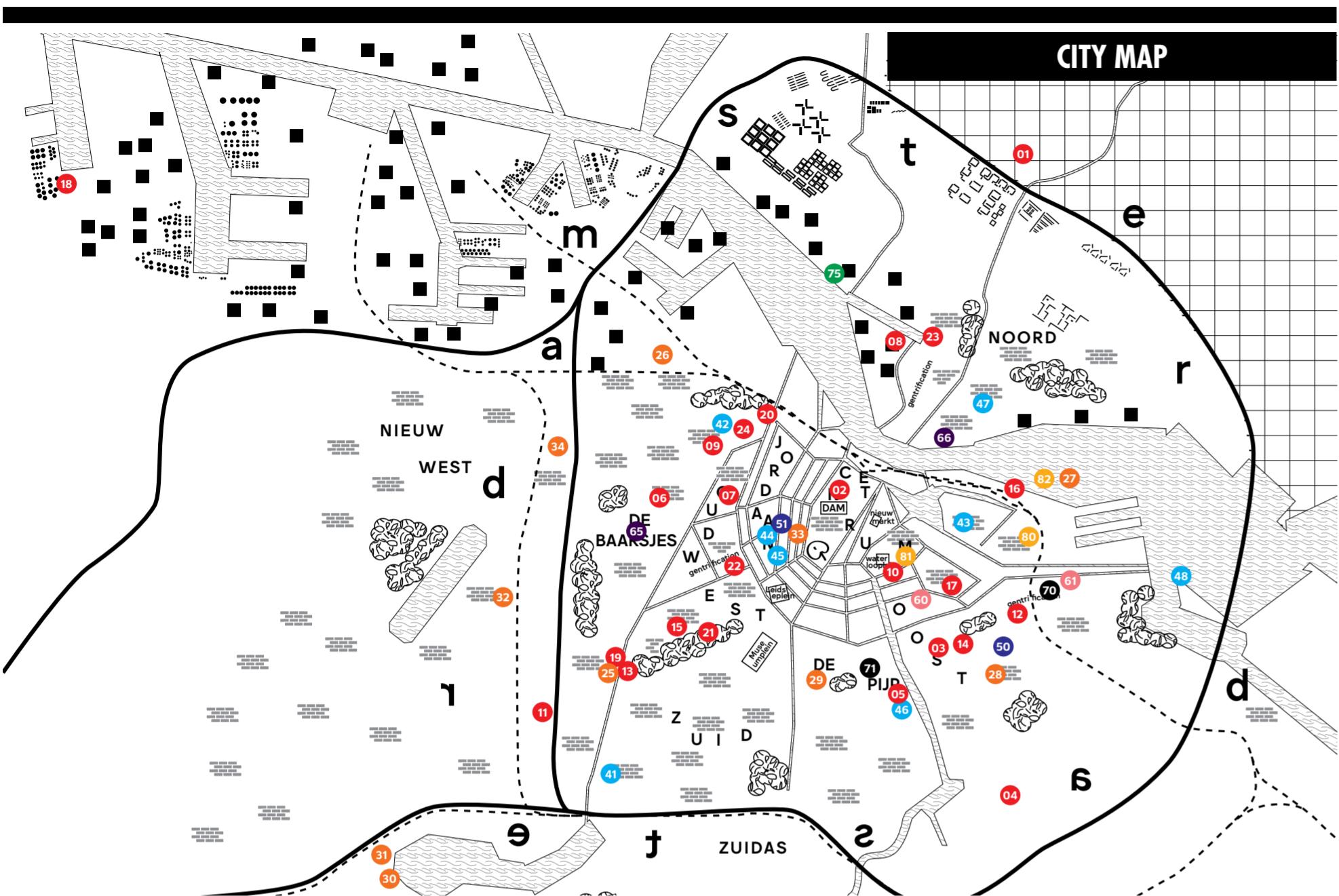
I could go to the swimming pool for free by just showing that I had logged into the app and "checked in". Now that it's expired, I just use a screenshot of that same screen that says I logged in, superimposing the correct date and time accordingly with a picture editing app right before I walk in. Just your typical botch job. It's not like they study it too closely, just a quick look and you're in. A few rounds in the sauna does my sore back good – but I think my half-rotted vegetables are advancing into even further stages of decomposition in the intense warmth of the changing room.

Luckily, there's another perk post-full-time, after getting the boot: unemployment benefits. Previously not registered anywhere, having told the *Gemeente* I went back to Spain (I didn't), and living between sublets, I decided to register with a postal address at a friend's place. Since I was "coming from abroad" (I wasn't), I was given an appointment for a month later. Once that came, I was given not the postal address I was hoping for but rather merely the "permission" to register at one – along with another appointment, another month later, to actually do the registering part. So then, a total of two months in, a number of erroneous "sleeping" addresses provided, and some paperwork filed, the details of which I couldn't decide whether or not crucially violated my privacy, I was finally officially homeless. Perfect! Now I could rest assured that all the fines I never paid, sent for the fifth time to the wrong address, would arrive safely in my friend's mailbox. Not in mine, in my sublet, where I am actually living – that would be too easy.

Now I don't want to seem as though I'm skirting responsibility for my own legal and bureaucratic status – I'm not. I take full responsibility: I'm simply too poor and too underemployed to be what we might consider a "normal, productive member of society". Besides, all this comes to little consequence because, in the end, I'm an EU citizen. I would never be the subject of deportation or forced internment, those policies weaponized against our neighbors and colleagues, our friends and family, those not unlike myself in any way besides the side of the imaginary line they happened to be born on.

And while I don't expect to be discounted of my own farcical irresponsibility, maybe the *Gemeente* itself is unknowingly a participant in this whole ironic plot. Going up the stairs again in that stuffy reception – those that I had already gone up and down and up again – I stopped to admire a curiously placed, colorful pastel portrait of Franz Kafka halfway up the mezzanine, about 30 by 50 centimeters in a cheap, plastic frame and a good bit higher than standard eye-level. That tone deaf odie to a writer – categorically disregarding the underlying themes of his oeuvre – was somehow poignant.





OTHER ALTERNATIVE PLACES

- | | |
|--------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------|
|  25 | Anarchistic library Library, books, 1e Schinkelstraat 14-16 www.agamsterdam.org |
|  26 | Buurtboerderij Eat, drink, chill, relax, outside Spaarndammerdijk 319 www.buurtboerderij.nl |
|  27 | Einde van de wereld Restaurant, events Javakade 61 www.eindevandewereld.nl |
|  28 | Joe's Garage Autonomo sociaal politiek centrum Pretoriusstraat 43 www.joesgarage.nl |
|  29 | Molli Squatters bar van Ostadestraat 55 hs http://molli.squat.net |
|  30 | Nieuw en Meer Kunst- en bedrijfenterrein Oude Haagseweg 51 www.nieuwenmeer.nl |
|  31 | Rijkshemelvaart Artists free-state Oude Haagseweg 58 www.rijkshemelvaart.com |
|  32 | VLLA Bar, Podium, Club Willem Roelofsstraat 9 www.vlla.nl |
|  33 | Franks Livin, working, events, bar Spuistraat 216 www.franksjk.org |
|  34 | Wow Exhibitions, bar, shows, talks Wiltzanghlaan 60 www.wow-amsterdam.nl |

BARS

- 41**  **Butcher's Tears**
Small brewery and proeflokaal
Körperweg 45
www.butchers-tears.com

42  **Checkpoint Charlie**
Wicked little bar
Nassaukade 48
facebook.com/checkpointcharliecafe

43  **Homeland brewery**
Beer brewery / bar
Kattenburgerstraat 5 - gebouw 6
www.homeland-brewery.nl

44  **Maloe Melo**
Bar with live blues most nights
Lijnbaansgracht 163
www.maloemelo.com

45  **Saarein**
Brown bar with big lesbian crowd
Elandsstraat 119-HS
www.saarein2.nl

46  **Tolbar**
Nice selection of beers
Tolstraat 182
www.tolbar.nl

THEATER / CIN

- 60**  **Kriterion**
Cinema, bar
Roetersstraat 170
www.kriterion.nl

61  **Studio/k**
Cinema, bar, restaurant, club, stage
Timorplein 62
www.studio-k.nl

SHOPS

- 80**  **Derby Shop**
Rollerskate shop
Czaar Peterstraat 247
www.thederbyshop.nl

81  **Fort van Sjakoo**
International bookshop
Jodenbreestraat 24
www.sjakoo.nl

82  **Boekhandel van Pampus**
Nice bookshop, good coffee
KNSM-Laan 303
www.boekhandelvanpampus.nl

COFFEE / LUNCH / DINNER

-  **White label coffee**
Specialty coffee roasters
Jan evertsenstraat 136
www.whitelabelcoffee.nl
 -  **AI Ponte - Cafe Italiano**
Italian coffee kiosk with terrace
Pontplein 1
www.aponte.nl

LIVE MUSIC / BAR

- Plek live stage**
Live music, bar, restaurant
TT Neveritaweg 59
www.plek.nl

WORKSPACES

- Grafisch werkcentrum**
Graphic work space
Molukkenstraat 200-P1
grafischwerkcentrumamsterdam.nl

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

APT

- 50**  **Framer Framed**
Platform voor kunst en cultuur
Oranje-Vrijstaatkade 71
www.framerframed.nl

51 **Kunstverein**
Art, lectures, publications
Hazenstraat 28

MORE INFO ABOUT ALL THE PARTICIPATING VENUES CAN BE FOUND ON:
WWW.AMSTERDAMALTERNATIVE.COM/VENUES

**MORE INFO AND LINKS ABOUT OUR RECOMMENDATIONS CAN BE FOUND ON:
WWW.AMSTERDAMALTERNATIVE.COM/RECOMMENDATIONS**



VONDELBUNKER
Vondelpark 8 // www.vondelbunker.nl
An old bombshelter located in the Vondelpark. Under the bridge, bands and DJ's play, performances shown, movies screened, art exhibited, discussions held, and fundraisers cheered. The VB is run by a group of volunteers who believe in a free cultural and activist space where anything can happen and anyone can enter. Events are always free to enter.

HIGHLIGHTS



AGENDA NOVEMBER

TUESDAY 19 NOVEMBER

CINETOL

WIVES

Genre: Punk, Grunge
Open: 20:00-22:00
Tickets: € 10/- presale € 10,50
Line up: Wives

Ze staan sinds kort getekend bij City Slang Records en hebben hun debuut 7" "Waving Past Nirvana / Kinda Like You" onlangs uitgebracht; de nieuwste naam in de lange traditie van de melodieuze punkscene van New York is de band WIVES. De band combineert naast eigen zeggen de lawaaiige dissonante van Sonic Youth, de hooks van Pixies en de laconieke houding van The Fall.



THURSDAY 28 NOVEMBER

PLANTAGEDOK

RELAX HEAD MAN.. 60'S GARAGE
Genre: 60's garage
Open: 18:30-00:00 hrs
Tickets: € 0
Line up: RelaxHeadMan, DJ Mappe

Backyard garage meets Velvet underground meets the Shagrocking the basement with Relax-HeadMan and DJ Mappe on vinyl

19 uur Vegan eten and Miss Whips Cakes 21:00 live show Then DJ.. you dance for me. dokhuis@ gmail.com

Dr Foolish host with a ghost.



FRIDAY 29 NOVEMBER

FILMHUIS CAVIA

THE OTHER SIDE OF THE UNDERNEATH + LECTURE ON PSYCHOSIS

Genre: Film screening + lecture
Open: 19:00-00:00 hrs
Tickets: € 5
Line up: Jane Arden | 1972 | UK | 132' | no subs

The Other Side of the Underneath, directed by playwright, actress, poet and screenwriter Jane Arden, is an adaptation of Arden's play A New Communion for Freaks, Prophets, and Witches. It is the only British feature film in the 1970s to be solely directed by a woman; a film about a group of female patients in a therapy session. A radical and experimental film, intriguing because of its disturbing depictions of the mental state of its schizophrenic protagonist.

FRIDAY 01 NOVEMBER

CINETOL

Figgie

Line up: Figgie, Steve French
De Nieuwe Anita // 20:00// € 0
Acapulco Nights
OT301-Studios // 20:30// € 9
Progress Bar
Line up: Nazar, TAYHANA, Snufkin, Satin de Compos- tela, SUUTOO
Filmhuis Cavia // 20:30// € 0
Pura Sangre
Line up: Luis Ospina | 1982 | Colombia | 100' | EN subs
Teatro Munganga // 20:30// € 12,50
Carol Panesi on Tour

SATURDAY 02 NOVEMBER

OT301-Cinema

// 10:00// € 3

Saturday Morning Cartoons
Volta // 13:30// € 3
Voorspelmidag Muziekpakhuis
Cinetol // 14:00// € 7,50
Muziek & poëzie: Mira Thompson en Edna Azulay Line up: Mira Thompson, Edna Azulay
OT301-Studios // 15:00// € 4
Spooky Halloween for kids & friends - Costume Party Line up: DJ Babapapa (OCCL Kinderpret)
OT301-Cinema // 19:30// € 5

FRIDAY 08 NOVEMBER

CINETOL

// 18:30// € 17

Crofesto
Line up: Jon Langford (Mekons), Scram C Baby, Eton Crop, Claw Boys Claw
Plain Theater // 19:30// € 12,50
VRUE VLOER: Mind Your Steps & The Artist Is Resident
De Nieuwe Anita // 20:00// € 0
OT301-Cinema // 21:00// € 6

THURSDAY 14 NOVEMBER

Plain Theater

// 19:30// € 11

VRUE VLOER: Hardcover L#5
Line up: Jaap van Straaten, Simon(e) van Saarloos
Pakhus Wilhelmina-Mezrab // 20:00//

FRIDAY 15 NOVEMBER

Filmhuis Cavia

// 0:00// €

Anarchist Film Festival
OT301-Studios // 22:00// € 6
Phantom Halloween Special
Line up: Martha (ZMK), Sam C (Dosis Decibel), Teo (Pvp), No28, Power Vs Power(OT301)
OT301-Cinema // 22:00// € 0
Dam'd Karaoke
Filmhuis Cavia // 22:00// € 0
Pura Sangre
Line up: Luis Ospina | 1982 | Colombia | 100' | no subs
Teatro Munganga // 20:30// € 10,00
Common Ground - Marco Santos Solo
OT301-Studios // 22:00// € 6

SATURDAY 09 NOVEMBER

OT301-Cinema

// 10:00// € 3

Saturday Morning Cartoons
Cinetol // 16:00// € 17
Crofesto
Line up: EC Groove Society, Joost van Bellen, QUA-ZAR, A-Men
Plain Theater // 20:00// € 12,50
VRUE VLOER: Theatralte ontmoetingen
OCCL // 20:30// € 12
HC/PUNK!
Line up: STEVE IGNORANT's SLICE OF LIFE (UK, CRASS) + MORE TBA
Filmhuis Cavia // 20:30// € 5
Clásicos Latinoamericanos: Wara Wara Line up: José María Velasco Maidana | 1930 | Bolivia | 69' | EN subs
Teatro Munganga // 20:30// € 12,50
Marvio Ciribelli & Ivo Stuivenberg piano concert
OT301-Studios // 22:00// € Donation

FRIDAY 03 NOVEMBER

OT301-Studios

// 15:00// € 6/3

Wonderland
Cinetol // 19:30// € 10
Fangclub
Line up: Fangclub
OT301-Cinema // 19:30// € 5
Soviet Classics: I Am Twenty Line up:
OCCL // 20:00// € 0
V for VULTURE
Line up: ARTO (IT) + SUPPORT
Teatro Munganga // 20:00// € 17,50
Latin Romance - by Trio Galantes & Laura Fygi Line up: Laura Fygi Alvaro Pinto Lyon Humberto Albores Martinez Augusto Valenca Renato Freygang

MONDAY 04 NOVEMBER

Teatro Munganga

// 11:00// € 40,00

Co-creative Networks: Practices for Essential Collaboration
De Nieuwe Anita // 19:30// € 3
Cinemania

TUESDAY 05 NOVEMBER

Cinetol

// 19:30// € 13,50

Velvet Negroni
Line up: Velvet Negroni
De Nieuwe Anita // 21:00// € 2
Witte Geit?
OT301-Studios // 21:00// € 0
Ping pong bar

WEDNESDAY 06 NOVEMBER

OT301-Studios

// 19:00// € 0

Electronic Music Open Mic (Amsterdam)
Vondelbunker // 20:00// € 0
Kontrabar Game night
OCCL // 20:30// € 8
IN.O.K./OUT.K.O.
Line up: LOS SIQUICOS LITORALEÑOS (AR) + GRID (NY, US w/ Tim Dahl, Matt Nelson & Nick Podgurski) + MORE TBA

MONDAY 11 NOVEMBER

Cinetol

// 19:30// € 12,50

Mallrat
Line up: Mallrat

SUNDAY 17 NOVEMBER

Filmhuis Cavia

// 0:00// €

De Nieuwe Anita

// 19:30 // € 3

Cinemania
Filmhuis Cavia // 20:30// € 5
It's About Time To Start (two films by Kaya Erdinc) Line up: Huibert van Wijk, Nina Karim van Oort

Plain Theater // 19:30// € 11

VRUE VLOER: Talk#3: Debat Cultuurhuis Oost

Plain Theater // 15:00// € 0

VRUE VLOER: Expo Gallery Opening #2: Sexual Identity

Line up: presented by the Bohemian Art Collector

Teatro Munganga // 16:00 // € 12,50

Heritage, by Julian Martina, Jaime Nanoha & Luis Mora Matus

Pakhus Wilhelmina-Mezrab // 21:30// € 17

Chico Trujillo - Mezrab Amsterdam

Plain Theater // 19:30// € 7

nutty Anita's night

Teatro Munganga // 20:30 // € 12,50

Live Performance - Ahmet Kenan Bilgic & Özgun Semerci

Pakhus Wilhelmina-Mezrab // 20:30// € 10

Studio Sharp Snap (Niger) - L'Afrique Magique

Plain Theater // 21:00// € 11

VRUE VLOER: No-man's-land

Plain Theater // 11:00// € 7

VRUE VLOER: Waai van SOIL (1,5+)

Cinetol // 20:00// € 6

Club Night #6 - Daan Couzijn, Isa Grutter a.o.

Line up: Daan Couzijn, Isa Grutter, Synth Maarten, De Caviaclub

De Nieuwe Anita // 20:00// € 5

Dog Rescue Greece Pubquiz

OT301-Studios // 20:30// € 7

Co - Session

Line up: Irina Vainio, Mire Lee

Plain Theater // 19:30// € 11

VRUE VLOER: Mind Your Steps & The Artist Is Resident

De Nieuwe Anita // 20:00// € 0

OT301-Cinema // 21:00// € 6

Maxim Goldfinger

Plain Theater // 21:00// € 11

VRUE VLOER: Hardcover L#5

Line up: Jaap van Straaten, Simon(e) van Saarloos

Pakhus Wilhelmina-Mezrab // 20:00//

The Music Room

OCCL // 20:30// € 8

SVIN (DK) + SPOELSTRA

Volta // 20:30// € 5

Local Playground

Line up: Giek_1 + To be announced

Plain Theater // 21:00// € 11

VRUE VLOER: Theatralte ontmoetingen

OT301-Studios // 20:30// € 12

VRUE VLOER: Human Encounters #5

Line up: Shailesh Bahoran & Vincent Verburg

Plain Theater // 20:00// € 6

SEPT 2019

20 years of OT301 - Day 1

Line up: Zen Rockers Crew, Vette Mette, Selektor

Depender, Gibbo and Sinistah, Pal/Secam

Plain Theater // 19:30// € 9,50

VRUE VLOER: Oosterpark

De Nieuwe Anita // 20:00// € 0

FRIDAY 27 DECEMBER
Plein Theater // 16:00 // € 11
Kerstfestival: MEIS (6+) - Boeschoten & Guthman
De Nieuwe Anita // 20:00 // € 0
Possum Belly Overalls

SATURDAY 28 DECEMBER
Plein Theater // 0:00 // € 0
Christmas Tunes by dj Oscar Smit
Plein Theater // 16:00 // € 11
Kerstfestival: MEIS (6+) - Boeschoten & Guthman

SUNDAY 29 DECEMBER
Plein Theater // 16:00 // € 11
Kerstfestival: MEIS (6+) - Boeschoten & Guthman

MONDAY 30 DECEMBER
De Nieuwe Anita // 19:30 // € 3
Cinemania

TUESDAY 31 DECEMBER
De Nieuwe Anita // 21:00 // € 0
Oud&Nieuw

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.

The subtle and playful additions to these tall and hard surfaces, make me want to go home directly and play together with my kid with a particular brand of building blocks. Build it up. Break it down. Repeat. Simple.

I could also get creative in a different way and use the pictures as an inspiration for more depth. Spin them into lessons on how I can improve myself in matters of the heart. An analysis of what I say (a heart in a speech balloon), how I express my emotions (a faceless figure) and how durable my behaviour is (plastic material).

So, a special thanks goes to my partner: You are the sweetest and a fantastic help as a sounding board for this column. Thank you.

Follow me on Instagram: melodyfatima



CLASSES



MOVEMENT ACADEMY
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Weekly and intensive workshops for adults and children.
Various classes: Okido Yoga, Self defense, Modern dance, Massage, Circus, Aerials, Aerial Kids Yoga, Breakdance, Aerosol art. Limited capacity.
The project exist since 2005 and is also active with humanitarian projects in Asia and the refugee youth in Amsterdam. Private classes and performances on requests.
OT301, Overtoom 301 // Reservations: 020-4122954
www.facebook.com/Movement.Academy.OT301
Contact: movementot301@live.com



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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!

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ART



4bid GALLERY
The space is multi-faceted, at times activities, studies, processes are visible to an audience of visitors in an unofficial manner, at others a platform that shows work produced by the gallery and created extemporaneously. We organize a variety of recurrent activities open to the public: exhibitions - workshops - performances - debates.
OT301, Overtoom 301
Info: www.4bidgallery.com
Contact: 4bidgallery@gmail.com



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www.facebook.com/robinfoodkollektief



Making themselves heard



I am a politics student currently on exchange in Santiago de Chile and participating in the demonstrations. What follows is a subjective account of recent events, drawn out through interviews and conversations.

On October 25th, Chile witnessed its biggest ever march, during which over one million citizens protested in Santiago. People were singing, dancing, and banging pots, demanding: Dignity, Justice, and Equality. This followed a week of protests, during which president Sebastian Piñera *de facto* declared war on his citizens, using the army to enforce a curfew and disperse protests around the country. However, anticipating a "visit" from a mission from the United Nations' Commissioner for Human Rights, Piñera later tweeted: "we have all heard the message". But have they? Imagine the distance between the power of the "people" and the "political elite" that results in one million people taking to the streets in order to make their voice heard.

The demands of the people are wide-ranging. The protests represent a broad spectrum of the population, from children to young students, teachers, and retirees. Each group has different needs, and yet they are all together protesting in the same streets. Demands include better pensions to public education, improvement of the sanitary system, reduction of inequality, and the de-privatization of water, among others.

Many protesters are asking a constitutional assembly to change the current constitution, which they view as illegitimate because it was written during the dictatorship and approved by a questionable plebiscite and thus reflects autocratic values.

What most astonished me during the demonstrations was the solidarity among the protesters, who were (and continue to) singing in unison and helping each other. For example, two girls spent the past week at the window of their home filling the protesters' bottles with water. This and other images of the "Biggest March in Chile" are making history. Meanwhile, the country is due to host the upcoming Asia-Pacific Economic Cooperation, as well as the United Nations Framework Convention on Climate Change conferences. How these glitzy demonstrations of global power will play out alongside unrest in the streets is still unknown. In my opinion, given the evident distance between the government and its citizens, it is necessary for the president to stop silencing protesters, and even move beyond listening to his people, and start acting with the concerns of the people of Chile taken seriously. Any steps being taken should be oriented towards changing a structure that renders people voiceless.

The protests began small, and were purely in opposition to a metro fare increase on October 16th, but developed in a complicated manner until, one week, the movement became a contemporary symbol of the fight for politically voiceless people to make themselves heard. Many factors lead to the escalation of the protests: the presence of the military in the streets (recalling a structure that renders people voiceless).

English courses, yes or no? A long debated in Dutch universities. On one hand, the universities rejoice at the exponential increase in registrations, while international teachers and researchers see the Netherlands as a preferred destination for career expansion. Yet, on the other, there is a growing concern among natives that the presence of foreigners is becoming dominant in the country's universities, limiting access to the Dutch and, due to the prevalence of English language use, affecting the quality of the teachings.

Some universities do consider more stringent linguistic barriers but, justified or not, a certain sense of siege syndrome is widespread. The most obvious element of which is the number of courses offered in the English language.

English as official language of the master's degree

Over the past ten years, registrations of foreign students have doubled; As reported by Nuffic, in 2018 the number of internationals reached 122,000. The percentage of non-Dutch students in the first three years of the bachelor's degree today is 14%, while 23% are students enrolled in master's courses. Additionally, just over half of bachelor's programs are offered in Dutch while master's programs in the local language are at only 15%.

Many argue that the internationalization of the universities brings added value for both Dutch and foreign students, but at the same time the anglicization of education certainly raises doubts; one wonders if teaching and learning in a non-native language ends up compromising course quality.

Not everyone is optimistic

Beter Onderwijs Nederland (BON), an organization in defense of Dutch education, was among the first to mobilize with intention of curbing the English-based race for high-level education by organizing a fundraiser and petition against the Universities of Twente, Maastricht, and against the government itself. "I want to clarify that we are not opposed to the arrival of foreign students or professors, nor to the use of the English language by itself" explains Gerard Verhoeven, member of Bon, professor of Mathematics and Physics at 'Hogeschool of Amsterdam'. "What worries us is the surge in foreign registrations. With this rhythm, Dutch risks becoming a standard B

language. It is not just a matter of 'identity': BON's concerns are linked to economic issues, such as the improper use of public and practical resources, as the risk that an educational exchange may prove too superficial. "If English is not the mother tongue of either the teachers or the class, how can there be good communication? Especially when it comes to complex topics such as those faced in university classrooms".

Minister of Education, Ingrid van Engelshoven, does not agree. At the beginning of July (2018), in a letter to parliament, she defended internationalization by defining it as a resource. But reassuring the academic world, she added: "places for Dutch students will always be guaranteed, as well as a number of courses in the mother tongue. The primary objective of the institutes must not be just to attract foreigners from abroad".

Errors in the exam text and Google Translate for the slides

It is the excellent reputation of Dutch education that brought Teresa, a 20-year-old German, to enroll in the first year of a Psychology degree course at UVA. "For us Europeans, studying in the Netherlands

is not expensive (around 2,000 euros, the same tax as local students) and the international offer is very attractive," she said. "I do not believe that the use of English reduces the quality of learning but it is true that in at least two translations of written exams, I found non-marginal spelling or grammatical errors: they were oversights that made it difficult to understand the test itself. Annoying in that case because it was a penalty right at the examination stage", continues Teresa. "Not all teachers master the language and in a course, the teacher used slides translated with google translate".

Eva, Dutch, attends the same course as Teresa but following the path in her mother tongue. Dutch and foreign students attend the same lectures given in English, they are then divided into workgroups where they are compared, respectively, in the national language and the non-native one. "From this point of view the University is organized rather well and the presence of foreigners in this way does not slow down the lessons," he explains. However, it seems to capture the difficulty of some teachers: "Sometimes I get the impression that they really can't express what they want. As if, having to speak in English, they could not go into the details of complex concepts as they would like".

However, optimism seems to prevail among teachers.

At the time of hiring, all professors, including foreign ones, are required to have a specific level of linguistic competence. Each year their work, as well as fluency, is also evaluated by the students.

Eva, also Dutch, seeks a future in research and chose an international program: "I intend to do research or otherwise remain in this area. If I intend to publish, I will have to do it in English also to reach a wider audience. Furthermore, I don't think it is tiring to study in another language, it is just a matter of habit".

Internationalization has now become synonymous with anglicization, although English is the global language par excellence, and its use in technical-scientific fields does not seem to have raised particular problems, it remains doubtful whether it can adapt equally to the deepening of subjects such as literature, history, and social sciences linked to local, historical-political context. Humanities departments who now have to deal with students from the most diverse cultural backgrounds, begin to question their programs. Regardless, optimism seems to prevail amongst teachers.

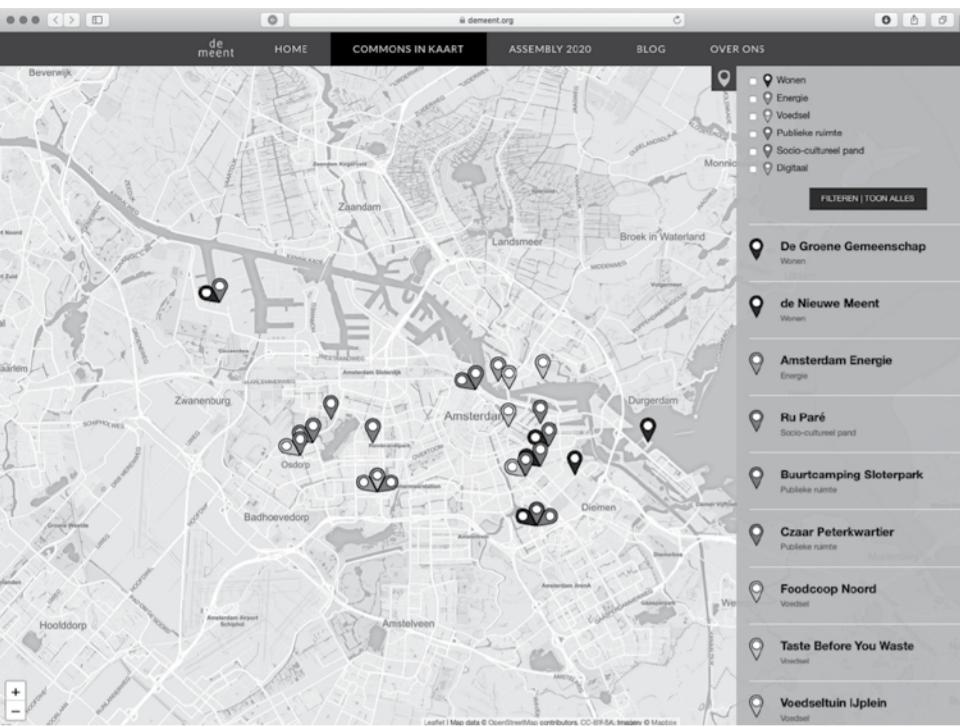
Joris Larik, who teaches International Law at the University of Leiden, sees only opportunities: "English allows you to communicate with heterogeneous classes, prepares students for international careers and I don't think we can really say that the quality of education, in general, is affected. Multi-nationality classes are very lively and full of ideas. I always encourage my students, especially those who come from particular regions or situations, to contribute to the lessons and to go beyond reading the texts in English. Their points of view often go deeper into the lessons".

In the debate over internationalization, the voices are many. From concerns about the costs, economic and social, of a foreign-oriented education system, to the interests of many cities, especially the smaller ones, for the contribution made to the local economy.

Extinction Rebellion Amsterdam

Photo report by Catharina Gerritsen and Gunnar Meijer





De Meent zet commons op de kaart

In november 2016 ontmoet een groepje Amsterdammers elkaar bij de eerste European Commons Assembly in Brussel en werd het idee voor een Nederlandse commons assembly geboren: De Meent. Drie jaar later is De Meent een platform voor en door *commoners*, dat het idee en de praktijk van het gemeenschapsinitiatief -'het commonen'- actief verspreidt en versterkt. De uiteindelijke missie: bouwen aan een commons-transitie in de stad.

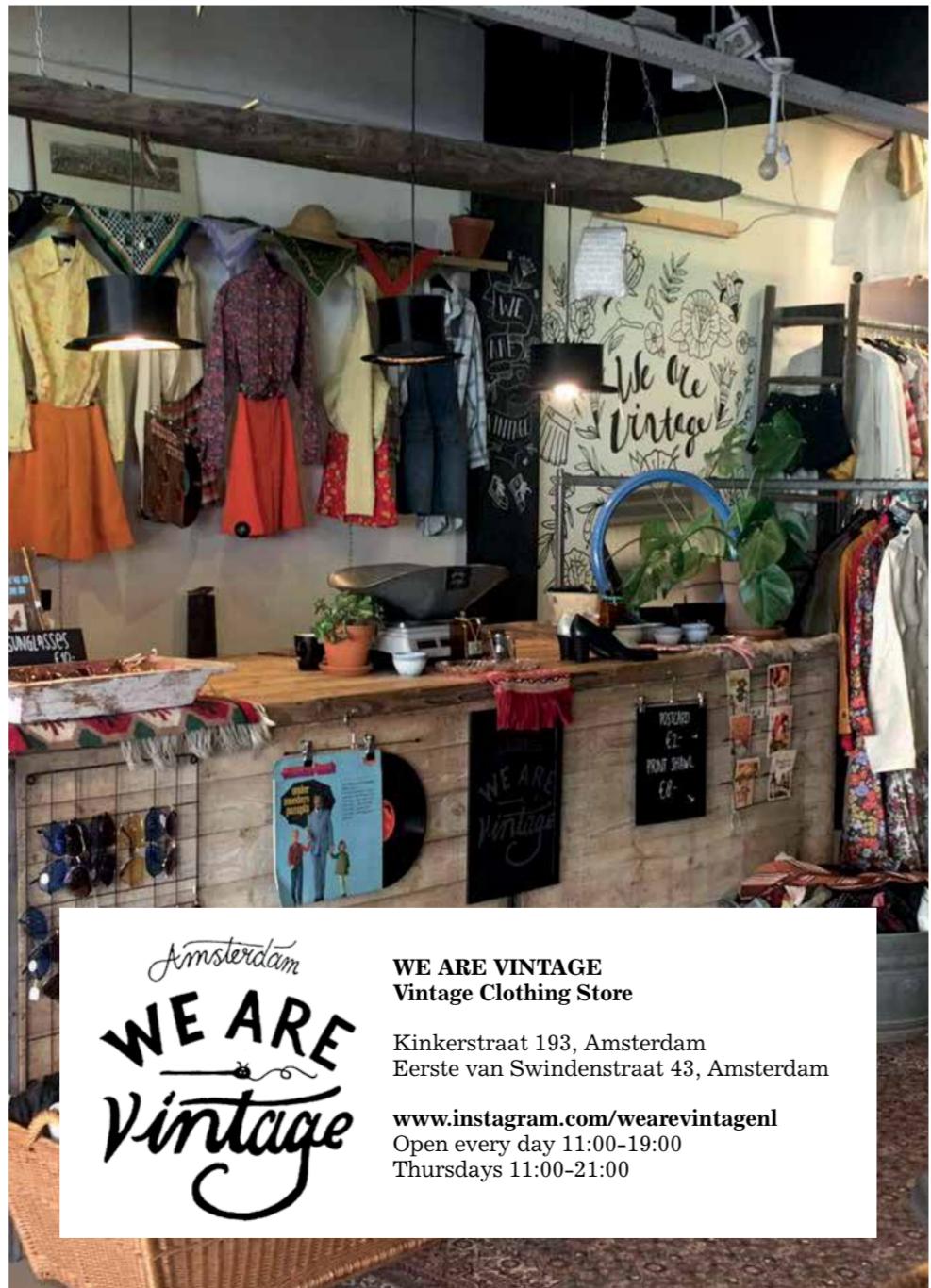
Er is een nieuw verhaal nodig. Een verhaal dat het oude verhaal, die van het vrijemarktkapitalisme, overbodig maakt. Staat en markt kunnen de grote problemen van onze tijd niet oplossen. Sterker nog, ze zijn vaak veroorzaaker van problemen als de klimaatcrisis, de vermogensongelijkheid en het uitrollen van de democratie.

Het nieuwe verhaal is dat van de *commons*. Of de meent, in het Nederlands. Meent refereert aan gemeenschapsinitiatief waarin sociale en ecologische waarden voorop staan. Het gaat over het samen behouden van de hulpbronnen die we tot onze beschikking hebben. Van grond tot kennis tot energie, met minimale afhankelijkheid van staat of markt.

www.demeent.org

UITNODIGING TOT OPONTHOUD

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

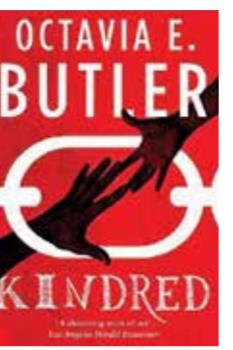


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Join the AA Reading group

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.



In December we'll read *'Kindred'* by **Octavia E. Butler**. Butler was the first black female science fiction writer to gain popularity and critical acclaim, and *'Kindred'* has become a cornerstone of black American literature. The book centers on a young African-American woman writer, who finds herself being shunted in time between Los Angeles in 1976 and a pre-Civil War Maryland plantation. A combination of slave memoir, fantasy and historical fiction, *'Kindred'* explores the dynamics and dilemmas of antebellum slavery from the sensibility of a late 20th-century black woman who is aware of its legacy in contemporary American society. The novel also explores the intersection of power, gender and race issues, and speculates on the prospects of future egalitarianism.

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 *'Kindred'* takes place in Budapest on the WG-terrein (Pesthuislaan, paviljoen 2) on Wednesday 11th December from 20.30hrs-22hrs.

If you want to join the session, please let us know by sending an email to readinggroup@amsterdamalternative.nl



Spoken Word Nieuw West #2

Kom luisteren of laat je horen en geniet van dichters tijdens de tweede editie van Spoken Word Nieuw West.

Vier genodigde Dichters/Spoken Word artiesten treden op: oa. een voormalig winnaar van de C. Buddingh'-prijs voor het beste debuut in de Nederlandstalige poëzie en een halve finalist NK poetry slam 2020. Zij worden afgewisseld door de Open Mic: dus ook jij kan je gedichtje wereld in slingeren!

Voor iedereen die houdt van Spoken Word, poëzie of eigen teksten heeft. Alle leeftijden dus!

Line Up:
Houda Bibouda
Bernard Wesseling
Demi Baltus
Luan Buleshkaj
En de Open Mic!

Donderdag 14 november 19.30 uur.

Locatie: Lokaal 01 van HW10, Hendrik van Wijnstraat 10, Amsterdam Nieuw West.
Entree: gratis
Welkom: iedereen!
Contact: lokaal01HW10@gmail.com
Organisatie: Zeinab El Bouni en Sander Koolwijk



URBAN
RESORT

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

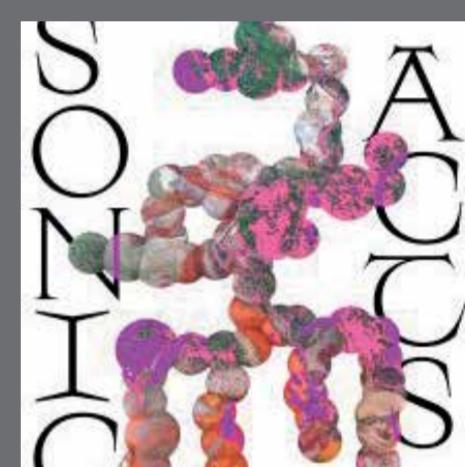


DE MEESTE MENSEN DEUGEN
Rutger Bregman

Publisher: De Correspondent
Release date: 09-2019
Pages: 528 pages // in Dutch
Price: €25
ISBN: 9789082942187

De mens is een beest, zeiden de koningen. Een zondaar, zeiden de priesters. Een egoïst, zeiden de boekhouders. Al eeuwen is de westerse cultuur doordrongen van het geloof in de verdorvenheid van de mens.

Maar wat als we het al die tijd mis hadden?



HEREAFTER
Sonic Acts

Publisher: Sonic Acts Press
Release date: 05-2019
Pages: 320 pages // in English
Price: €19,50
ISBN: 9789082321654

This year, Sonic Acts celebrated its 25-year history with a festival edition dedicated to the topic *Hereafter*.

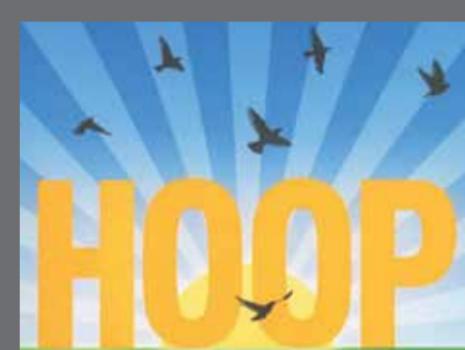
The book contains contributions from the festival's conference speakers, performers, filmmakers, and other participants.



DE TOEKOMST: HET BOEK
De Speld

Publisher: De Speld
Release date: 09-2019
Pages: 192 / in Dutch
Price: €20
ISBN: 9789082772159

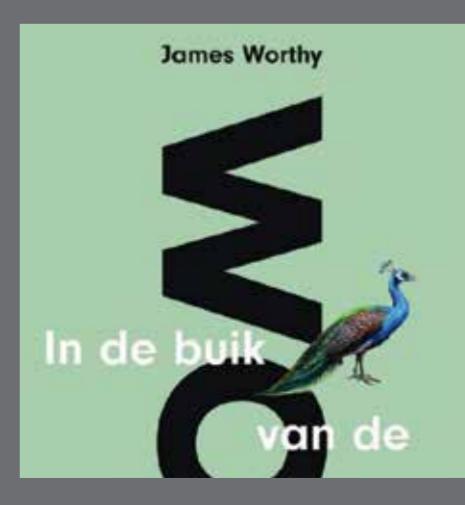
In 'De toekomst: het boek' kijkt De Speld op volgbare wijze naar de krachten die de toekomst gaan vormen: kunstmatige intelligentie, biotechnologie en klimaatverandering. Of de toekomst er nu rooskleurig of apocalyptisch uitziet: dit werk geeft je de noodzakelijke handvatten om te overleven. Een boek voor iedereen die een toekomst wil.



HOOP
Joris Luyendijk Mark Geels

Publisher: Maven Publishing
Release date: 09-2019
Pages: 288 // In Dutch
Price: €19,99
ISBN: 9789492493644

Het zijn vreemde tijden, met veel zorgwekkende ontwikkelingen op politiek, cultureel, maatschappelijk en ecologisch gebied. Voor het eerst in zijn leven kijkt Joris Luyendijk niet met onvoorwaardelijk vertrouwen naar de toekomst. Daarom vroeg hij aan 100 wetenschappers, ondernemers en kunstenaars: 'Hoe hou jij hoop?'



IN DE BUIK VAN DE WOLF
James Worthy

Publisher: Lebowski
Release date: 09-2019
Pages: 208 // in Dutch
Price: € 21,99
ISBN: 9789048817627

In de buik van de wolf is een eigengereide, geestige roman over weemoed, zingeving en de vraag hoe mens te zijn in een verwarringe wereld. Een verhaal ook over de onmetelijke liefde voor een vrouw en een kind.

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