

A collective project of:
ADM - www.adm.amsterdam
AstaroTheatro - www.astarotheatro.com
Badhuistheater - www.badhuistheater.nl
Bajesdorp - www.bajesdorp.nl
Cavia - www.filmhuiscavia.nl
Cinetol - www.cinetol.nl
De Nieuwe Anita - www.denieuweanita.nl
De Ruimte - www.cafederuimte.nl
Fort van Sjakoo - www.sjakoo.nl
NieuwLand - www.nieuwland.cc
OCCII - www.occi.org
OT301 - www.ot301.nl
Pakhuis Wilhelmina - www.pakhuiswilhelmina.nl
Plantage Dok - www.plantagedok.nl
Ruijgoord - www.ruijgoord.nl
Spinhus - www.spinhus.org
Volta - www.voltaamsterdam.nl
Vondelbunker - www.vondelbunker.nl
Zaal100 - www.zaal100.nl

NEWS

AGENDA

ISSUE #011

FEBRUARY-MARCH 2017

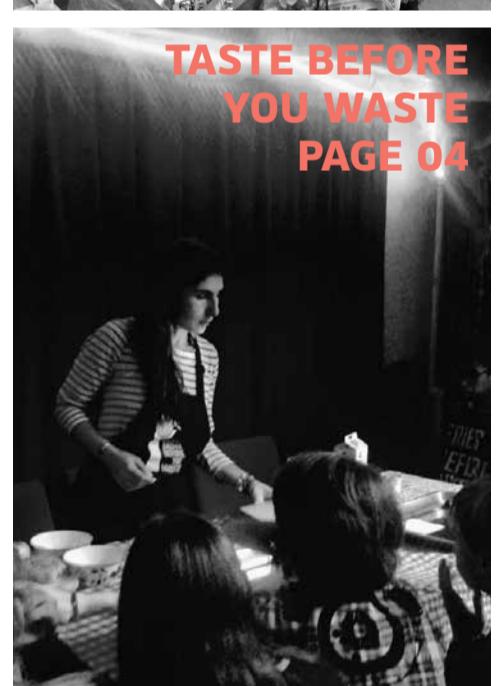
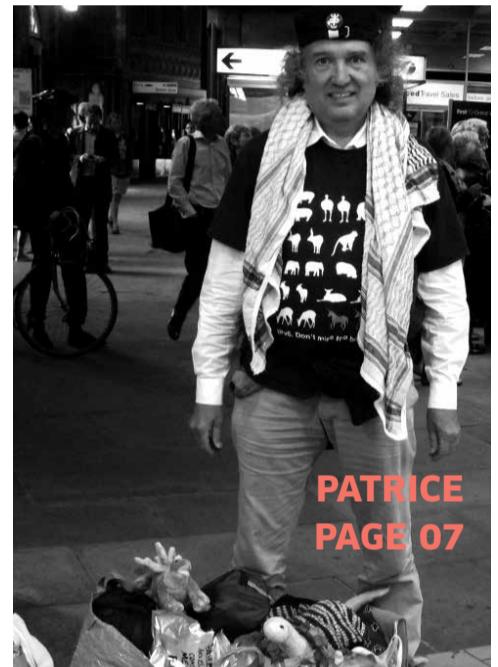
AMSTERDAM ALTERNATIVE

.NL

GRATIS

FREE

www.amsterdamalternative.nl
facebook.com/amsterdamalternative



RESOCIALISATIE
PAGE 08



ADM: NAVIGATING TREACHEROUS WATERS
PAGE 02



AMSTERDAM ALTERNATIVE

INFO (NL)

INFO (ENG)

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 wordt gewoond en/of gewerkt. We zijn non-profit, experimenteel, internationaal, sociaal, tolerant en creatief. Onze gratis twee maandelijkse 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.

Tweetalig

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/afzender. We hebben hetzelfde budget en de middelen niet om alles tweetalig af te drukken dus vandaar de keus om het op deze manier te doen. Excusus aan degenen die een van de talen niet kan lezen.

Bijdragen?

Wil jij graag bijdragen aan dit alternatief? 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. *

CONTACT

CONTACT

Redactie: redactie@amsterdamalternative.nl
Advertentie: advertentie@amsterdamalternative.nl
Anders: info@amsterdamalternative.nl

Drukwerk: Flevodruk
Grafisch ontwerp: 310knl

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 inkosten 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: adverteren@amsterdamalternative.nl

STAGE

INTERN

Wil jij stage lopen bij Amsterdam Alternative? Dat kan want we zoeken een enthousiast iemand die ons kan helpen bij onze werkzaamheden. Een stage bij AA is gegarandeerd niet saai want we hebben geen vast kantoor. Je zit op meerdere verschillende plekken in de stad bij deelnemende panden en zal veel verschillend werk te doen krijgen.

Een greep uit de werkzaamheden:

- Onderhouden van social media en website
- Het schrijven of organiseren van relevante content
- Adverteerders, donaties, subsidiemogelijkheden
- Distributie
- Community management
- Toekomstige projecten uitwerken

Je hoeft uiteraard niet alle bovenstaande taken uit te voeren. De taken worden aangepast al naar gelang de wensen en specialismen. Mail ons als je geïnteresseerd bent. info@amsterdamalternative.nl

Do you want to be our first Amsterdam Alternative intern? That might be possible because we are looking for a motivated person to help us with our daily tasks. Being an AA intern will not be boring because we do not have an office. You will be working on various locations through town, most likely at a couple of the participating venues. We have lots of big and small jobs to do.

A short list of possible tasks:

- Maintain our website and social media channels
- Write or organise relevant content
- Advertising, donations, subsidy possibilities
- Distribution
- Community management
- Work on future projects

Of course you don't have to do all of the above. Tasks will be discussed together and chosen along with your wishes and specialisms. Mail us if you are interested. info@amsterdamalternative.nl



ADM: NAVIGATING TREACHEROUS WATERS



ADM - out in the industrial wilderness to the west of Amsterdam lies a squatted land, a village some say, in relative freedom from outside interference. About a hundred people live there now, another hundred or so make their lives just outside its boundaries. Trees and wildlife have flourished here together with the more human inhabitants. Cultural free-zone, social experiment, last free-haven in Amsterdam, it's been called many names. But for those living here, the land and the community are simply home. From the original settlement in 1987 until the present day the people that have come to live here share a common history of good and bad times, births and deaths, and all the other stories that make a community. How did this come to pass in this unusual place, what's up with all the court cases and what about the future?

ADM, as we know it today, would not have existed without excessive speculator's greed and a fair dose of corruption in Amsterdam's chain of office, back in the days. Without either of these ingredients the 40-something hectares would have been put to industrial use a long time ago. Because of a contract from 1970 worth many millions, as long as the 'ownership' is in the hands of people whose greed, by any moral standard, stretches well into the criminal realm*, the current situation isn't likely to change much - save such naturally occurring mutations and alterations as time deems fit to impose on us, as it does on all the world. ADM is much the same happy little forest-village that it has been for quite some years now. Had it not been for some dark clouds on the horizon, this story would be quite short and rather boring.

Those clouds are coming towards us in the form of court cases, threats of violence and even physical attacks, both on the surrounding wildlife and on the humans that live here. Whether these attacks will some day make life here completely impossible depends entirely, as will be explained below, on the direction of the local political winds. It takes but a single signature to make the value of this land go from say twenty million, up to around one hundred million euro's. And eviction of ADM very likely. If our municipality were to put all morality and her own financial interests aside and, after nearly 40 years of struggle, finally give in and let our 'friendly neighbourhood speculator' have his fifty-odd million (and possibly much more) profit - that would really change things:**

So far, ADM has been able to fend off most of the 'legal' attacks on the terrain and its inhabitants, mainly because without special permission by the city council, the terrain can only legally be used for one single purpose. Since it is extremely unlikely there will ever be a need in Amsterdam for that highly defined purpose, the judges have, in a handful of cases over the last couple of years, (rightly) ruled that there isn't sufficient cause to evict anyone from the terrain. (Since 1970, any 'owner' of the terrain is only allowed to use it as a shipyard that very closely resembles the now long-gone ADM-wharf. Needless to say, this restriction makes the land almost valueless - hence the very low price that was paid for it.) As long as the Municipality (or the city council) keeps the 'owners' to the contractual constriction, there isn't much to fear. Although of course lawyers are still expensive***, and there are more useful things to do than defend against what you know to be complete nonsense. (Brandolini's Law: the amount of energy needed to refute bullshit is an order of magnitude bigger than to produce it.)

Those who stand to profit from it would love to see the planning - restriction lifted, and they are doing everything they can (in their own, rather clumsy way) to make it so. Clumsily, but persistently. It is amazing to see, in this process, how plenty money will motivate some people. The art of lying shamelessly is, apparently, not preserved solely for natural psychopaths. It can be learned. Journalists (right-wing press, at least), bailiffs, lawyers, it seems the presence of (the possibility of) a large amount of money makes them forget even the most basic of ethical insights. Is it any wonder that people with too much money get separated from the rest of humanity, when everyone they meet will so readily give up their moral considerations?

Whilst acknowledging the fact that handing out public funds to private entities, criminal or not, is a favorite pastime in certain political circles, we still believe - or want to believe - that there are those in politics who are not corrupt at heart. Who do not wish to subsidize a half or wholly criminal real-estate enterprise with unearned millions. Even (or especially?) if that means ADM will stay just the way it is - apart from naturally occurring changes, of course.

*The same contract states that the terrain can only be sold (back) to the city of Amsterdam. An offer was made constituting a whopping 120% profit for the 'owner'. It was turned down with the statement that at least 300% profit is expected.

**If the terrain were to be sold back to Amsterdam that would most likely change things as well. But that would still be preferable to giving about three times Amsterdam's annual anti-poverty budget to people who need nor deserve that money.

***The basic underlying conflict between Amsterdam and a 'crimrogenous' real-estate family, this fight over a piece of land, legally speaking, should have been returned to Amsterdam when the ADM-wharf bankrupted in 1985. Arguably, we have been and still are fighting Amsterdam's city council's fight for them. In the next couple of months alone there will be 4 more court cases to fight and pay for.

PAY YOUR WAY TO THE BOTTOM

Yesterday I saw a woman opening an underground garbage container with a key card. Was it my imagination, or did some inner mechanism actually weigh the plastic bag she was disposing of before it dropped it onto the other trash with a thudding sound? When the brain encounters an unknown event, it searches for something to compare the experience to. What it (mine) came up with was the image of a confined monkey presenting its banana peel to a carer for inspection. The second, more frightening search result my brain delivered was the notion that this monkey could be me. If a fellow citizen was put in a situation in which she had to identify herself in order to dispose of her trash, it could as well be me.

I had been walking in a social housing area near the waterfront of the IJ in Amsterdam Noord. Back home, across the water, I googled the phenomenon of the waste disposal card. It turned out that in the whole district of Noord, and only in that district, the garbage containers are locked and inhabitants are required to use a key card to open them. Why was this so? And why exclusively there? The only thing I could think of that sets Noord apart from the rest of the city is the water of the river. And the fact that the inhabitants are generally somewhat poorer than in other districts, though not poorer than in Amsterdam Zuid-Oost, a district that is also divided from the rest of the city, in that case by the land belonging to a different municipality. Though all this may reveal something about poverty and physical separation, it doesn't explain why the waste containers in Amsterdam Noord are locked.

The municipal website gives information about how inhabitants can 'apply' for a waste disposal card. They are required to fill in their name and address on an online form (email address and phone number are optional). People who have just moved to a rental in the neighbourhood can apply for a new card - the website keeps stressing that it's 'free' - if the previous tenants have not left theirs behind. The old card will then be made invalid. It matters, apparently, who disposes of garbage.

Though extensive information is given about how inhabitants can obtain a waste key card, not a clue can be found as to why the municipality decided to institute controlled garbage disposal in Noord. No one took the trouble to spend a few words on the website to explain to the inhabitants why this system is operative, a system for which these inhabitants pay in the form of waste tax.

If a person disposes of a garbage bag in a waste container on a street corner in a neighbourhood, that person is probably an inhabitant of that neighbourhood. And what would it matter if that person was an inhabitant of another neighbourhood? What deep seated intolerance for the neighbour lies at the heart of this controlled waste disposal system? Exactly there where otherness matters least and privacy matters most, the municipality differentiates and exposes.

The monkey only goes along with the game if it is rewarded. Since the people in Amsterdam Noord have no choice - they'd be punished in the form of a fine if they disposed of their garbage in any other way - there is no need for a reward. Superfluously, the city gives waste disposal card holders treats for good behaviour anyway. They receive a discount for a visit to the 'Adm Lookout', the skydeck of the former Shell Tower on the waterfront. For only € 750* they are allowed a bird's eye view of the city. Or they are treated to a free movie at the Eye Film Institute next to the tower. Eerily, these rewards distract the inhabitants from anything to do with waste disposal: the cleanliness of the view from above, the picturesque, the imaginary immaterial space of film.

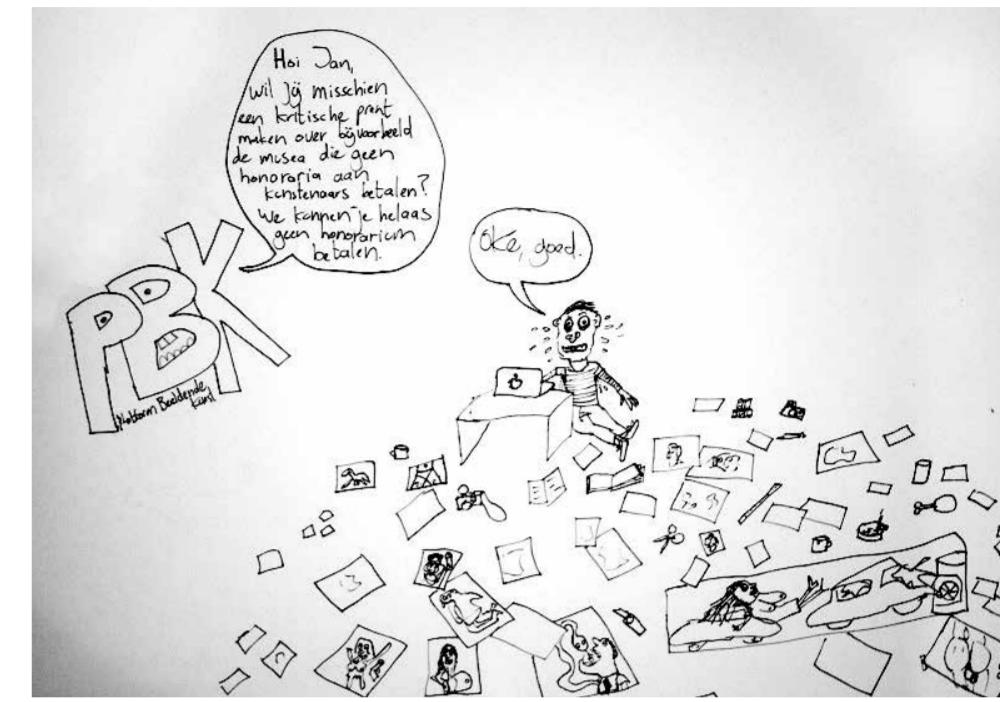
Now that the brain has processed the new phenomenon, it produces a more developed image: that of the end of humanity. On a cold day a soft wind is blowing over the spacious, desolate waterfront housing area. A woman appears, alone, carrying a plastic bag. Resigned, without a whisper of remonstrance, the woman slides a key card into a slot and has her plastic bag inspected through the system that she herself has been forced to pay for. And that's the end of it. Just like that. On a winter's day in Amsterdam Noord.

Uit de onderzoeken bleek duidelijk dat zowel kunstenaars als instellingen behoeften hebben aan een richtlijn voor kunstenaarshonoraria. In plaats van te wachten op politiek Nederland, starten de partijen in BKNL een traject met onderzoeksbeurteil SIRM om vanuit het veld tot een richtlijn te komen voor kunstenaarshonoraria bij exposities zonder verkoopdoel, die de contractpraktijk tussen kunstinstellingen en kunstenaars kan professionaliseren en door zowel kunstenaars als presenteerende instellingen gedragen wordt. Die ligt er nu!

We hopen dat de richtlijn een belangrijke bijdrage levert aan het verbeteren van de inkomenspositie van beeldend kunstenaars. Nederlandse organisaties en verenigingen zijn uitgenodigd een convenant te ondertekenen waarmee zij aangeven de richtlijn te ondersteunen en te gaan toepassen. In februari wordt deze officieel gepresenteerd aan de SER en RvC in Den Haag. Het is de bedoeling dat zoveel mogelijk beeldend kunstinstellingen deze ondertekenen, zodat de richtlijn zo breed mogelijk (uit)gedragen wordt en we daadwerkelijk verandering in de inkomenspositie van kunstenaars gaan zien. Gezien de eindverantwoordelijkheid voor publiek gefinancierde instellingen eigenlijk bij de overheid ligt - diezelfde overheid die de mond vol heeft van 'ondernemerschap' - lijkt het Platform BK niet teveel gevraagd om daar ook de overheid van haar verantwoordelijkheid als opdrachtgever aan te spreken. Met deze richtlijn wordt een eerste stap gezet.

Lees meer en bereken zelf hier: www.kunstenaarshonorarium.nl

* Naar een bekende uitspraak uit 1995 van voormalig premier Wim Kok, die de tendens aangeeft van de neoliberalisering van politiek en samenleving in de jaren 90.





ZWAARDSPelen EN BANDJESBENDES: EEN INTERVIEW MET ERICA KINDERPRET

Sinds 1994 wordt de donkere concertzaal van OCCII elke woensdagmiddag omgebouwd tot kinderdisco, werkplaats of theaterzaal. Lege bierflesjes maken plaats voor sprookjesachtige decoraties en sap met chips. Een gesprek met Erica Kinderpret over de wekelijkse transformatie.

"Als kind vond ik het leuk om kinderen uit de buurt rolschaatsles te geven," vertelt Erica in de tuin van De Binnenprent, direct achter de OCCII, "en als volwassene vind ik workshops geven nog steeds leuk, dus het is nooit overgegaan!"

Kinderpret was in 1994 opgericht door een paar OCCII-vrijwilligers die naast de concerten, overdag een kinderactiviteit wilden. Erica ging helpen, en werd niet lang daarna coördinator. Theater voor peuters, zwaardspelen voor hogere groepers, een boek leren binden, of brood bakken in de tuin van De Binnenprent, en in de professionele concertzaal meedoen aan lichtshows of een workshop van bandjesbende.

Dat er zo veel verschillende activiteiten zijn vindt Erica belangrijk: "Dan kunnen kinderen ontdekken wat ze leuk vinden en zitten ze er niet meteen een jaar vast." Zelf ging Erica als kind in Etten-Leur netjes naar platen op school, maar iets anders was er niet te doen. "Er was een bioscoop, maar géén kindertheater. Het enige wat je meemaakte was de musical op school die je zelf moest spelen." Ze dacht altijd dat ze kleuterjuf zou worden, net als haar moeder. Als ze op plekken kwam waar kinderen waren, dan had ze snel contact met ze. "Misschien speelde ook mee dat ik me niet in alle gezelschappen op mijn gemak voelde. Als ik mensen niet zo goedkende, dan was het logisch voor mij om met de kinderen te gaan spelen."

Wat is voor jou het verschil tussen het entertainen van kinderen en het entertainen van volwassenen?
Ik ben eigenlijk blij dat kinderen mag entertainen, want dat is dankbaar. Volwassenen kunnen ook heel enthousiast over iets zijn, maar zullen dat toch minder laten blijken. Ik vind het altijd bijzonder hoe kinderen helemaal in een activiteit op kunnen gaan, terwijl volwassenen meer afstand tot het gebeuren houden.

Is dat niet een beetje Nederlands?
Ja, of Amsterdams! Dat is in een dorp nog wel anders, als er een feest is terwijl er anders niet zoveel gebeurt, dan is de seer ineens heel vrolijk en uitbundig. Maar ik heb hier ook wel feesten meegemaakt, in OCCII en erbijstaan, dat je denkt: "Dit is zo heerlijk speels en open, dat is een soort Kinderpret voor volwassenen." Dat bestaat óók.

De toegangsmaatsprijs is maar een paar euro, door de hulp van vrijwilligers en een subsidie. Heeft dit effect op wat je kinderen kunt bieden?

Ik kan best eens een theaterstuk boeken wat iets experimenteler is, en waarvan ik niet weet hoeveel publiek het gaat trekken. Ook kunnen we met liefde eten en drinken gratis weggeven, en cursusmaterialen. Dat valt ook soms verkeerd merk ik. Sommige kinderen zijn niet gewend dat je iets zomaar krijgt. Die gaan dan helemaal los, ze willen zo veel mogelijk, want zo hoort dat: pakken wat je pakken kan. Dat is wel iets wat uit commercieel denken voortkomt. Maar er zijn ook kinderen die heel verbaasd vragen of ze écht hun eigen kunstwerkje mee naar huis mogen nemen. Dan is er juist dankbaarheid.

Een van de populairste activiteiten van Kinderpret is de kinderdisco, hoe ben je op dat idee gekomen?
De kinderdisco is geïnspireerd op de feestjes die in de jaren zeventig in de Paradiso werden gehouden. Mijn vriend Kees, dat was ouder is dan ik, kwam daar wel. Daar had je dan een hele middag voor kinderen. Er waren vleestofprojekten en er gebrilde van alles. Er werd muziek gedraaid, en je kon in allerlei hoekjes knutselen. Dat combineren we bij de Kinderpret ook altijd. Het was destijds wel heel space maar tegelijk ook echt kindvriendelijk. Kees is nu overigens de DJ van de kinderdisco's, geeft actionpaint workshops en ontwerpt de programmaboekjes.

OCCII heeft door de jaren heen een internationaal netwerk opgebouwd van boekers en bandjes die hier vaker spelen. Heeft Kinderpret ook zo'n netwerk?

Sinds kort wel. Ik werk nu met het Amstelveense Poppentheater en met het Muzipo, een klein familie-theater in Breda. Het bleek dat we telkens dezelfde favoriete artiesten hadden. We boekten weleens buitenlandse theatergroepen samen, zodat we de reiskosten kunnen delen. Uit deze samenwerking zijn ook weer nieuwe dingen ontstaan. Zo tippte het Amstelveense Poppentheater mij van 'Goh, we hebben nu een leuke groep uit Berlijn, zou je dat ook interessant vinden? We hebben steeds meer internationale gezelschappen die niet perse van taal afhankelijk zijn, maar juist mooie muziek en geluiden maken, of met beelden werken.

Kunnen kinderen ook met ideeën komen voor de Kinderpret?
Ja, dat kan zeker. Bij feesten die we zelf neerzetten neem ik vaak een thema waar een kind mee komt. Zo heeft mijn eigen zoon ooit bedacht dat we een mini-Robodock hier moesten doen voor de kinderen, met artiesten die robots waren. Ook hebben kinderen weleens gezegd dat ze iets specifiek wilden leren; dan ging ik een workshop voor ze zoeken. Ook horen kinderen weleens dat er vroeger een bepaalde workshop was, en dan vragen ze of die nog eens kunnen doen. De kinderen zijn altijd maar een paar jaar doelgroep, daarna komt er weer een nieuwe groep.

Vind je het nooit jammer als kinderen de Kinderpret ontgaan?
Het hoort erbij, en soms is het ook juist leuk om dit ontwikkeling mee te maken. Zo kwam ik laatst een kind uit de beginjaren van Kinderpret tegen. Ze kwam hier binnen op een woensdagmiddag. Ik zag haar en herinnerde me meteen hoe ik met haar aan de hand door de zaal danste toen ze klein was. En zij wist dat ook nog, want ze kwam hier binnen en vroeg: 'Doen jullie nog van die leuke feesten met dat schminken en zo?' Ze stond hier in de hal met een dochtertje van drie aan de hand. Ik herkende haar uitdrukking goed, met precies diezelfde glimlach van 'Dat willen we weer!'.

Vanaf 11 januari 2017 begint het nieuwe seizoen van Kinderpret weer. Het volledige programma is te vinden op: occii.org/kinderpret

TASTE BEFORE YOU WASTE

Since 2012, Taste Before You Waste, an Amsterdam East based initiative has been raising awareness about the prevention of food waste at the consumer level. With the help of volunteers who cook, deliver by carrier cycle, who design and write blogs as well as small, independent grocery stores and an organic farmer in Flevoland, the foundation organizes food cycle markets two times per week, food-saving workshops, and cater no-waste dinners. They offer special pricing for organizations that are also trying to make an impact and all of the activities they offer on their own initiative are pay-as-you-feel in order to make it accessible for everybody. They also have an educational program that teaches children the benefits of food conservation as well as donating to charities. Taste Before You Waste has been starting up chapters all over the Netherlands; Bussum, Utrecht, and Bergen all have adopted the program. Recently, the initiative has gone international with a chapter in Canada.

Founder Luana Carreto is no stranger to social consciousness. She started travelling extensively after high school and doing volunteer work. She then spent a couple of years translating for the Venus Project, an organization that proposes a feasible plan of action for social change. After watching a documentary on food waste, Luana Carreto became an anti-food waste activist. She and her husband, Dennis, began picking up surplus food at 10 local shops and driving it to Amsterdam West to a large group of refugees (We Are Here). Later, Luana collaborated with "Op de Valreep", a local squat in Amsterdam East with the goal of arranging an alternative food bank. Soon after, she decided that she needed to set up her own organization and with the help of friends and a carrier cycle, she began Taste Before You Waste. Luana, along with her friend, Sophia Bensch, decided to take on the project full time and as of the 10th of February 2016, Taste Before You Waste was registered in the Chamber of Commerce and became an official Foundation.

The environmental impacts of food waste are staggering. Food production creates pollution and agricultural problems such as the soil erosion and degradation that happened in America during The 1930's (known as the Dust Bowl) that left millions starving. The packaging of food is usually plastic which when produced is extremely harmful as well as non-biodegradable. There is also the transport of food by truck and airplane which uses fossil fuels contributing to drilling in our oceans and fracking which pollutes drinking water and destroys ecosystems. When food starts to pile up in landfills, it starts to produce methane which is one of the most dangerous greenhouse gases and has been tied to climate change and the damaging of our ozone layer. "Researchers say that if global food waste was a country, it would be the third largest emitter of greenhouse gases", says Luana.

The social impact of wasting food is also something to be considered. Tristram Stuart, the award-winning author, speaker, and expert on the environmental and social impacts of food waste has written several books on the subject. He says that in a way we are all behaving murderously toward our fellow human because we buy more than we need and cause starvation among the less fortunate. In a global market, prices are made on the basis of supply and demand. Nations buying more food than they can consume are driving up the price of food which makes it harder for poorer countries to buy food for their people. For example, the Netherlands buys three times more food than they actually need. In industrialized countries, consumers are the biggest contributors to waste, but that is "not a negative thing" says Luana. "It is good that we are responsible because then we have the power to change it. There are not many things we have control over on an individual level while food waste is one of those things you can have a lot of impact simply by adapting your own behavior." She adds, "It is very disrespectful to your fellow human being to be throwing away food while there are still people going hungry."

With 38% of food waste in the Netherlands coming from individuals, Taste Before You Waste wants to educate people about the amount of food that is thrown away and how we can prevent it on an individual level. With small changes like cooking smaller portions, using the entire fruit or vegetable (even the uglier parts), and thinking creatively (over ripe fruit is perfect for smoothies), one can promote change in the way we view and consume food. Food is the very basis of life on this planet. Without it, an organism cannot survive and we as humans often forget this. In an age of information, it is getting easier to organize and gather the necessary information to lead a more socially conscious life. Taste Before You Waste is "effective because it is a low threshold for consumers", Luana says and that it is important that it is "for and by the people". By simply educating yourself, you can take direct action in this social and environmental movement.

Check the website for information on how you can volunteer, donate, attend a workshop or dinner or to find out more about what you can do at home to be a food hero.

www.tastebeforeyouwaste.org



THE ART OF SUSTAINABILITY OR THE ART OF WELL-LIVING TOGETHER ! HOW ART CAN BE A TRANSVERSAL LINK TO QUESTION ALL ASPECTS OF THE SOCIETY AND SUPPORT A SUSTAINABLE CHANGE ?



This column is a showcase of talented initiatives and reflections about Art and Culture supporting the well-living in a society allowing to "meet the needs of the present without compromising the ability of future generations to meet their own needs" - *Brundtland Commission on Environment and Development, 1987*

A CULTURAL AND ECOLOGICAL INCUBATOR IN A METAL CATHEDRAL

Last November, I had the chance to do a daytrip in Utrecht to discover some 'broedplaatsen' and its residents. After biking to our first meeting place, we discovered an impressive church surrounded by a land with strange constructions. This is where I fell in love with Metaal Kathedraal. Let me introduce you to this cultural and ecological centre!

Magical birth

Before becoming a cultural place for artists and creative entrepreneurs, Metaal Kathedraal was a church and then a metal factory. Can you imagine a roman catholic church built in 1857 reconverted in a side-car production plant and then in a metal factory? It took 40 years for the firm Metak to move to a real factory and to leave the church. When looking for a rehearsal studio, Maureen Baas (theatre director) found this abandoned church in 2011. The building was neglected but the location, land and buildings were really too interesting not to try to get in and to share it!

Maureen is an amazing woman, who is strong and enough obstinate to follow her dreams. She even sold her house to be able to buy the church. When you hear her speaking about Metaal Kathedraal, you just want to join in and share her passionate vision. With her partner Abel Tattje, they realized the project and made their dream come true.

Sustainable principles for a better world

More than just a rehearsal studio, Metaal Kathedraal became a place to support artistic creation through studios, festivals, events, social-art program, lectures and other activities. From the beginning they wanted to be an incubator with a good relation with their environment. Social cohesion, cultural diversity, biodiversity, experimental economy, re-use resources and process orientated are their mantras to develop their project. Their vision is based on the fact that their work is in constant evolution by engaging in conversation with others and by processing experience and embrace the new. Several ecological projects have been explored since 2011. When you visit the place, you will be able to learn for example how to realize a biomimetic heat and compost project. The biomimetic uses only garden waste and a little help from nature to be able to heat a home or a greenhouse. Another initiative was also to build wetlands to filter water. What is really ingenious is how they mix art and ecology. First of all, the surrounding became an off-grid village of ateliers and studios for artist. Maybe you wonder what off-grid means? The term can refer to living in a self-sufficient manner without reliance on one or more public utilities. You can rent there a see container, hangar, wood/steel stall but also other places more beautiful and unusual the ones that the others. Have a look to their website or go their directly! They are also supporting the art of Recycling. Artists, industrial designers and experts worked together to create an artistic installation creates awareness about the use and reuse of waste and what you can do with it. Each visitor can follow the stream of all the waste made by the cultural center and see the use and reuse of materials. This project is open source so you can get the plan to build your own for your home and check your ecological behaviour.

Imagining a new well-living

As a cultural organization, Metaal Kathedraal offered several activities for its neighbours as ecological workshops, children activities, artistic performances and great friendly dinner in an astonishing site. Through all those activities, they want to bring awareness about ecological issues and develop creativity among the inhabitants to grow a sweater, finer and better world mixing art, culture and nature. Metaal Kathedraal doesn't stop its action at its own outskirts and has purposed the inhabitants of Rhine Vliet to develop an Edible new district. The city of Utrecht is now building a new area with houses and facilities and thanks of the action of Maureen Baas adopts an environmental plan to create a forest of fruit trees. Maureen says enthusiastically 'It seemed fantastic that people and animals could live together in a natural habitat, where they can reap anywhere around edible plants, fruits, nuts and seeds.'

Metaal Kathedraal is a good example to show how we can build places linked with our values and taking care of our environment. If you want to learn more about this incredible place or go to one of their event, check their website: www.metaalkathedraal.nl

You will be hosted warmly (and get ecological warm) by its residents.

THE ORIGIN OF THE FESTIVAL



Long ago there were not so many people. They all lived in families on their own land and they never had any contact with other families, except for stealing each others daughters. One day a young hunter was walking in the wilderness, when he met an old woman. She had a large nose and he looked at her with great fear.

'I am the Old Eagle Mother,' she said. 'Why do you look so scared?' 'Because all strangers are enemies of my people,' he answered. 'Whenever we meet other people, we fight them.'

Then the Old Eagle Mother said: 'People are lonely and scared of each other, because they don't have the gift of the festival. They cannot make songs, they have no music and they cannot dance together. That's why they mistrust each other and fight.'

She put her ear to the Earth and told him to do the same. 'Listen,' she whispered.

From deep inside the Earth he could hear a heavy beat, like a giant heartbeat. 'That is the great drum,' said the Old Eagle Mother. Then they listened to the sound of the wind in the trees. 'That is the great flute,' she said. She taught him to make a drum and a flute, she taught him the words of songs and she taught him to dance and to play the instruments.

'Now you must go home and collect the best foods and drinks. And you must think of a present for all the people in the land. Then you must invite everybody you can reach to your house and offer them your food and drinks. When they have dined to their satisfaction, make music for them and sing the songs and dance. They will also learn how to dance and they will want to make songs and music too. So the next day, as they go home, you give them their presents. Soon the families will start inviting each other for festivals. The young daughters will dance with the young men, the people will get to know each other and the fighting will stop. Peace and joy and friendship will be in the land, as long as you keep the festivals.'

The young hunter went home. His family was delighted by his new gifts, and he taught them to dance, sing and make music as well. Then they went to all the other families, dancing and singing. The other families were so surprised to see them dance and to hear the music, that they forgot to attack them and decided to come to the festival. Even the children and the old people wanted to come. Everything went as the Old Eagle Mother had predicted, and from that day on the people greeted each other on the roads.

Noordamerikaanse overlevering, overgebracht door Hans Plomp

COMING SOON... THE "OUTSIDER" FESTIVALJOIN US, AND PERFORM!



Vanwege de vele bezuinigingen in de culturele sector, krijgen kleine organisaties steeds minder budget en hebben daarom minder ruimte om activiteiten te organiseren. Studenten die afgestudeerd zijn in de richting van theater, dans of muziek komen door deze financiële omstandigheden moeilijk aan werk. Dit is niet alleen een probleem in Nederland, maar ook op internationaal niveau speelt dit probleem. Om deze lastige situatie in te stellen, is het idee van het Outsiders Festival ontstaan.

Het Badhuistheater wil amateurgroepen helpen om zichzelf op de kaart te zetten. Het Outsider Festival is een prachtige mogelijkheid om interessante connecties te maken en samenwerkingsverbanden aan te gaan. Het Festival zal 2,5 dag duren, dus er is alle ruimte om contacten te leggen. Bent u geïnteresseerd om deel te nemen aan het Festival? Op 3 februari zal er in het Badhuistheater een brainstormsessie plaatsvinden. Wanneer u hierbij wilt zijn kunt u zich aanmelden via badhuistheater@gmail.com.

Naast het Outsider Festival, organiseert Mike's Badhuistheater in Amsterdam-Oost in september het Outsider Festival. Tijdens dit Festival zullen jonge amateur theatergroepen, dansgroepen en bands de kans krijgen om zichzelf in het te stellen. Het Badhuistheater wil amateurgroepen helpen om zichzelf op de kaart te zetten. Het Outsider Festival is een prachtige mogelijkheid om interessante connecties te maken en samenwerkingsverbanden aan te gaan. Het Festival zal 2,5 dag duren, dus er is alle ruimte om contacten te leggen. Bent u geïnteresseerd om deel te nemen aan het Festival? Op 3 februari zal er in het Badhuistheater een brainstormsessie plaatsvinden. Wanneer u hierbij wilt zijn kunt u zich aanmelden via badhuistheater@gmail.com.

CINEMA EGZOTIK

Cinema Egzotik is het cultprogramma van regisseur Martin Koolhoven en Ronald Simons (EYE-programmeur en hoofdredacteur The Cult Corner), dat inmiddels vijf jaar bestaat. Maandelijks presenteren zij in EYE uit de collectie opgediepte rariteiten en onderschatte genrejuweeltjes uit de filmgeschiedenis. De hoofdfilms worden altijd voorzien van inleidingen en toepaselijke trailers.

Amsterdam Alternative sprak met Martin en Ronald over het programma van Egzotik en andere zaken.

Wanneer zijn jullie begonnen met Egzotik?

Ronald: In de OT301 op de Overtoom programmeerde ik jaren geleden een maandelijkse double bill cultavond met films als *For Your Height Only*, *Near Dark* en *Star Crash*. Martin nam op een gegeven moment contact met me op en vroeg of hij eens per drie maanden mee mocht doen, zo ontstond 'De Keuze van Koolhoven'. Martin vroeg ontwerper Hajo de Boer om maandelijks een affiche te maken, en we zijn nu nog steeds een team met z'n drieën.

Martin: Mijn frustratie was dat het genrefilms in Nederland vaak niet serieus genomen werden. Daarom wilde ik ze laten zien aan vrienden en collega's. Dat is dus uit de hand gelopen.

Ronald: De eerste 'Keuze van Koolhoven' was trouwens op 25 januari 2009 met twee films van Enzo Castellari, één van onze lievelingsregisseurs.

Martin: Ik heb zelfs een van mijn jongste films trouwens hier vermoed.

Ronald: Twee jaar later slopen we ons programma in de OT301 af met *Keoma* (1976), wederom een film van Castellari. Een paar maanden later werden we gevraagd om onze double bill op 35mm te programmeren in De Balie. We hebben toen de titel Cinema Egzotik gekozen. Egzotik is Turks voor buitenissig. In april 2011 begonnen we met een double bill van Brian De Palma. Vanaf de opening van EYE (2012) zijn we maandelijks daar gaan programmeren.



Twee oude posters voor 'De Keuze van Koolhoven' in de OT301

Vanwaar de overstap van de OT301 naar De Balie en later naar EYE? Past het alternatieve en kleinschalige van de OT301 niet beter bij jullie films?

Ronald: EYE heeft niet alleen de mogelijkheid om 16mm, 35mm en 70mm te vertonen, maar heeft ook een filmarchief van 40.000 titels, dus daar kunnen we al onze genrejuweeltjes uit plukken. Mochten ze een must have niet in het archief hebben, dan halen we die uit het buitenland, zoals we dat olangs deden met *They Call Me Trinity* met Bud Spencer.

Martin: Ik vond het vooral frustrerend dat we op de Overtoom de films niet écht konden vertonen zoals ze bedoeld zijn: op 35mm. Hoe cool is het om sommige films die je alleen op een gare VHS-scan hebt gezien nu op glorieus en chique 35 mm te zien?

Wat maakt Egzotik zo bijzonder?

Ronald: Zoals gezegd: films horen op het grote doek, en liefst in 16mm, 35mm en 70mm (op celluloid). We proberen in ons programma 'oude' films op te nemen die we zelf nog graag op het witte doek willen zien. Dat kan een miskend meesterwerk zijn als *Body Double* (1984) of een guilty pleasure die we vroeger hebben gezien en nu in de spotlights zetten.

Martin: Het is ook bijzonder dat we altijd een double bill hebben.

Ronald: Cinema Egzotik is de enige vaste double bill filmavond op 35mm in Nederland. Ook zijn we de enige filmavond die vooraf oude trailers vertoont in de sfeer van het thema van de avond. Aanstaande maart hebben we bijvoorbeeld *Revenge Night* met *Ms 45* en *Sympathy for Mister Vengeance*, en vooraf vertonen we de 35mm trailers van *De Maagdenbron* (1959), *Straw Dogs* (1971), *Cape Fear* (1991) en *Old Boy* (2003). Onze smaak ligt sterk bij genresfilms met een eigen smaak. Dat gaat van film noirs uit de jaren veertig via zombiefilms uit de jaren zeventig naar thrillers uit de jaren negentig. Genredennerende regisseurs als Mario Bava, Brian De Palma, John Carpenter, Sam Peckinpah, Dario Argento, John Millius, Walter Hill en Sergio Corbucci zijn grote helden en hun werk is in ieder geval al (vaker) langs geweest.

Martin: Het is elke keer weer een uitdaging om een goede combinatie te vinden want het is belangrijk dat er een link is tussen de films en dat de tweede goed aansluit bij de eerste.

Jullie voorzien de films altijd van een persoonlijke inleiding. Dat lijkt me ook iets wat jullie programma uniek maakt in Nederland. Waarom doen jullie dat?

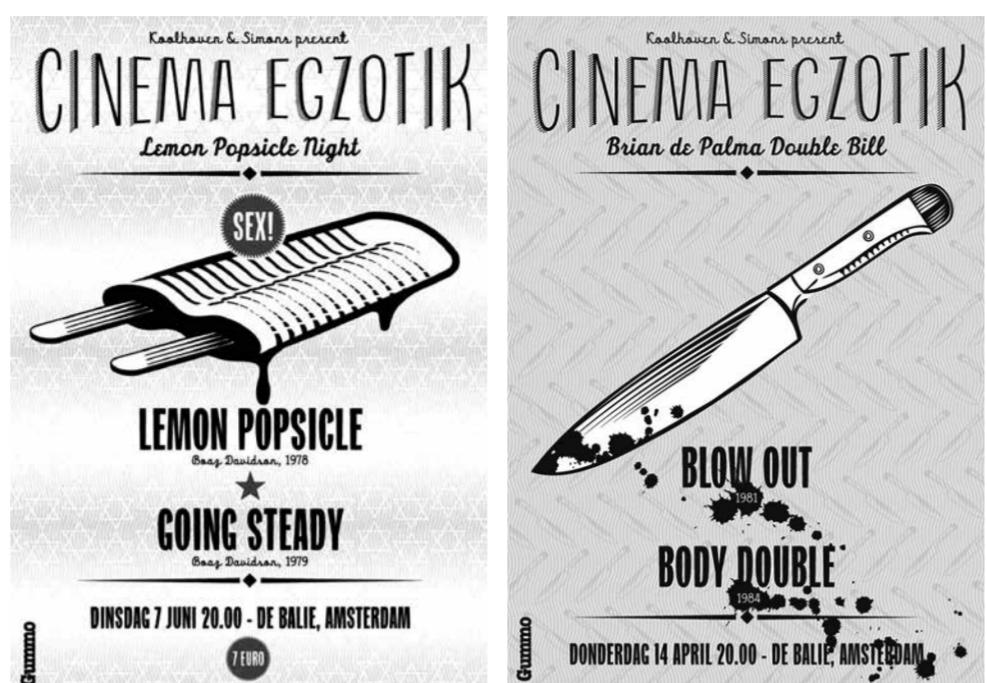
Ronald: Cinema Egzotik moet voelen als filmavond bij Koolhoven en Simons op de bank met een bierje en een bakje chips. Wij vertellen vooraf waarom we de films hebben geprogrammeerd en geven daarbij wat buitenissige nerfieëtjes om de films in filmhistorisch perspectief of binnen hun specifieke genre of oeuvre te plaatsen.

Martin: Ik wil gewoon graag vertellen waarom iets bijzonder is. Ik ben uiteindelijk gewoon een filmdominie.

Ronald: Beide films leiden we in voorafgaand aan de film. We hebben geen vaste formule, maar bedenken steeds twee films binnen een bepaald genre, thema of van dezelfde regisseur of scenarist. Je ziet pas tijdens het kijken van de tweede film hoe de wisselwerking precies verloopt, dat kun je nooit helemaal van te voren uitstellen. Het kan op vele niveaus zijn: script, editing, mise-en-scène of nog simpeler: je ziet een acteur opgroeien tijdens een avond.

Ontstaan er dan ook gesprekken of discussies of is het echt een monoloog?

Ronald: Iedereen mag roepen wat hij wil. De zaal zit überhaupt vol met filmnerts die het allemaal beter denken te weten. Maar wij zitten natuurlijk bovenop die apernots. We zijn gepukt en gemazeld en kunnen wel tegen een stootje.



Twee oude posters voor 'Cinema Egzotik' in de Balie

A FOR ARTICLES
CINEMA EGZOTIK
TEXT: AA + MARTIN + RONALD
ILLUSTRATIONS/POSTERS: HAJO DE BOER

AMSTERDAM ALTERNATIVE
PAGE 07
R FOR ART
STREET ART
TEXT: FATIMA LEEUWENBERG
PHOTO'S: FATIMA LEEUWENBERG

STREET ART

According to Fatima Leeuwenberg

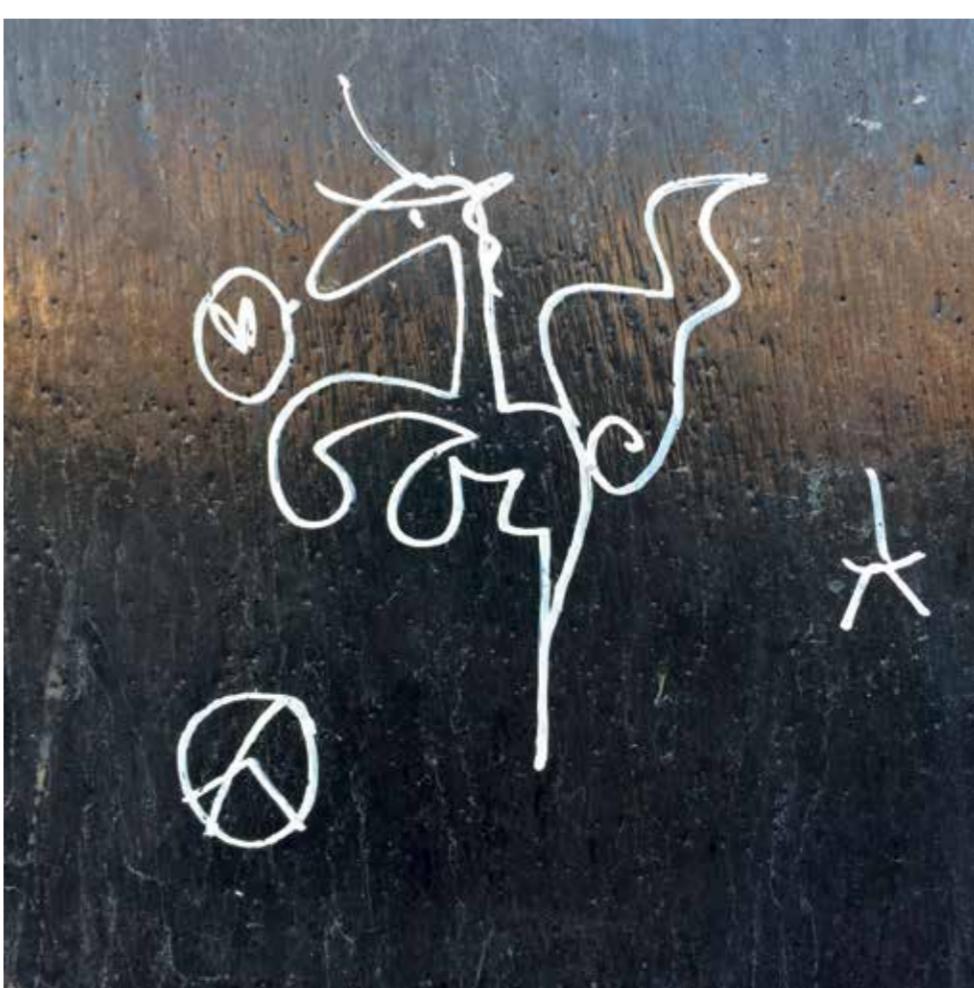
To me this contains art in public spaces, something made by men, which stands out and amuses or intrigues me. The possibilities of street art seem endless. I want to capture those and share with people. I started over 10 years ago photographing street art with the camera on my phone.

Creatures come out at night. Or during the day. I wonder. I like the simplicity. The lines, composition, contrast, colours and happy animal vibe. Expressing how I feel at the moment.

Follow me on Instagram: melodyfatima



Picture above: Hogerbeetsstraat // Picture below: Stadhouderskade



PATRICE (66), GEBOREN IN MONACO, VRIJE WETENSCHAPPER, ARME 'WERELDBURGER', 'KOKEND LID' VAN V.N.I.C.A., VAN INURA EN VAN HET HACKERCOLLECTIEF HIPPIES FROM HELL

Waaron Amsterdam?

Mijn vroege jeugd woonde ik in een villa aan de Cote d' Azur met mijn beeldschone moeder en 11 jaar oudere zus. Nadat ik drie maal van internaat school was gestuurd kwam ik op 14 jarige aan in Amsterdam om bij mijn Nederlandse vader te gaan wonen. Het was 1964, Nederland voelde arm, bijna oostblok. Zelden wijn te krijgen. Verzuld. Het was het begin van een turbulente tijd. Provo, hippies, avallen op de bestaande macht. Hoewel het huishouden van mijn vader bijna spartas was van inrichting waren zijn denkbeelden dat gelukkig niet. Hij omhelsde de verandering in denken.

Het verblif bij mijn vader was kort. Zijn nieuwe vrouw woonde niets voor de stad en zij verhuisden.

Op zeventienjarige leeftijd leefde ik helemaal zelfstandig op een kamertje bij mijn tante. Na de Spinosa Lyceum te zijn heengezonnen rondde ik mijn school af op het Barleus Gymnasium. Tad in de Scholieren Belangen Organisatie, Marja Oosterbaan was voorzitter van de latere mediamagnaat Derk Sauer dat er ook bij. De SBO werd gepeipeerd door de Studentenbond ASVA die vond dat scholieren maar eerst hun eindexamen moesten halen.



Achteraf is dat kenmerkend. Iemand noemde mij de 'dissident in de dissidente', altijd vraagtekens zetten. Ook bij de zogenoemd 'juiste' standpunten. Links gedroeg zich bijvoorbeeld als rechts, met net zo weinig vrijheid voor afwijkvende ideeën. Terwijl diversiteit de essentie is van vrijheid. Niet alleen diversiteit van afkomst. Geografisch of sociaal. Juist in cultuur en levensopvatting. Op die manier heb ik Amsterdam zien veranderen van een arme verzuilde stad, via de internationale hippie hoofdstad naar een divers en multicultureel oord in de jaren 70 en 80 tot de huidige internationale monocultuur. Vergis je niet hoeveel witter toonaangevend Amsterdam geworden is. Niet alleen in de hippe wijken, ook in de culturele en wetenschappelijke kringen.

Als wetenschapper ben ik sociaal geograaf en ontwikkelingseconomie. Hoe mensen samenleven fascineert me. Mijn wetenschappelijke carrière is bijzonder. Toen ik afstudeerde in de jaren tachtig was er grote werkloosheid. Er was een grote angst om te hoog opgeleide de baan van lager opgeleide te geven. Geen ingenieur op de bok! De vakbonden waren er op tegen. Maar de politiek ook: want die kreeg je mondige lastpakken in bedrijven. Dus heel veel hoogopgeleide konden direct de bijstand in. Wetenschap was voor mij te belangrijk. Daarom heb ik een aantal jaar plek geaccepteerd aan de UvA. Zo heb ik jarenlang wetenschap bedreven zonder te hoeven vergaderen en formuleren in te vullen. Gelukkig kon ik dat veroorloven. Het gaat mij om kennis, de bureaucratie van het onderwijs is aan mij niet besteed. Ik ben daardoor wel de eerste in een aantal generaties die geen hoogleraar is geworden.

Wat is je rol in de stad?

Mijn vriend Geert Lovink zegt: de harde periferie. Je hebt invloed, maar staat niet centraal op een podium. Je zet je in voor dingen vanuit een houding en later blijken die dingen gevuld te hebben. Zoals bijvoorbeeld mijn betrokkenheid bij de opkomst van het publieke Internet. Dat gebeurde allemaal niet met een plan. Een ingenieur op de bok! De vakbonden waren er op tegen. Maar de politiek ook: want die kreeg je mondige lastpakken in bedrijven. Dus heel veel hoogopgeleide konden direct de bijstand in. Wetenschap was voor mij te belangrijk. Daarom heb ik een aantal jaar plek geaccepteerd aan de UvA. Zo heb ik jarenlang wetenschap bedreven zonder te hoeven vergaderen en formuleren in te vullen. Gelukkig kon ik dat veroorloven. Het gaat mij om kennis, de bureaucratie van het onderwijs is aan mij niet besteed. Ik ben daardoor wel de eerste in een aantal generaties die geen hoogleraar is geworden.

Wat is je plek in de stad?

Mijn vriend Geert Lovink zegt: de harde periferie. Je hebt invloed, maar staat niet centraal op een podium. Je zet je in voor dingen vanuit een houding en later blijken die dingen gevuld te hebben. Zoals bijvoorbeeld mijn betrokkenheid bij de opkomst van het publieke Internet. Dat gebeurde allemaal niet met een plan. Het gebeurt, je gaat er mee aan de slag. Ik ben betrokken geweest bij het opzetten van De Digitale Stad (DDS) en later de Waag, Maatschappij voor Oude en Nieuwe Media (nu: Waag Society), een van de belangrijkste platformen voor digitale vernieuwing in Nederland en daarbuiten. Als mee en tegen denker. Want ik ben ook deel van het hackers collectief 'Hippies from Hell'. In 1989 hebben we het eerste internationale hackers festival in Europa gehouden in Paradiso: de Galactic Hacker Party. Niet omdat wij alle ontwikkelingen van nu voorzagen. Maar vanuit een houding. Ik geloof in de IETF, de Internet Engineering Task Force, 'rough consensus and running code', grofweg vertaald: Samen proberen de zaak draaiende houden. De nadruk dus op wat ons bindt en niet op wat ons scheidt, dat is voor mij een noodzakelijke conditie om initiatieven samen te kunnen vormgeven. Niet overorganiseren en diversiteit maakt elkaar laten bestaan. Dus ook bij ontwikkelingen die vrijheid scheppend zijn.

Wat is je plek in de stad?

Mijn plek in de stad is een sociale huurwoning. (anekdote unica?) In de stad, en voor de stad ben ik een groot voorstander van huren. Wanneer beheerde goede woningbedrijven zijn sociale huurwoningen een prachtige manier om de stad toegankelijk en divers te houden. Het houdt speciale buiten de deur en is tegen de financialisering van de maatschappij. Financialisering houdt in dat je alles vertaald naar geldwaarde. Alles wordt daarmee duurder ook dingen die je voor weinig of gratis zou kunnen krijgen de hoogst mogelijke prijs. Als kwasi-economie durft ik wel te beweren dat de laatste onroerend goed crisis met een woningbestand gebaseerd op sociale huren niet was gebeurd.

Ik ben ook een sterk voorstander van het basisinkomen. Wanneer het niet de kaalslag betekent van andere sociale voorzieningen zoals gezondheidszorg en onderwijs onder andere. Het is een verstandig gebruik. Mijn achtergrond zou je 'bourgeoisie' kunnen noemen. Een burgerlijk milieu met vrijzinnige trekken. Je hebt verantwoordelijkheden. Tegelijkertijd steekt je autonoom en soeverein ten opzichte van het maatschappelijk gebeuren. Je moet niet bang zijn om verschillen te benoemen. Je kunt daar het begin klassen voor gebruiken. De lagere klasse moet je meer rechten geven, als hogere klasse heb je meer plichten. In zekere zin waren ook de hippies een soort lage adel. Afkomstig uit de burgerlijke klasse, maar autonoom. Ze zagen af van zelfverrijking voor een maatschappelijk en cultureel idee. Ond hippie vrijplaats Ruigoord kun je ook zien als een verzameling lage adel. Een Poolse landdag.

Die levenshouding was ook levensvaardbaar. Nu is het anders. Door de globalisering en financialisering is het leven in de stad alleen mogelijk door te conformeren aan de economische regels.

De huidige trend van privatisering van gemeenschappelijke voorzieningen en eigendommen maakt de rijken rijker. De 99% verarmt. Een aristocratische houding waarin je ongebonden je voorrechten en plichten is steeds lastiger. Het spreken over klassen of verschillen is verdacht geworden terwijl de tegenstellingen alleen maar groter zijn geworden. De helft van de mensen kent de andere helft niet meer, en wil dat ook niet.

Je toekomst in Amsterdam?

Het is gek. Ik loop al een tijdje door Amsterdam als een toerist. Onder de indruk van de schoonheid. De historie. Nostalgisch bikini. Ik vertrek namelijk begin februari naar een dorpie boven Florence. Daar hoop ik toe te komen aan de dingen die ik het meest waardeer. Lezen, schrijven, naar buiten kijken. Bovenal vind ik er rust. De stad is voor mij te druk geworden. Gehaast. Het is ook belangrijk dat ik dan op een uur rijden van mijn zuster woon. In die ben ik niet van de stad afhankelijk. Eigenlijk heb ik mijn leven lang met dezelfde waarden geleefd: eenheid is diversiteit. Dat zou ik ook graag aan Amsterdam willen meegeven.



01 Private Prophecy, No Excess, aluminium sign post installation/photo. Ruchama Noorda (2015)
02 Resocialise, installation/photo, Ruchama Noorda (2011)
03 Private Prophecy, No Excess, installation/photo, Ruchama Noorda (2015)
04 Blijsluiter, pamphlet, Ruchama Noorda (2014), design by Paul Gangloff

POPULISM AND IT'S HIDDEN ALLIES

1. The Collapse of the Left

As the world holds its breath in the hope of surviving the first weeks and months of the Trump presidency, it is high time to start a political debate that is on par with the gravity of our current debacle. The American political system has been handed to an immature populist bully while in post-Brexit Europe many right-wing populist apprentices are waiting in the wings for their own Trump-moment. This is a crisis of democracy if there ever was one.

Given the experience of the 20th century, it should be clear that we urgently need to develop strategies that can effectively roll back populism and rebuild a path toward a democratic future. It should be equally clear that the political left carries the responsibility to take the lead in this endeavour. An important first step would consist of acknowledging the fears and concerns regarding mass migration and Islamic terrorism that are obviously fanning the flames of populism but respond to them with the rigour and complexity these issues require. Unfortunately, this is not what's happening at the moment. Political parties on the left, it seems, waiver between the emission of pseudo-cosmopolitan platitudes and the adoption of watered-down versions of right-wing populist ideology. This inability to find a constructive political position in response to some of the great challenges of our time is a testimony to the impotence of the contemporary left. What makes matters worse is the fact that the left is in total denial of the depressing state it is actually in. We can observe this at the moment for instance in the reaction of the Democratic Party to the election of Trump. Instead of discussing the very real incompetence, corruption, and failure of its party apparatus, the Democratic establishment sees fit to fabricate a story of Trump the supervillain getting hacked into power by the country's newly found archenemy Vladimir Putin.

As depressing as this is in itself, these unfortunate meanderings and manoeuvres are only the articulations of a much deeper crisis of the political left. It is to this fundamental crisis that we have to turn if we want to understand the shocking weakness of Western democracy in the face of populism, not foreign dictators or mysterious dark forces of cyberspace. The self-mutilation of the left began in the 1980s, when, in response to the neoliberal revolution of Reagan and Thatcher, the international social democracy adopted a so-called "third way" that was meant to modernise progressive politics. This program was based on the idea that the conceptual and institutional weaponry the left had previously used in its struggle for social justice and emancipation had become obsolete and should be ditched. The purpose of leftist politics changed from the collective struggle for a more just and egalitarian society to the managerial stabilisation of a system made up of individuals in constant mutual competition. Questions around the distribution of money, power, property and so on, once the cornerstone of social democratic politics, all but disappeared from the political agenda. They did not, of course, disappear from social reality. The former parties of the left simply decided to ignore them, effectively joining the neoliberal project and abandoning not only their own constituency but also their essential political function within Western democracy: defending the weak against the powerful. What aided this process was a zeitgeist deluded by the idea that history had ended with the final triumph of liberal democratic capitalism thanks to both, the collapse of the Eastern bloc and the discovery of the principles of cybernetic government.

2. Building a Society of Fear

As an immediate consequence of what was, in fact, the self-abandonment of the left, a radical transformation of society took its course. Without political representation, the legal and institutional mechanisms providing social and economic security began to be dismantled. While the speed and intensity of these processes varied from country to country, they adhered to the same goal: reprogramming society's infrastructure according to the needs of financial capital. The hardship created by the staccato of financial crises since the 1990s, the transformation of our cities from vibrant civic spaces into real-estate investment opportunities, and the creation of a workforce expected to behave as flexible as the flows of global capital are all direct effects of the absence of leftist politics. Not to mention the countless cynical wars in the Middle East and elsewhere that caused the mass migration Europe is dealing with today.

The overall effect of all this was the emergence of a society where social insecurity became the new normal. Economists usually criticise today's breathtakingly high levels of economic inequality but the politically much more unsettling issue are the unprecedented levels of anxiety caused by the state of generalised insecurity throughout society. This begins with increasingly unstable employment relations and high numbers of unsustainable self-employment and ends with the absence of a political vision, let alone program, for the collective creation of a desirable future. The beneficiaries of this state of things are the populist movements who are able to push their right-wing agenda on the back of conspiracy theories about ruling elites betraying country and people and similar nonsense. What happened, in reality, was a breakdown of leftist politics in the 1980s and 1990s from which it has so far been unable to discover.

And this is where we get to today's really interesting and urgent political question. While it is important to mobilise, march, and argue against reactionary populists policies, it is much more crucial to develop

strategies for the renewal of leftist politics. Isn't it strange that the collapse of old leftist politics has not led to a takeover by a new generation of progressives? Bernie Sanders and Jeremy Corbyn have been remarkable in their (failed) attempts to rescue leftist politics but they are certainly not part of a new generation.

3. Perception Management: Fake Innovation and Post-Factual Creativity

There are, of course, many reasons why the younger generations shy away from politics in general. However, given the persistent hunger for change among the young and the desperate state of the politics of change – usually, let's be honest, located on the left of the political spectrum – the absence of a wave of innovation sweeping away the managers of pseudo-leftist incompetence is a bit of a conundrum. How can it be that a political movement that has become totally dysfunctional can be so resistant against change?

Some help in finding an answer to this question comes from Adam Curtis' recent documentary *Hyper-normalisation*. According to Curtis, the term "hyper-normalisation" describes a situation in which politics has mutated from the practice of steering and shaping society (towards a desirable future) to that of managing the electorate's perception of reality. In contemporary politics, Curtis argues, society is understood cybernetically, i.e., as "a system" that finds its natural balance more or less on its own. In this post-political system, powerful economic, financial, and military interests have to be accepted as if they were forces of nature. All that remains to be done for politics is perception management, i.e., to control how populations perceive the interplay of those holding real power in the world.

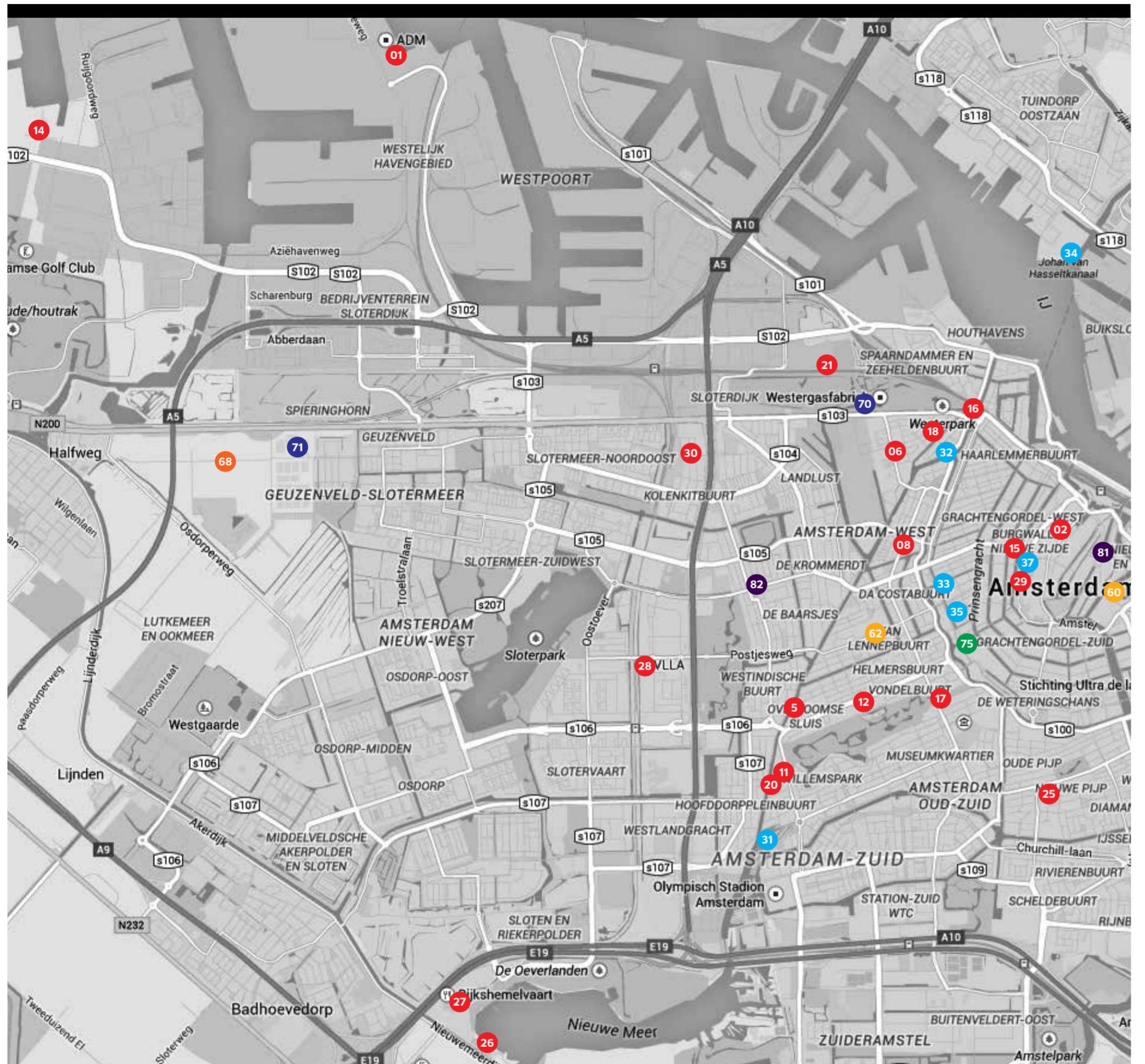
Curtis' dystopic vision has acquired a certain plausibility in the light of the fake news and alternative facts that (dis)graced Trump's road to power. However, we should not forget that one of the most astonishing machines of perception management has been built by Silicon Valley. The purpose of operations such as the TED network and O'Reilly Media was to create a public image of the big technology companies as harbingers of a brave new world in which politics would become obsolete thanks to the benevolent powers of technology. As such, Silicon Valley's PR-machine conducted the first successful experiment in perception management on a truly global scale.

In Europe, its message that "making the world a better place" could be seen as a matter of combining technological progress and entrepreneurial fervour was welcomed by a political class that had more or less accepted its own post-political misery. Particularly grateful were those third-way technocrats on the left for whom this tied in perfectly with their ideological mixture of post-politics, entrepreneurship, and cybernetic systems thinking. They began to construct an apparatus of fake innovation and post-factual creativity modelled on the Silicon Valley marketing machine but without the industry; a publicly funded fantasy world where "making the world a better place" could be staged as a series of simulations with no effect on reality whatsoever. It churned out policy memes like "digital democracy", "social innovation", or smart citizenship and created countless programmes, conferences, calls for prototypes, hackathons, consulting reports, and what have you. And because it marketed itself as a new and more effective approach to "changing the world", it attracted the hearts and minds of countless young "activists", "pioneers", and "change-makers". In doing so, the political class, aided by smart and unscrupulous social entrepreneurs, infected an entire generation with the idea that the best way to shape the future of society was not democratic politics but a mixture of (subsidised) entrepreneurship and (digital) technology. This is perception management at its best, or rather, worst.

4. Re-politicising Politics

The tragic punch line of this story lies in the anti-democratic effect of this apparatus of fake innovation and post-factual creativity. It prevents the urgently needed renewal of especially leftist politics by trapping the young in an ideological hamster wheel while telling them that they are changing the world. Given the current political degeneration, wilfully wasting the energy of the young in such a way is no harmless matter: every time another "thought leader" argues that democracy will be saved by introducing online voting, blockchain technology, smart citizenship, or any other "digital social innovation", we take another step toward the populist abyss. There is absolutely no excuse for grown-ups to seriously entertain the belief that technology (or entrepreneurship) is going to save us. We have to stop telling the young stories about the world we know are false. If we want to effectively confront the very real threat of populism – and it is obviously high time to do so – we have to repair our democracy so it can once again generate visions of futures that are actually desirable. An effective response to populism can only come from a re-politicised politics, which requires, above all, rebuilding a strong and timely politics of the left. And for this, we need a young generation whose minds are radically open rather than preformatted by second-hand versions of Silicon Valley perception management.

Sebastian Olma is an Amsterdam-based author and critic. His latest book, *In Defence of Serendipity. For a Radical Politics of Innovation* was recently published by Repeater Books London.



OTHER ALTERNATIVE PLACES
Anarchistic library Library, books. 1e Schinkelstraat 14-16 www.agamsterdam.org
Buurtboerderij Eat, drink, chill, relax, outside Spaardammerdijk 319 www.buurtboerderij.nl
De Ceulev Workplace for creatives + Bar Korte Papaverweg 4 www.deceulev.nl
Einde van de wereld Restaurant, events Javakade 61 www.eindevandewereld.nl
Joe's Garage Autonomo sociaal politiek centrum Pretoriusstraat 43 www.joesgarage.nl
Moll Squatters bar van Ostadestraat 55 hs http://mollisquat.net
Nieuw en Meer Kunst- en bedrijventerrein Oude Haagseweg 51 www.nieuwenmeer.nl
Rijkshemelvaart Artists free-state Oude Haagseweg 58 www.rijkshemelvaart.com

OTHER ALTERNATIVE PLACES
VLLA Bar, Podium, Club Willem Roelofsstraat 9 www.vlla.nl
Vrankrijk Livin, working, events, bar Spuistraat 216 www.vrankrijk.org
Wow Exhibitions, bar, shows, talks Wiltzanghal 60 www.wow-amsterdam.nl

BARS
Butcher's Tears Small brewery and proeflokaal Karpervier 45 www.butchers-tears.com
Checkpoint Charlie Wicked little bar Nassaukade 48 facebook.com/checkpointcharliecafe
Maloe Melo Bar with live blues most nights Lijnbaansgracht 163 www.maloemelo.com
Noorderlicht Bar, lunch, music, great view NDSM Plein 102 www.noorderlichtcafe.nl
Saarein Brown bar with big lesbian crowd Elandstraat 119-HS www.saarein2.nl
Tolbar Nice selection of beers Tolstraat 182 www.tolbar.nl
TonTon club Games & drinks Sint Annendwarstraat 6 www.tontonclub.nl

THEATER / CINEMA
Kriterion Cinema, bar Roetersstraat 170 www.kriterion.nl



SHOPS
Fort van Sjako International bookshop Jodenbreestraat 24 www.sjako.nl
Het Faire oosten Store, gallery, workshopspace ... Walderlaan 208 www.hetfaireosten.nl
We Are Vintage A-keuze vintage kleding Kinkerstraat 193 www.wearevintage.nl

SUPERMARKET, FRUIT GARDEN, BAR
Fruittuin van west Garder, shop, bar, relax Tom Schreursweg 48 www.fruituinvanwest.nl

CITY MAP

FIND THE PARTICIPATING VENUES AND A SELECTION OF OTHER NICE BARS, RESTAURANTS AND SHOPS ON OUR AMSTERDAM ALTERNATIVE CITY MAP

All venues in red are active participants in the Amsterdam Alternative project.
Read more about all of these on the backside of this news paper.

The rest of the venues, restaurants, shops and bars on this city map are places we think are worth visiting. If there is any great spots we've missed please let us know.

AMSTERDAM ALTERNATIVE VENUES

AMSTERDAM ALTERNATIVE VENUES
ADM Hornweg 6 adm.amsterdam
Astarotheatro Sint Jansstraat 37 www.astarоteatro.com
Badhuis theater Boerhaaveplein 28 www.badhuistheater.nl
Bajesdorp HJE Wenckebachweg 12-46 www.bajesdorp.nl
Cameleon Derde Kostverlorenkade 35 www.cameleon.nl
Ruigoord Ruigoord 76 www.ruigoord.nl
Spinhus Singel 165A www.spinhus.nl
Cavia Van Hallstraat 52-I (trap op) www.filnhuiscavia.nl
Cinetol Tolstraat 182 www.cinetol.nl
De Nieuwe Anita Frederik Hendrikstraat 111 www.denieueanita.nl
De Ruimte Distelweg 83 www.cafederuimte.nl
Zaal100 Podium voor ongehoord geluid De Wittenstraat 100 www.zaal100.nl

WWW.AMSTERDAMALTERNATIVE.NL

COFFEE / LUNCH
Latei Lunch, second hand gifts, olive oil etc. Zeedijk 143 www.lateinet
White label coffee Specialty coffee roasters Jan evertsenstraat 136 www.whitelabelcoffee.nl



THURSDAY 09 FEB

• **OCCII
SOTU**

Open 20:30-01:00
Tickets: € 6
Line up: Félon (fr) + Terrine (fr) + A_R_C_C (fr) + Dominique Manu (fr) + M8jn

Dominique Manu (FR/D-H) is a French artist who currently lives in Den Haag. His songs are pretty uneasy listening: raw keyboard melodies accompanied by a fragile voice that tells fragmented stories... the music evokes visions of Martin Rev collaborating with Felix Kubin on a soundtrack for a nouvelle vague film or with a hungover Ian Curtis on a can-can show.

Terrine A french solo of electronic improvisation (1/4 of Headway and 1/2 of Me Donner). Claire Gapeen's solo project. She makes nuke music. She shows a certain shade of noise around industrial and electronic music... She tries with her Amiens city's friends to pretending create the nuke from the year 'quatre-vindus' (a pun with the french 80's and indus).

Félon New solo project from Léa, known as THE harpist of Guili Guili Goulag.

M8jn (NL) Casiomadness, noise.



SUNDAY 19 FEB
• **NIEUWE ANITA
SOUND OF SONGS**

Genre: Singer songwriter
Open: 20:30
Tickets: € 5
Line up: TBA

'Sound of Songs' is about beauty, warmth, words and melody and about allowing the space for the audience and the artist to connect more directly in an intimate and acoustic setting.

Attending a SoS night is an experience not to miss if you love songs that tell a story, and voices that will inspire thought and feeling. €5 tickets. Unlike the London events tickets on the door only, get there early to get a seat!!

Organised with a little help from the Amsterdam Songwriters Guild



FRIDAY 10 FEB
• **FILMHUIS CAVIA
AUDIENCE EMANCI-
PATED: THE STRUG-
GLE FOR THE EMEK
MOVIE THEATER**

Genre: Documentary
Open: 20:30
Tickets: € 3 / or Cineville
Emek Bizim Istanbul Bizim Initiative, 2016, Turkey, English subtitles

The documentary chronicles one of the most prominent struggles that took place in the heart of Istanbul and paved the way to the Gezi Resistance. It tells the struggle around Emek Theater, which is demolished against people's consent and common good, and turned into a shopping mall through the eyes of the activists and spectators. The film consists of the footage people who joined the struggle collected, and in this sense, aims to reflect the common imagination of the people who defended their right to the city. It carries the idea of a new publicity that gained visibility with the Gezi Resistance to the cinema screen through a political mobilization for cinema itself.

Félon New solo project from Léa, known as THE harpist of Guili Guili Goulag.

M8jn (NL) Casiomadness, noise.



SATURDAY 11 FEB
• **VONDELBUNKER
WARP ZONE LVL-2**

Genre: Chiptune
Open: 21:00-01:00
Tickets: € 0
Line up: Klazien van Eindbaas, RoccoW (Dj Set), Timbob, Men of Mega, Mykah, Warp Zone LVL-2

Jazeker, we kunnen het echt niet bij 1 keer laten. Daarom hebben we weer een geweldige avond voor je gepland. GET HYPE!!!

Klazien van Eindbaas Als medeoprichter van het legendarische Eindbaas feest, Klazien weet als geen ander hoe ze je kan laten dansen. Met blijke bliepjes start zij LVL-2 met een knal!

RoccoW (Dj Set) heeft een prachtige selectie van verrukkelijke chiptunes voor je klaarstaan. Als fijnproever van de 8-bit sounds mixt hij de meest exquisite tunes tot een Dj-Set waar je je vingers bijt af likt.

Timbob Deze artiest is een mysterie vermomd als een enigma. Als je het éne van hem verwacht, dan doet hij juist het andere. En dat is maar goed ook, want wat hij ook doet. Het is uniek!

There will be a discussion afterwards.



THURSDAY 16 FEB
• **BADHUISTHEATER
ALLO ALLO**

Genre: Comedy
Open: 20:15-23:00
Tickets: € 15 / see website for additional pricing

The "CRAZY" English comedy, back in 2017 for extra shows, after SOLD out houses! Ticket sales have already begun! See www.badhuistheater.nl

Meet all your favourite characters on stage! The play is set in the local town café in Nouvions in German-occupied France during the Second World War. René, the local café Owner, has many problems!

The Germans are threatening to shoot him if he does not secretly hide their stolen goods; the Resistance is using the café as a safe-house for shot-down British airmen; and on top of that, he is trying to keep 3 passionate love affairs with his café waitresses secret from his wife. Sounds like a death sentence?

All cultures get laughed at: the French / German / English Dutch and Belgian. Nothing is sacred! And Helga loves Heer Flick, and Heer Flick loves Helga :) From the Badhuistheater International. The same company that did the Sean O'Casey Dublin Trilogy.



WEDNESDAY 01 MAR
• **OCCII
WORKSHOPSERIES
CARDBOARD CITY**

Genre: Workshop
Open: 14:30-16:30
Tickets: € 5 / stadsapas 3- or 1,-
Line up: Sarah & Erika / Trammeland

Cardboard city is een hele leuke workshop voor kinderen waarin we een nieuwe zelfbedachte stad gaan bouwen van karton. Laat je fantasie spreken: Wat maakt een stad? Wat gebiedt er in een stad? Wat kom je tegen in de stad? Wie woont er in de stad? Hoe heet de stad? Wat zijn de regels van de stad? Iedereen gaat een schets maken van zijn of haar fantasie stad die gaan we bekijken en bespreken. Vervolgens voegen we onze ideeën samen en gaan we erin toe aan de slag. Iedereen ontfermt zich over een gedeelte van de stad. Uiteindelijk voegen we alles samen tot 1 geheel, en presenteren we onze geweldige nieuwe stad op het Regenboogfeest!

Start workshopseries 5x design age 8 till 12 years. Woensdag 1 t/m 27 maart
(5 workshops voor 25 euro, stadsapas stripkaart 10 euro)



THURSDAY 02 MAR
• **OT301
AMSTERDELICS EP
RELEASE SUPPORT
DJ RAS SJAMAAN**

Genre: Hip-p-funk,reggae,soul and a touch of rock
Open: 21:00-00:30
Tickets: € 8
Line up: Amsterdelics (Live), DJ Ras Sjamaan

Amsterdelics is proud to present our EP Hip-P-Funk on vinyl!

This 9 piece band will provide you in a night of Funk, Reggae, Soul, Rock and a bit of blues

We are ready to funk up the place so bring your groove. The band is playing from 21:00 hrs.

Support DJ Ras Sjamaan



THURSDAY 09 MAR
• **BADHUISTHEATER
HAMLET PART 1**

Genre: Poetic drama
Open: 20:15-23:00
Tickets: € 10

Hamlet is Shakespeare's most famous play. Murder, mothers and sons, girlfriends and political corruption. More fun @ Mike's Badhuistheater with Will Sutton. Introducing the history and background. We read all the text from the beamer.



SATURDAY 18 MAR
• **VONDELBUNKER
GLASSBREAKER
PRESENTS: GLASS-
BREAKER HEART-
CORE II**

Genre: Happy Heartcore
Open: 15:30-23:45
Tickets: Entrance is free
Line up: Wreckage, Raven called sin, Take no prisoners, Subvert, Start/OVER, Black water, Rising conflict, Deposit

Glassbreaker Cult is back in the Bunker with a day of heavy music straight from the heart. After the amazing passion and insane atmosphere at Glassbreaker Fest, we felt like there is potential in the Dutch scene and we sure as hell are not going to let that potential waste away. The beloved atomic shelter in the heart of Amsterdam will be the venue for this show.



SUNDAY 19 MAR
• **OT301
WONDERLAND #84**

Genre: Music and dance for children and family
Open: 15:00-18:00
Tickets: € 3 / € 6 for adults

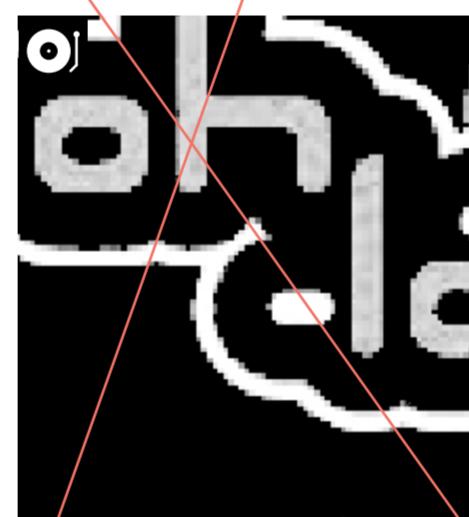
On Thursday 23 March, DJ Natasha will be spinning 100% French tunes that will get you in the mood for spring! They'll be food, cheese, wine, fun and lovely people. Learn to say "Je suis au Nieuwe Anita". Dress French, dress up, dress down and think French countryside!

Wonderland (2006-) is a performance in which children are invited to actively participate, be stimulated, expand their own curiosity and talent, and create their own world in a playful way.

Wonderland is a music and dance performance aimed toward children and their parents including interaction with children. The performance moves from being for the children to being with the children and offers them a carefully guided theatrical adventure. It is a special experience for their parents as well as they watch the transition of the child from viewer to performer. Wonderland is a project existing in Amsterdam since 2006. It was born here in OT301 and has expanded in other Amsterdam as well as international venues.

19:00 doors
19:30 start 1st set
24:00 end

www.oorsprong.wordpress.com



THURSDAY 23 MAR
• **NIEUWE ANITA
OH LA LA**

Open: 20:00
Tickets: Free

Promoting, feeding, refreshing and challenging Improvisation Tradition by curating unique 'blinddate+instant composing' lineups which are by definition ongoing and uncompromising social and artistic experiments'.

A brand new monthly music night, every last thursday of the month!

In 20 years of existence and endless touring, the Amsterdam Klezmer Band befriended a great variety of musicians and bands from all over the world. Now they felt the urge to enrich the music scene in their hometown and picked up the idea to invite some of these valuable musical acquaintances over to collaborate.

Returning monthly: east meets west, old and new, NulKlezmer, guest musicians and every edition a different hot DJ!



MONDAY 27 MAR
• **PLANTAGEDOK
OORSPRONG CURA-
TORS SERIES**

Genre: Improvisation
Open: 19:00-23:45
Tickets: € 6

'Promoting, feeding, refreshing and challenging Improvisation Tradition by curating unique 'blinddate+instant composing' lineups which are by definition ongoing and uncompromising social and artistic experiments'.

19:00 doors

19:30 start 1st set

24:00 end

www.oorsprong.wordpress.com



THURSDAY 30 MAR
• **PAKHUIS WIL-
HELMINA - MEZRAB
MEZRAB- CLUB AM-
STERDAM KLEZMER**

Genre: Klezmer
Open: 20:00-23:45
Tickets: € 10
Line up: Jasper de Beer, Job Chajes, Alec Kopyst, Gijs Levelt, Joop van der Linden, Janfie van Strien, Theo van Tol, MEZRAB

A brand new monthly music night, every last thursday of the month!

In 20 years of existence and endless touring, the Amsterdam Klezmer Band befriended a great variety of musicians and bands from all over the world. Now they felt the urge to enrich the music scene in their hometown and picked up the idea to invite some of these valuable musical acquaintances over to collaborate.

Returning monthly: east meets west, old and new, NulKlezmer, guest musicians and every edition a different hot DJ!



THURSDAY 23 FEB
• **OT301
SONIC ACTS FESTI-
VAL AT OT301**

Genre: Festival
Open: 23:00-03:00
Tickets: € 10

Line up: Emptyset, Violence, Aisha Devi, JK Flesh + More TBA

Sonic Acts Festival is a bi-annual thematic event that focuses on developments in art, music and science. The 17th edition takes place from 23 to 26 February 2017 in Amsterdam; titled The Noise of Being, the festival explores what it means to be human. It includes an exhibition, conference, performances, film programme, workshops, masterclasses and club nights at Paradiso, Stedelijk Museum, Muziekgebouw aan 't IJ, Bimhuis, De Brakke Grond, OT301 and Arti et Amicitiae.

Sonic Acts has also commissioned a series of new audiovisual works and sound installations. We hereby announce the first batch of participants in The Noise of Being. The full programme will be announced in January.

More info at www.sonictacts.com



SATURDAY 25 FEB
• **OCCII
KARNAVAL MET EEN
'K'**

Genre: Breakcore
Open: 22:00-04:00
Tickets: € 5

Line Up: Apzolut & MC Goatzak, Meow Meow & Jefflocks, Maniac-47, Wreck Havoc DJ Squad, Trinidad Terror Corps

DRESS TO DISTRESS!!

The original night where anyone gets to claim the stage and anything goes: the true, the mythical, the fabulous, the comedic.

Host of the night is Michael Jäger.

Your call! Bring ears to listen and/or a mouth to tell.

Doors open at 19.00, event starts at 20.00.
Mom makes soup.



MONDAY 27 FEB
• **PAKHUIS WIL-
HELMINA - MEZRAB
THE ORIGINAL MEZ-
RAB STORYTELLING
NIGHT**

Genre: Storytelling
Open: 20:00-23:00
Tickets: Entrance is free, but donations pay the rent

Wonderland (2006-) is a performance in which children are invited to actively participate, be stimulated, expand their own curiosity and talent, and create their own world in a playful way.

Wonderland is a music and dance performance aimed toward children and their parents including interaction with children. The performance moves from being for the children to being with the children and offers them a carefully guided theatrical adventure. It is a special experience for their parents as well as they watch the transition of the child from viewer to performer. Wonderland is a project existing in Amsterdam since 2006. It was born here in OT301 and has expanded in other Amsterdam as well as international venues.

19:00 doors

19:30 start 1st set

24:00 end

www.oorsprong.wordpress.com



THESE ICONS MIGHT HELP YOU FIND THE THINGS YOU ARE INTERESTED IN:

- FOOD, KITCHEN
- CONCERT
- ELECTRONIC MUSIC, PARTY
- FILM
- THEATRE
- DANCE PERFORMANCE
- EXHIBITION, ART
- WORKSHOP, CLASS
- KIDS
- BAR
- SPORT
- DEMONSTRATION, RIOT
- POETRY, READING, LITERATURE
- SQUAT
- MARKET

FOR DETAILED INFORMATION ABOUT THE EVENTS CHECK THE ONLINE AGENDA:
WWW.AMSTERDAMALTERNATIVE.NL

WEDNESDAY 1 FEBRUARY

Pakhuis Wilhelmina
Kunstlessen
Genre: workshops
Art

OCCI
Workshop Comic Factory
Genre: Workshop magic lantern / visual arts age 5 till 12 years
14:30-16:15
€5 / stadspas 3- or 1-

Volta
Restaurant Next to Volta
There's a veggie and a non-veggie option
18:00 // €750, Just main course is €4

Mezrab (Pakhuis Wilhelmina)
MEZRBAB-Welcome to the Playground
Genre: Fusion of storytelling, music, spoken word and more
20:00 // Donation

THURSDAY 2 FEBRUARY

Plantage Dok
Vegan Food + DJ
For reservations send a text message to 06-13080119
19:00-23:00 // Soup €2 / Meal €6

De Nieuwe Anita
Nutty Anita's Comedy Night
Genre: Comedy
Line up: Ken Parsons e.o.
20:30 // €5

Filmhuis Cavia
Benny's Video (Michael Hanke, 1992, AT/CH)
20:30 // €5 / or Cineville

Volta
Volta's Local Playground
Line up: Roadcrew + Band TBA
20:30 // €5

FRIDAY 3 FEBRUARY

Pakhuis Wilhelmina
Corridor PS- Even my mum can make a book #6
A travelling archive of fanzines, artists' books and ...
18:00-22:00 // €0

De Nieuwe Anita
Poptrash
Genre: Rock
Line up: Kraze, Sean Gascoigne, Robert Smit, Sean Gascoigne
20:00 // €6

Mezrab (Pakhuis Wilhelmina)
Comedy night
Line up: Edo Berger
20:00-23:00 // Donation

THESE ICONS MIGHT HELP YOU FIND THE THINGS YOU ARE INTERESTED IN:

- FOOD, KITCHEN
- CONCERT
- ELECTRONIC MUSIC, PARTY
- FILM
- THEATRE
- DANCE PERFORMANCE
- EXHIBITION, ART
- WORKSHOP, CLASS
- KIDS
- BAR
- SPORT
- DEMONSTRATION, RIOT
- POETRY, READING, LITERATURE
- SQUAT
- MARKET

FOR DETAILED INFORMATION ABOUT THE EVENTS CHECK THE ONLINE AGENDA:
WWW.AMSTERDAMALTERNATIVE.NL

WEDNESDAY 1 FEBRUARY

Pakhuis Wilhelmina
Kunstlessen
Genre: workshops
Art

OCCI
Workshop Comic Factory
Genre: Workshop magic lantern / visual arts age 5 till 12 years
14:30-16:15
€5 / stadspas 3- or 1-

Volta
Restaurant Next to Volta
There's a veggie and a non-veggie option
18:00 // €750, Just main course is €4

Mezrab (Pakhuis Wilhelmina)
MEZRBAB-Welcome to the Playground
Genre: Fusion of storytelling, music, spoken word and more
20:00 // Donation

THURSDAY 2 FEBRUARY

Plantage Dok
Vegan Food + DJ
For reservations send a text message to 06-13080119
19:00-23:00 // Soup €2 / Meal €6

De Nieuwe Anita
Nutty Anita's Comedy Night
Genre: Comedy
Line up: Ken Parsons e.o.
20:30 // €5

Filmhuis Cavia
Benny's Video (Michael Hanke, 1992, AT/CH)
20:30 // €5 / or Cineville

Volta
Volta's Local Playground
Line up: Roadcrew + Band TBA
20:30 // €5

FRIDAY 3 FEBRUARY

Pakhuis Wilhelmina
Corridor PS- Even my mum can make a book #6
A travelling archive of fanzines, artists' books and ...
18:00-22:00 // €0

De Nieuwe Anita
Poptrash
Genre: Rock
Line up: Kraze, Sean Gascoigne, Robert Smit, Sean Gascoigne
20:00 // €6

Mezrab (Pakhuis Wilhelmina)
Comedy night
Line up: Edo Berger
20:00-23:00 // Donation

THESE ICONS MIGHT HELP YOU FIND THE THINGS YOU ARE INTERESTED IN:

- FOOD, KITCHEN
- CONCERT
- ELECTRONIC MUSIC, PARTY
- FILM
- THEATRE
- DANCE PERFORMANCE
- EXHIBITION, ART
- WORKSHOP, CLASS
- KIDS
- BAR
- SPORT
- DEMONSTRATION, RIOT
- POETRY, READING, LITERATURE
- SQUAT
- MARKET

FOR DETAILED INFORMATION ABOUT THE EVENTS CHECK THE ONLINE AGENDA:
WWW.AMSTERDAMALTERNATIVE.NL

WEDNESDAY 1 FEBRUARY

Pakhuis Wilhelmina
Kunstlessen
Genre: workshops
Art

OCCI
Workshop Comic Factory
Genre: Workshop magic lantern / visual arts age 5 till 12 years
14:30-16:15
€5 / stadspas 3- or 1-

Volta
Restaurant Next to Volta
There's a veggie and a non-veggie option
18:00 // €750, Just main course is €4

Mezrab (Pakhuis Wilhelmina)
MEZRBAB-Welcome to the Playground
Genre: Fusion of storytelling, music, spoken word and more
20:00 // Donation

THURSDAY 2 FEBRUARY

Plantage Dok
Vegan Food + DJ
For reservations send a text message to 06-13080119
19:00-23:00 // Soup €2 / Meal €6

De Nieuwe Anita
Nutty Anita's Comedy Night
Genre: Comedy
Line up: Ken Parsons e.o.
20:30 // €5

Filmhuis Cavia
Benny's Video (Michael Hanke, 1992, AT/CH)
20:30 // €5 / or Cineville

Volta
Volta's Local Playground
Line up: Roadcrew + Band TBA
20:30 // €5

FRIDAY 3 FEBRUARY

Pakhuis Wilhelmina
Corridor PS- Even my mum can make a book #6
A travelling archive of fanzines, artists' books and ...
18:00-22:00 // €0

De Nieuwe Anita
Poptrash
Genre: Rock
Line up: Kraze, Sean Gascoigne, Robert Smit, Sean Gascoigne
20:00 // €6

Mezrab (Pakhuis Wilhelmina)
Comedy night
Line up: Edo Berger
20:00-23:00 // Donation

THESE ICONS MIGHT HELP YOU FIND THE THINGS YOU ARE INTERESTED IN:

- FOOD, KITCHEN
- CONCERT
- ELECTRONIC MUSIC, PARTY
- FILM
- THEATRE
- DANCE PERFORMANCE
- EXHIBITION, ART
- WORKSHOP, CLASS
- KIDS
- BAR
- SPORT
- DEMONSTRATION, RIOT
- POETRY, READING, LITERATURE
- SQUAT
- MARKET

FOR DETAILED INFORMATION ABOUT THE EVENTS CHECK THE ONLINE AGENDA:
WWW.AMSTERDAMALTERNATIVE.NL

WEDNESDAY 1 FEBRUARY

Pakhuis Wilhelmina
Kunstlessen
Genre: workshops
Art

OCCI
Workshop Comic Factory
Genre: Workshop magic lantern / visual arts age 5 till 12 years
14:30-16:15
€5 / stadspas 3- or 1-

Volta
Restaurant Next to Volta
There's a veggie and a non-veggie option
18:00 // €750, Just main course is €4

Mezrab (Pakhuis Wilhelmina)
MEZRBAB-Welcome to the Playground
Genre: Fusion of storytelling, music, spoken word and more
20:00 // Donation

THURSDAY 2 FEBRUARY

Plantage Dok
Vegan Food + DJ
For reservations send a text message to 06-13080119
19:00-23:00 // Soup €2 / Meal €6

De Nieuwe Anita
Nutty Anita's Comedy Night
Genre: Comedy
Line up: Ken Parsons e.o.
20:30 // €5

Filmhuis Cavia
Benny's Video (Michael Hanke, 1992, AT/CH)
20:30 // €5 / or Cineville

Volta
Volta's Local Playground
Line up: Roadcrew + Band TBA
20:30 // €5

FRIDAY 3 FEBRUARY

Pakhuis Wilhelmina
Corridor PS- Even my mum can make a book #6
A travelling archive of fanzines, artists' books and ...
18:00-22:00 // €0

De Nieuwe Anita
Poptrash
Genre: Rock
Line up: Kraze, Sean Gascoigne, Robert Smit, Sean Gascoigne
20:00 // €6

Mezrab (Pakhuis Wilhelmina)
Comedy night
Line up: Edo Berger
20:00-23:00 // Donation

THESE ICONS MIGHT HELP YOU FIND THE THINGS YOU ARE INTERESTED IN:

- FOOD, KITCHEN
- CONCERT
- ELECTRONIC MUSIC, PARTY
- FILM
- THEATRE
- DANCE PERFORMANCE
- EXHIBITION, ART
- WORKSHOP, CLASS
- KIDS
- BAR
- SPORT
- DEMONSTRATION, RIOT
- POETRY, READING, LITERATURE
- SQUAT
- MARKET

FOR DETAILED INFORMATION ABOUT THE EVENTS CHECK THE ONLINE AGENDA:
WWW.AMSTERDAMALTERNATIVE.NL

WEDNESDAY 1 FEBRUARY

Pakhuis Wilhelmina
Kunstlessen
Genre: workshops
Art

OCCI
Workshop Comic Factory
Genre: Workshop magic lantern / visual arts age 5 till 12 years
14:30-16:15
€5 / stadspas 3- or 1-

Volta
Restaurant Next to Volta
There's a veggie and a non-veggie option
18:00 // €750, Just main course is €4

Mezrab (Pakhuis Wilhelmina)
MEZRBAB-Welcome to the Playground
Genre: Fusion of storytelling, music, spoken word and more
20:00 // Donation

THURSDAY 2 FEBRUARY

Plantage Dok
Vegan Food + DJ
For reservations send a text message to 06-13080119
19:00-23:00 // Soup €2 / Meal €6

De Nieuwe Anita
Nutty Anita's Comedy Night
Genre: Comedy
Line up: Ken Parsons e.o.
20:30 // €5

Filmhuis Cavia
Benny's Video (Michael Hanke, 1992, AT/CH)
20:30 // €5 / or Cineville

Volta
Volta's Local Playground
Line up: Roadcrew + Band TBA
20:30 // €5

FRIDAY 3 FEBRUARY

Pakhuis Wilhelmina
Corridor PS- Even my mum can make a book #6
A travelling archive of fanzines, artists' books and ...
18:00-22:00 // €0

De Nieuwe Anita
Poptrash
Genre: Rock
Line up: Kraze, Sean Gascoigne, Robert Smit, Sean Gascoigne
20:00 // €6

Mezrab (Pakhuis Wilhelmina)
Comedy night
Line up: Edo Berger
20:00-23:00 // Donation

THESE ICONS MIGHT HELP YOU FIND THE THINGS YOU ARE

De Nieuwe Anita
Boogaloos Rumble
20:00 // €5

Cinetol
Poptrash / 3 voor 12
20:30-03:00 // €7

OCCI
DERYA YILDIRIM & GRUP ŞİMSEK (TR/FR/GB/DE/IT)
+ MORE T.B.C. + REBEL UP!
DJ's,
20:30 // €5

MONDAY 13 MARCH

De Nieuwe Anita
Cinemanta
Genre: Cult
Every week Jeffrey presents a cultclassic
20:30 // €3

TUESDAY 14 MARCH

De Nieuwe Anita
Witte Gel't?
Genre: Acoustic
Line up: David Celia & Marla others tba
21:30 // €2

WEDNESDAY 15 MARCH

OCCI
Workshop Tinkle Bomb
Genre: Workshop musical instrument making + parade age 4 till 8 years
14:30-16:00 // €5
Cinetol
Tolshow #3
Een literaire talkshow met een jonge schrijver die in gesprek gaat met zijn voorbeeld.
20:00-22:30 // €5
OCCI
Subbacutchal
Line up: Blanka + Pascale Project
20:00 // €tba

THURSDAY 16 MARCH

Plantage Dok
Vegan Food + DJ
For reservations send a text message to 06-13080119
19:00-23:30 // Soup €2 / Meal €6
Mezrab (Pakhuis Wilhelmina)
Mezrab- Balfolk dance night
Genre: Fun Western European music and dance
20:00-00:00 // €10
Cinetol
Artists Reveal..
21:00-03:00 // €0

FRIDAY 17 MARCH

OCCI
Savage Harvest + 2xMore TBA (dk/uk)
20:00 // €tba
Mezrab (Pakhuis Wilhelmina)
The original mezrab storytelling night
Genre: Storytelling
20:00-23:00 // Donation

FRIDAY 17 MARCH

Vondelbunker
Glassbreaker Presents: Glass-breaker Heartcore II
Genre: Happy Heartcore
15:30-23:45 // €0
OCCI
Balkan Beat Bar
20:00-03:00 // €6
De Nieuwe Anita
Grandpa death experience
Line up: Hunne dus en de kootjes!
20:00 // €6

SUNDAY 19 MARCH

OT301 (Studios) Wonderland #84
Music and dance performance for children and their parents.
15:00-18:00 // €3 - €6 for adults

MONDAY 20 MARCH

De Nieuwe Anita
Cinemanta
Genre: Cult
Every week Jeffrey presents a cultclassic
20:30 // €3

TUESDAY 21 MARCH

De Nieuwe Anita
Witte Gel't?
Genre: Acoustic
Line up: TBA
21:30 // €2

WEDNESDAY 22 MARCH

OCCI
Theater Hugs from Mole
Genre: theatre with live music age 4 till 8 years
Line up: Vertellus
14:30-15:30 // €5 / stadspar 3.-
OCCI
OCCI BAR w/ DAJKIRI (FR)
20:00 // €0

THURSDAY 23 MARCH

OT301: Metal Academy - Susanne Boger
Susanne Boger is a classically trained jeweller known for her eclectic and often experimental style. In addition to her own jewellery practice, Susanne takes on students through her teaching program. Beginners or advanced students can learn traditional skills or break the rules with more experimental techniques. Masterclasses for jewellery making are every Tuesday and Wednesday.
16:00-18:00 hrs and 19:00-21:00 hrs
Every last Saturday of the month is a 3 hour workshop of metal fun, with emphasis on recycling.
OT301, Overtoom 301 // www.susanneboger.com susanneboger@hotmail.com // Photo by: Kazik

WEEKLY PROGRAMS - FILM

FRIDAY 24 MARCH

Mezrab (Pakhuis Wilhelmina)
Mezrab- Themeprov
Genre: Improvisation
20:00-23:00 // Donation

Cinetol
Zennevloed
21:00-03:00 // €0

SATURDAY 25 MARCH

OCCI
Housewives, Dance party
Line up: Housewives
20:00 // €tba

NOT SO REGULAR INITIATIVES - ART

TUESDAY 28 MARCH

Plantage Dok
Oorsprong curator series
Genre: improvisation
19:00-23:45 // €6

MONDAY 27 MARCH

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 extemporarily. We organize a variety of recurrent activities open to the public: exhibitions - workshops - performances - debates.
OT301, Overtoom 301 // www.4bidgallery.com // 4bidgallery@gmail.com

WEDNESDAY 29 MARCH

OCCI
Rainbow party
Genre: Disko party age 3 till 9 years
Line up: dj Barbabapa
14:30-16:30 // €3,50
OCCI
Pitch Black (uk)
20:00-03:00 // €tba

The Basement (Fort van Sjakoo)
The Basement is a studio shared by artists in the basement of the bookstore Fort van Sjakoo. We create an international network for art and DIY politics. We open for sewing cafe, silk screening, listening to vinyl, making zines, fixing/using typewriters, language classes and other workshops.

WEEKLY PROGRAMS - CLASSES

WEEKLY PROGRAMS - FOOD

MKZ (Binnenpret - OCCI)
In 'Miltvuur Keuken Zuid' worden gezonde veganistische driegangen-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 draaiend houden. Misschien wil je ook eens komen koken of de bar doen?
OT301, Overtoom 301
Info: www.facebook.com/MovementAcademy.OT301 contact: movementot301@live.com

WEEKLY PROGRAMS - CLASSES

WEEKLY PROGRAMS - FOOD

The Peper - Vegan organic culture kitchen
The Peper is NOT a restaurant! We have no menu, 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 microwaves. 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!)
WEEKLY PROGRAMS - FILM

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 fests! 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/guerrillakitchenamsterdam

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
<https://www.facebook.com/robinfoodkollektief>

SONIC ACTS Festival

23—26 FEB 2017

THE NOISE OF BEING



Explorations in art, music and science

Exhibition 1—26 FEB 2017

SONICACTS.COM

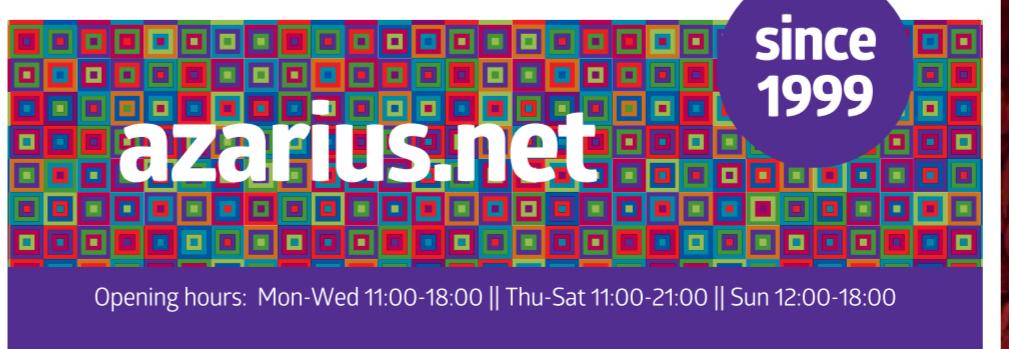
Paradiso Brakke Grond Stedelijk Museum Amsterdam Water Tower Sint Jansklooster

Muziekgebouw Bimhuis Art et Amicitiae OT301



VISIT OUR STORE
KERKSTRAAT 119
AMSTERDAM

- 80+ herbs, seeds and extracts by Herbs of the Gods
- Magic truffles
- Friendly advice by our expert staff
- Vapelab: try the newest vaporizers



YOUR ADVERT COULD BE HERE
ADVERTISING = DONATING
ADVERTENTIE@AMSTERDAMALTERNATIVE.NL

URBAN RESORT

Dé plek voor kunstenaars, kleine ondernemers en grote idealisten.

URBAN
RESORT

urbanresort.nl



IT WAS ONCE THE 'KRAAKLIEDENBUURT'

There is no doubt the squatting movement in Amsterdam has contributed greatly to the creative culture and history of the city – most famously in its contribution to preserving the iconic city centre. The movement has also been credited for spawning many of the cultural centres that are now taken for granted. Fewer people though would remember the important role many squats played in community development throughout the city.

The main focus and discussion of this contribution focuses on the large squats which existed in the older parts of the city – like the 'Groote Keyser' on the Keizersgracht, the more infamous 'Lucky Luyk', or the more recently closed 'Slang' in the Spuistraat. Despite the raised profile of these places, it was the discretely placed Staatsliedenbuurt which ended up housing the greatest concentration of squatters, and those who took up residence in the area, formed a unique culture which defined a whole neighbourhood.

"Squatting in the Staatsliedenbuurt was different," said squatting historian Eric Duijvenvoorden. While the inner city squats were being gradually evicted, the Staatsliedenbuurt was left alone, and as a result a unique community evolved.

Eric explained, because the 'buurt' was tucked away from the rest of the city, the government left it alone, and it eventually grew to host around 800 squatters.

Eric said the more prominent squats around the city were based on taking a whole building, while in the Staatsliedenbuurt, squatting took place in the many empty apartments which were scattered through the neighbourhood as a result of the working class exodus out of the city in the 1960-70's.

"With a squatted building, you could easily evict everyone at the same time. Trying to evict people from individual flats was much more difficult," He said.

Because of their unique status of being left alone, and out of need to stand together for their common goals in a larger and more decentralised situation, the area's squatters were able to create strong organisations, and this was the platform for much of the innovation within the area. Their influence was so distinct the area was even given the nickname Kraakliedenbuurt.

Aja Waalwijk, a resident in the Zaall00 – a former squat – said this was particularly interesting because there was lot of diversity in the neighbourhood, and people had different reasons for why they were squatting – political, practical and many other reasons. "There were the Portuguese people, who were running away from the army, there was a woman's home, the lesbian cafe Wicca over the road and there were the anarchists."

Like the city in general, the Staatsliedenbuurt's few cultural centres remain the most vivid reminder of its squatting past. However, Aja said, "it is the arts that have been raised up, but it was not just creativity in art here."

"Now the government talks of making these creative 'broedplaatsen' (breeding grounds), but creativity can't exist on its own, it needs a community to support it. In the Kraakliedenbuurt you had people cooking for everyone, some of them were looking after the children, there were people repairing things. There was a lot more going on."

Aja used his recently deceased friend, Ralph Rietveld as an example of the community. He said it were people like Ralph, who just wanted to help in practical ways, that made the creativity flourish.

Aja said he was always there to help people fix things, "he made it his life to help maintain the free cultural places," and in the eulogy he wrote to his friend, he said Ralph was, "seen by many people as giving the Staatsliedenbuurt its cultural distinction."

Aja also used Ralph to highlight the diversity of creativity by pointing out his contribution in setting up the 'Blauwe Duim', an initiative in which poorer residents in the area could borrow the tools they needed fix their places for minimal costs.

The 'Blauwe Duim', which is still open today, is of course just one example of the innovation and initiative from these uniquely united individuals who lived throughout the area. Zaall00 and the Filmhuis Cavia remain as other visually active elements. However, between the early 1980's to 1990's, the neighbourhood hosted the Staatsliedengreep street arts festival. It also grew to host the Staatsradio and StaatsTV, a number of street newspapers, kraakcafés and open kitchens – some of which still operate in some form today.

The visual evidence of squatting's influence faded out gradually. Even into the mid 1990's the action continued to show itself. Now, the area still houses many former squatters in what have become official social housing apartments. Many creative offices have taken up residence in the area, perhaps attempting to grasp some of the creativity of the past. But, as one former resident said, "now it's all about individuals." People don't seem to want the community that originally brought the Staatsliedenbuurt to life.

Recommended reading: *Een dwarse buurt: het herschepingsverhaal van de Staatsliedenbuurt en Fredrick Hendrikbuurt 1971-1996*. Leo Adriaensen

Pictures left:

- 1) Demonstratie van Staatsliedenbuurt naar hoofdbureau politie naar aanleiding van ontruiming en dood kraker Hans Kok in politieel. Foto: Bogaerts, Rob / Anefo, Nationaal Archief / Anefo, licentie CC-BY
- 2) Spandoek in Staatsliedenbuurt (vandaag Singel 114, morgen Van Thijn) (1984). Vollebregt, Sjakkelien, / Anefo, National Archief / Anefo, licentie CC-BY
- 3) Ontruiming Groen van Prinstererstraat Staatsliedenbuurt. Foto: Fotograaf Onbekend / Anefo, Nationaal Archief / Anefo, licentie CC-BY
- 4) Onbekend
- 5) Krakers uit van Beuningstraat (Amsterdam) verlaten kraakpanden voor nieuwbouw; krakers dragen van Beuning ten grave (1986). Foto: Croes, Rob C. Anefo, Nationaal Archief / Anefo, licentie CC-BY

Pictures right:

- 1) Assistant Fred Buma van kunstenaar Willem Nell "bekleedt" dichtgetimmerde ramen in Staatsliedenbuurt met schoenen (11 December 1986). Foto: Croes, Rob C. Anefo, Nationaal Archief / Anefo, licentie CC-BY
- 2) Krakers uit van Beuningstraat (Amsterdam) verlaten kraakpanden voor nieuwbouw; krakers dragen van Beuning ten grave (1986). Foto: Croes, Rob C. Anefo, Nationaal Archief / Anefo, licentie CC-BY
- 3) Ontruiming kraakpand in van Bossestraat in de Amsterdamse Staatsliedenbuurt (Juni 1986); foto: Molendijk, Bart / Anefo, Nationaal Archief / Anefo, licentie CC-BY
- 4) Krakers uit van Beuningstraat (Amsterdam) verlaten kraakpanden voor nieuwbouw; krakers dragen van Beuning ten grave (1986). Foto: Croes, Rob C. Anefo, Nationaal Archief / Anefo, licentie CC-BY





ADM

Hornweg 6 // www.adm.amsterdam

The ADM is an organically grown self-regulating squat in the western harbours of Amsterdam. More than 100 people have settled in boats, self-built huts and wagons. Amongst them are: children, pensioners, theater-makers, stage-builders, inventors, technicians, dancers, musicians, actors, directors, crafts-(wo)men, life-lovers, 'different-thinkers'.



CINETOL

Tolstraat 182 // www.cinetol.nl

A creative non-profit organization and a public venue. An inspiring and innovative community for artists, entrepreneurs and musicians with workspaces, (music)studio's, rehearsal rooms, a bar (open daily) and a stage for alternative cultural programming .



ASTAROTHEATRO

Sint Jansstraat 37 // www.astarotheatro.com

An independent, non-mainstream open space for theatre, arts, music, cultures, movies, events, discussions and activism. An intimate, free space where actors, musicians and artists are welcome to perform, to play, to give and to receive inspirations .



DE NIEUWE ANITA

Frederik Hendrikstraat 111 // www.denieuweanita.nl

Een theater, een podium, een bioscoop en een plek waar poëzie wordt voorgedragen. Een echte culturele ontmoetingsplaats! In de nieuwe Anita is altijd wat te beleven (behalve op woensdagavond, want dan is het dicht). Geen enkele avond is hetzelfde en dat is precies wat het zo leuk maakt .



BADHUISTHEATER

Boerhaaveplein 28 // www.badhuistheater.nl

Located in an old Amsterdam Bath house (so no need to guess where the name origins lie), Mikes theatre company rebuilt it themselves over the years in between performances and have created a cosy and atmospheric location, where Bands, Folk, Politics, Business, Parties and Theatre blend together to create a 75% independent, cult, community theatre .



DE RUIMTE

Distelweg 83 // www.cafederuimte.nl

De Ruimte is a cultural space, bar, restaurant and a record store. We program many art forms like jazz/improvisation, storytelling, scientific lectures, short film and poetry. We sell vinyl from small Dutch record labels and lend our kitchen to aspiring chefs who cook dishes from all over the world. Every last Sunday of the month, De Saunakaravaan fires up the mobile sauna in our backyard .



BAJESDORP

HJE Wenckebachweg 12-46 // www.bajesdorp.nl

De bewoners vormen een eigenzinnige, gemengde en hechte gemeenschap die zich kenmerkt door diversiteit en creativiteit. Buurtcentrum de Muiterij serveert veganistische maaltijden, muzikale optredens, yoga, sauna en meer. Er is ook een buurtnoestuin, ontmoetingsplek voor jong en oud .



HET FORT VAN SJAKOO

Jodenbreestraat 24 // www.sjakoo.nl

Het Fort verkoopt kritische en opstandige literatuur, en is politiek en anarchistisch, maar nemen die thema's heel breed. Je vindt hier planken als Under-ground Literatuur, Gender/Queer en Dierenrechten. Het Fort is in 1975 gekraakt en in 2003 door het collectief aangekocht met massale steun van vrienden en sympathisanten. Zo blijven we graag brandbaar materiaal naar de barricades slepen in de eeuwige strijd van het saaie en steriele versus de weidse open vlakten van verzet en plezier .



NIEUWLAND

Pieter Nieuwlandstraat 93-95 // www.nieuwland.cc

NieuwLand is a solidary and self-built space for living and working, and a non-commercial, volunteer-run social-political neighbourhood centre in Dapperbuurt, Amsterdam Oost. Our monthly program is filled with screenings, infonights on political activism, discussions, clothswaps, chess nights, radical fringe haircuts and more! .



OCCII

Amstelveenseweg 134 // www.occi.org

OCCII stands for: Onafhankelijke Cultureel Centrum In It. We have a long history of existing as a self-sustainable and autonomous independent venue. OCCII not only provides a stage for underground and radical music acts – it is also run almost entirely by volunteers. Our events are built on trust and not on payments. OCCII is part of "De binnenpret.org" .



OT301

Oertoom 301 // www.ot301.nl

The OT301 has been squatted (1999) and bought (2006) by a diverse, international community. We run this alternative, not-for-profit platform as a collective, in which housing, workspaces and public functions are combined to contribute to the arts, politics and subculture. We have living spaces, ateliers for artists and: a concert/dance/theatre room, bar, gallery, vegan kitchen, cinema, yoga classes, rehearsal spaces, radio station and various workshops. We are open almost every day .



PAKHUIS WILHELMINA

Groenhoedenveld 30 // www.pakhuiswilhelmina.nl

Squatted in 1988. Since then it evolved to be an alternative culture platform with 94 artist studios and 6 public venues offering a wide range of happenings. Cafe Mezrab is a storytelling cultural centre. Corridor PS is a cultural cabinet. Het Gamalanhus is for Indonesian music. The Wilhelmina winkel is specialised in bamboo floors. The atelier of Lucas Den Hartog for classical music. Losdok for exhibitions, presentations or a meetings.



PLANTAGEDOK

Plantage Doklaan // www.plantagedok.nl

Een voormalig ambachtschoolgebouw in de Artisbuurt. In de jaren 90 betrokken door krakende kunstenaars afkomstig uit de roemruchte Graansilo. Het gebouw huisvest woon/werkruimtes en ateliers met o.a. decorbouw, theaterkostuums, robots, audio-visuele kunst, tatoeages, theater, milieucampagnes, veganistische delicatessen, massagestudio enz. De kerkzaal, die ooit als gymzaal diende, is te huur voor sociaal/culturele evenementen en als repetitieruimte .



RUIGOORD

Ruigoord 76 // www.ruigoord.nl

Een idealistisch én idyllisch oord waar kunstenaars aan hun eigen oeuvre werken. Het is echter de nadruk op gezamenlijke projecten die er het karakter van eigentijdse kunstenaarskolonie aan geeft. De menselijke oerbehoeften (uitwisseling, gedeelde ervaringen, expressie en extase) manifesteren zich sterker naarmate het tijdsgewricht egocentrischer en materialistischer lijkt .



SPINHUIS

Singel 165A // www.spinhuis.org

Het Spinhuis is a squatted autonomous social-political space. As a collective we have a background in the student movement, but we're open to everyone. We usually have a busy program with discussion- and debate-evenings, all kinds of workshops, theatre, art and music. We do not operate for profit and only work with volunteers. If you are interested in helping out, send a mail to info@spinhuis.org.



TEATRO MUNGANGA

Schinkelhavenstraat 27hs // www.munganga.nl

A cozy theatre where different artistic, social and political activities take place every week. Our programme offers high quality, alternative attractions mixing education, art and entertainment for all ages. Furthermore, Casa is the home of the theatre group Teatro Munganga, founded in 1987. Our projects are carried on mostly by volunteers. Munganga is part of the Binnenpret (www.binnenpret.org) .



VOLTA

Houtmankade 336 // www.voltaamsterdam.nl

A venue besides Westerpark (right in front of Spaarndammerbuurt) which presents young local bands and artists, organized by volunteers and interns. On Wednesdays young cooks serve a 3-course menu in restaurant. Volta is also a pop school, a rehearsal studio and has a diverse workshop program (like street dance and kickboxing) .



VONDELBUNKER

Vondelpark 8 // www.vondelbunker.nl

An old bombshelter located in the Vondelpark. Under the bridge, crossed by many unsuspecting citizens and tourists, bands and DJ's play, performances shown, movies screened, art exhibited, discussions held, and fundraisers cheered. This unique underground spot 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 .



ZAAL100

De Wittenstraat 100 // www.zaal100.nl

Zaal 100 is er voor van alles, maar niet voor alles: geen privéfeesten, partijpolitieke of religieuze bijeenkomsten, hersenloze disco of andere rituelen, maar wel voor tenenkrommend amateurtheater, merkwaardige concerten, bizarre dansvoorstellingen, dichtkunst van wisselende kwaliteit, exposities van Jan en Alleman, minicongressen, obscure vergaderingen en andere geheimzinnige bijeenkomsten die moeilijk elders een plek kunnen vinden .