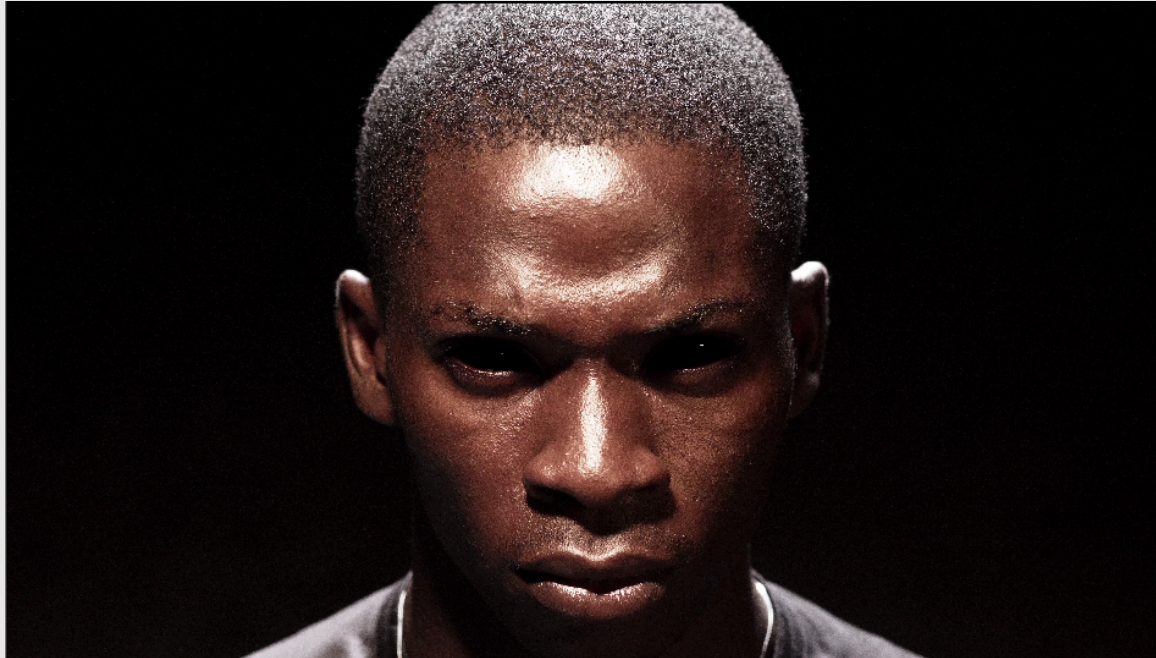


Voices to be heard



Video still: When Arts Isn't Life, The Critics, 2024.

The One Minutes is a global a platform for experimental video art, closely collaborating with various art education institutions worldwide.

The One Minutes Foundation produces and distributes One Minute videos, providing an international stage to create, engage and connect.

Using the forces of video, The One Minutes aims to contribute to creating spaces for free expression, collective imagination, and global solidarity in our different, yet deeply interconnected realities.

Through its series, The One Minutes takes a leading role in international contemporary art, with series included in the Whitney's collection. The foundation is also actively involved in education and welfare, conducting workshops for art students and newcomers across the globe while promoting social change with The One Minutes Jr. Artists collaborate with students, amateurs, and young people.

The One Minutes Collection comprises over 18,000 video works by artists from more than 120 countries and is preserved by The Netherlands Institute for Sound and Vision. You can explore the collection online.

Every two months, The One Minutes releases a new series of One Minutes, exploring our current times through moving images; an eclectic range of propositions in how we think through the medium of moving image. Museums and cultural organizations worldwide subscribe to these series. They can serve as records or documents of a movement – a collective work featuring different autonomous points of view that together reveal a development, much like a mixtape.

A current development in the arts is a shift from 'celebrating' star artists to reevaluating concepts such as 'solidarity' and 'collectivity'. The One Minutes invites its network to participate in this shift by creating a program focused on solidarity, collectivity and equal allocation, aiming to make more voices heard.

In 2025, we will be working with:

In 2015, a group of teenagers from Kaduna, Nigeria, formed The Critics, deciding to make sci-fi films by taking advantage of the visual potential of their smartphones. Since then, they've been gifted equipment by JJ Abrams, have been approached by Nollywood and Hollywood production companies, and have been nominated for numerous film festival awards. They have posed a thought-provoking question to our global communities: Art is life. What happens when it isn't?

With a name that tells stories of their own—沈 Shen, of ceremonial practices for sacred spirits of the water, 莘 Xin, of wild ginger medicine and of abundant plateau grasses, one processes one's dynamic experiences and agencies in states of shelter and exile. Moored to the layers and limits in locality, Shen Xin's practices express alignment with indigenous frameworks of language learning, while creation of kinship is carried by the encoding of technologies with relations in place, filmmaking is practiced as a site of co-creating language through one's relations with knowledge. At plate boundaries where mountains and oceans exchange places, one finds unhurt belongings for the hunger of the spectral, inhabiting the mobility of chronic states of dispossession that unfolds in the ever-evolving event of the mind and body. They seek sovereignty's companionship in interconnectedness, through its capacity for care and a spaciousness in maintaining love. Tracing abstraction to reconcile with the alterity in delocalised systems and knowledge, their works observe the grounded normativity in trans-generational remembrance, with attention to stories rooted in the epistemic relationship manifested from the land. She will focus on filmmaking as a site of creating language through one's relations with knowledge.

In 2015, amidst a backdrop of political and personal transformation, Fehras Publishing Practices was born in Berlin. The era was marked by news of the war in Syria and the influx of refugees in Europe that dominated media discourse. From its inception, Fehras has evolved into a laboratory documenting the bodily and emotional changes we live through as a collective exploring how to reinvent meaning in relation to refugee and migration realities—be it friendship, solidarity, collaborative endeavors, or communal resource-sharing—seeking to empower our interconnected world. Fehras currently embraces a tradition of sharing bread and salt called *Moasherat* which translates to ‘cohabitations’, which inspires companionship and social intercourse across societal lines while invoking vertical and horizontal solidarity. It serves as a way to provincialize history by unmarking imperial boundaries. They seek to offer agency to confront the oppressive weight of imperial memory in the post-migrant societies while countering autochthony and the myth of origins. They understand limit not as barriers but as meeting points akin to its root *limus*, meaning transverse or oblique.

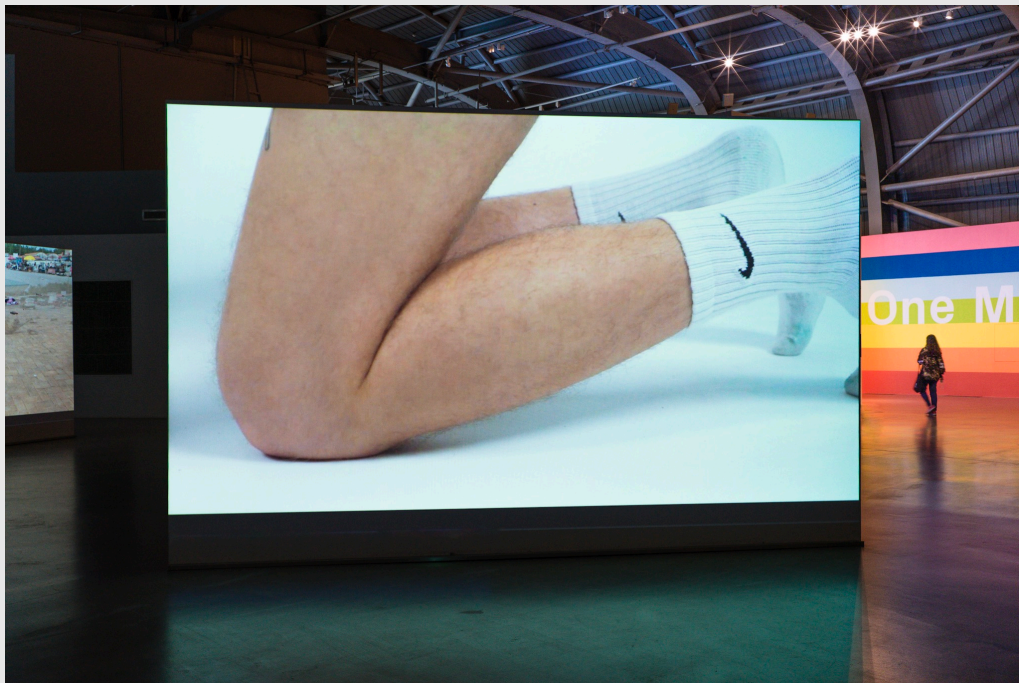
Annie Sprinkle was a long-time sex worker who was a pivotal player in the 1980’s sex positive feminist movement. Beth Stephens early work explored lesbian and queer culture. After they got together, they married the Earth in a public ceremony in 2008 then came out as ecosexual. They created an *Ecosex Manifesto* which launched an international ‘ecosex movement.’ They aim to make the environmental movement more sexy, fun and diverse through collaborative art projects.

Josefin Arnell is interested in how storytelling and filmmaking can be used as a form of resistance and as socio-political activity. Through complex realities and absurd fictionalization loosely narratives are centered around characters that try to navigate in contemporary infrastructures with impossible demands. With humor she addresses how power structures affect the individual such as class issues and group dynamics. Her processes are often socially engaged and site-specific.

Guest curators send out an open call for submissions and also have access to The One Minutes Collection, with over 17.000 works. They will also conduct workshops with various art education institutions internationally and provide online master classes open to the general public.

With this programme, The One Minutes is exploring new interpretations of the concept of 'artistic quality'. It is precisely from its specific properties (accessible and democratic) that The One Minutes can generate new value while investigating how these can be applied regarding curation and selection.

This programme is supported by Mondriaan Fund, Cultuurfonds, Amsterdam Fund for the Arts and Pictoright Fund. More details will be announced soon.



Images: The One Minutes at Sexyland in Amsterdam and AMNUA in Nanjing