

Through commissions, co-productions and site-specific interventions in public institutions and urban open spaces in Athens city centre, the 5th Onassis Fast Forward Festival explores the field of an expanded archaeology questioning scientific certainties and historical linearities. Involving fieldwork, forensic methodology, archival research, re-appropriations and re-enactments, the artists of the festival articulate a critical reflection on monuments, artefacts and relics that unfolds in a hybrid space that transgresses binaries such as fiction and nonfiction.

Commissioned artists from Tokyo, Singapore, St Petersburg, Stockholm, Athens, Berlin, Paris and Beirut excavate Athens' ancient and recent past to reveal the temporal and spatial dimensions of material evidence and its multiple 'truths'. Their site-specific narratives encounter the imaginary of artists from other parts of the world who are also invited to share their investigation in similar fields. Faithful to its rhizomatic structure, the festival examines the seminal role of archaeology and cultural heritage in shaping national and religious identities and, consequently, in interpreting history.

By exhuming buried histories and latent narratives, this year's edition transforms itself into a palimpsest revealing multiple layers of time and existence, traces of violence and catastrophes, historical discontinuities and epistemological opacities.

How can art maintain a critical position towards stigmatizing spatial rhetoric? How can an artistic work contest the authoritarian legacy of public memory? Can we dig the future of a city? Can alternative social spaces emerge from temporary artistic interventions? Can we reconsider notions such as heritage in a city like Athens where remnants of the past are regarded as the physical evidence of the uninterrupted lineage of Greek civilization?

The 5th Fast Forward Festival challenges cultural imperialism and neocolonial discourses while exploring counter speculations on knowledge beyond power structures and local politics. With a two-week program of installations, performances, exhibitions, screenings, workshops and public debates in museums, libraries, cinemas, schools, old houses, parks and the OCC, the festival attempts to create a dynamic common ground, or, in Édouard Glissant words, an open site of "poetic necessity" where relationships are continually generated between the ideas and imaginaries of one place and those of another.

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