

Where did the revolution ever stop ? Where can it start again ? **The Hamburg collective Lou Grevenstorff invited the C&H collective to create a piece on the subject.**

In their collaboration We Have No Choice, a camera takes us past the places where the call for change was once loud and clear. Take the harbour for example, or the former offices of the socialist newspaper Vooruit, founded by Edward Anseele in 1884. You can still see the Vooruit sign on the facade, a reminder of the past.

We Have No Choice is a film. But C&H wouldn't be C&H if it was that straightforward. Maybe you once picked up a postcard in Leuven or Brussels which featured a picture that became reality two months later (Postcards from the Future, 2008–present)? Time and image became interchangeable. Or maybe you saw The Nickelodeon, which was shown at the 2008 Courtisane festival at the Vooruit Arts Centre – another building with a socialist history. The piece literally reduced movie scenes to filming. Performers became cameramen, but instead of handling cameras, they reproduced the camera movements that had been necessary to film the original scenes.

Something similar might now happen in Ghent. **Even though they have a very different background and approach, Lou Grevenstorff and C&H are both interested in the failure of art.** As Ghent bathes in the sunlight, very little movement is seen. Is this the seed of the revolution, as described by philosopher Walter Benjamin a century ago? Where does the cinematic game of illusion begin? Who manipulates reality? Could this reality be a dream from which the past wakes us from time to time? And what happens when we wake up? Does everything we consider vital – getting up, working, having sex – lose its significance? Critic Pieter T'Jonck wrote a pertinent text about the work of C&H. "The theatre is not an illusion, it's a vent for our need for illusions", adding, "Maybe there's always a director at work somewhere." The question is, who's the director and who are the actors? Maybe it's you, who will tell?

While the history of Ghent has become heritage, the city is still wrapped in the dreamy state which shrouds modern life according to Walter Benjamin. Apart from a few passers-by, a garbage man and a mannequin, no human figures can be seen in We Have No Choice. Is it a film without any real performers? Come have a look and discover the driving force behind film and reality. Over half a century ago, the Situationists walked the streets of Paris and created unpredictable theatre in the process. We Have No Choice is about the city where you go to the theatre. We Have No Choice is about you.