



FRIEDRICH NIETZSCHE, DYNAMISCHES SCHEMA DER ZEIT (1873)

A byproduct of the pervasive theatricality of the metropole is its relentless need for the new, therein not only complying with the essence of its outcome, the product – which is to be consumed and therefore ever renewed – but also with the quickly evolving rules of comic features; whereas Aristophanes’ rhetorics hardly trigger any hilarity anymore, we are still moved by Antigone’s tragic audacity.

By indulging in an often irrelevant alterity, metropolitan actors seem to have made any meaningful difference hardly legible: however legitimate discordances may be, they are bound to the prerequisite of repetition as the dominant marker of singularities.

Derived from the late latin *repertorium* – storehouse – a repertory is the entire assortment of things available in a field or of a kind; inasmuch as the manifold identities of a repertoire account for its protean expertise – its range so to speak – yet its most essential attribute lies in its availability: a repertory is a potential to be constantly re-activated.

In its search for a dynamic consideration of time, withstanding the contemplative view of collective memory and its sententious unfolding of events, manner advocates for a deflective handling of history, of its canons as much as of its failures, and generates anexact figures – rigorously inexact, that is “inexact by essence and not by accident” – Gilles Deleuze & Félix Guattari in: *Mille Plateaux* (1980). History is a beat.