Double has the spectacular problem of 'sameness' which works for replication except for this burden.
For in our cybernetic world same is: temporal appearance empty.
And there is the dilemma of

Tate Papers - Inherent Vice or Vice Versa

hearing is only a distraction.

But not so for visibilities which bring to see to its highest power.
However, the strenuous requirements of thinking, knowledge, references, reflection, and to be there, are a great impediment.
In our anti-intellect world, these vital elements are considered heavy baggage or are totally out of the digi loop.

The fight, rebellion, all the weight and drive of a work of art should be present in a valid replica.
As such:
Copy is out.
Double is out.
Repetition is out.
Repeating is out.
Re-do and re-make are definitely out.

However, if one takes a philosophical position, it would become clear that this idea of a critical interior is archaic.

After all, all is deeply embedded in our cyber fold.

Then copy, double and repeating become a possible method for replication.
But it's a bit of a cheat, isn't it?
And what about those who know?

Now, the much dreaded subject of materials: materials not to be found, almost-like materials, and maybe materials.

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When doing the black Stellas, the chemistry of the paint had been changed; giving a different quality to the work.

It was resolved by finding one of those jammed Little Italy stores.

Not because they had old black paint but rather because the owner had a Brooklyn friend who had a basement full of old black paint

But that is a throw of the dice.

But doing the Johns sculpt-metal light bulbs was never resolved. In a short period of time, the sculpt-metal radically changed. Driving the manufacture and the chemist totally crazy in my determination to find a resolution, was useless. And a wide search, with the hope of finding the original materials, was an exercise in futility.

With Beuys