

**Second Skin: How what we wear can express either a pathological expression of the dis-ease of “me”, or the deep sincerity of the essential expression.**

*"Society is a masked ball, where everyone hides his real character, thereby revealing it by hiding." - Ralph Waldo Emerson*

While clothes for some people seem to be a very strong natural expression of “who and what I am”, to others they are just a superficial layer of cloth that has no value, yet clothes are worn and used every day and are still a huge industry in the modern world. The importance of whether or not this is “right” is not in question here. What this article points out is simply about understanding the difference between natural energetic expression via clothing, or come to that any-thing, versus the nature of what happens when the “me” state is involved in the picture, which we can call “fashion”.

The human being emits an energy field which has a particular frequency unique to that body, so its expression is unique. This means that the skin and structure of the body will be unique even if they are twins, for absolutely identical bodies are impossible, there is always some difference. So the natural energetic expression will resonate with a particular feel and shape of clothing and items but these preferences are not “chosen”, as is so commonly believed, they are actually innate. Of course there is seasonal and daily fluctuation, one doesn't always want to eat ice-cream! But nevertheless there is a general preference ingrained in the body, i.e. when it's time to eat ice-cream, it will almost always be chocolate! Some people for most of their life really do like the colour blue and some people do like red or even yellow!

The point is that this is the frequency of the body and therefore the draw towards colours and designs that “suit” or “fit-with” the body is basically like a second-skin. The natural nakedness of the body is obstructed both by the coldness of the exterior in the northern climates and by the “propriety” of society, so the expression of clothes as a second skin is something akin to an expression of what the energy-field of the body is expressing at any given time. The design and material that clothes are made from, the textures and other sensory expressions are all naturally preferred or not.

When the body is in a state of dis-ease then it is not so much the natural radiance of the body that is expressed but it can be the expression of the dis-ease state. It is well known for depressives to wear darker and colder colours to hide or camouflage themselves, although this too can be a natural expression. However if a person's natural expression gradually starts to go inwards, it is usual that their clothing will follow suit.

Clothes are said to be a “self”-expression but this is very rarely the case. Clothes are also said to be an “artistic” expression, which is usually an excuse for other hidden issues. Generally clothes are used as a form of energetic armouring and a form of fitting-in to society. The “masked ball” that Emerson so clearly points out, is one where people's pathological states of “self”, the misperceived feeling of being an “individual”, are expressed. As such they portray how a person wants to be seen or simply how they feel, due to either an extroverted or introverted “self” state.

If we look at the whole of society split into 4 groups we can assess the natural expression and then on top of this the 4 types of “self” states or “styles” that are added-on, these we might call the “human-condition”:

Natural-child state	Outer expression in clothing	Dis-ease: fear-based adult-state (“self”-type)	Outer expression in clothing
yin within yin or yin-female	Generally tends to naturally wear clothes that are more muted in tones, darker and less revealing, more camouflaged and comfortable. The clothes are not shaped excessively.	yin within yin or depressed-victim	Darker, and heavily camouflaged colours with little or no shape to them. The clothes aim to hide the expression altogether. One can’t see who the person is. There is a dirty uncared sense, or a person who is at a total loss. This is about hiding. There is a style here about having no-style, the identity is with the depressive.
yin within yang or yin-male	Generally tends to naturally wear clothes that are more muted but stronger or more vibrant colours than the yin-female, slightly more revealing and a little brighter than her, still not shaped and defined.	yin within yang or victimized-defender	There is a feeling here of needing to show off in order to fit in, in a way the clothes are a defensive armouring which are to fit in. They tend to be overly garish or seemingly unsuitable but are what fashion demands or what other people have suggested. There is an overriding anxiety that makes these people overwrought about what they look like in case they make a mistake. This is about a performance in order to hide, this can be associated with a form of stressful-vanity.
yang within yin or yang-female	Generally tends to be very expressive in her clothes simply because she likes to be, she is easily seen and will look bigger in energetic presence, more radiant colours and brighter than the yin-male and quite revealing, or	yang within yin or irritated-depressive	There is a tension about not wanting to fit in so sometimes this is expressed as overtly expressive in a shocking and aggressive way. It is an expression of rebellion and showing off in an almost dark way, there is a darkness and a brightness

	strong striking look. A defined and refined expression.		to this and both are quite aggressive and polarizing. This person can be overladen with body decorations and jewels but it looks garish and shocking. The light is hidden here but there is a performance too. There is a vanity in this performance and individualistic style.
yang within yang or yang-male	This is the peacock energy, the brightest colours, and the most flamboyant look, tends to be spectacular or showy often making a person look large and strong. The most revealing expression, bright and strong colours. Very defined and clear expression.	yang within yang or dominant-aggressor	This has a militaristic expression. It tends to be very formal and at the same time very aggressively strong and powerful, a dictatorial expression, everything is tight and tense and strong, it's a forced formality and a command for respect, a power-suit kind of approach or such like. The attempt is to have the upper hand and so clothes makes the power-play happen. This is a performance expression or pure vanity.

These expressions of course can be mixed. It can be that there is a natural yin-female expression with an exterior covering of a dominant aggressor quality, although this shows significant pathological issues as it is totally opposite to the nature. Generally most people will pertain to the “self” state that is closest to their natural state of energy.

Basically what this comes down to is that clothes can very well be a mask when they are about “self-image” and about creating an effect for other people. However, when they are about what a person feels like wearing *often without the use of a mirror...* because one doesn't need to see what one looks like, it's more about feeling of a colour, texture and shape that feels and seems “right”, then it is a different thing altogether and relates to what *is*. This is actually a choice-less process. There is no-one making the choice when a person acts naturally like a child and goes towards the colours and shapes he or she likes and wraps them around him/herself to keep warm. This is utterly natural, it is a second skin. Ideally the natural naked body would be all we require, and in hotter places of the world this is true. It is only when there is an

externalization and the sense that “someone is watching me” so I’d better “perform” or “hide”, that “fashions” and “personal-styles” develop.

It is the same with make-up, anything where a person needs to look-at-themselves is akin to a kind of “self-identity”. The process is about keeping an image of oneself in one’s mind while living one’s life. If we take the ancient tribes no-one puts face-paint on themselves, this is someone else’s issue, it’s someone else’s job in the tribe and you never get to see yourself. Sure, you can look into water and see the reflection, but this was never how tribes applied paint, it was always to each other, this is key.

Douglas Harding (<http://www.headless.org>) points out that we are living in a world that is utterly headless! As one reads these words one is looking out of a totally headless space, you are not looking through 2 peep-holes (eyes) if we just take your immediate experiential sense, but through a large and utterly see-through visual plain. In fact, you have never, ever seen your face at all! When life is lived without a “me” then there is no face, no place where “I” can identify “myself” to be, life is lived without a core or centric “me”. This is not abreaction, it is within our very senses all the time and it is our basal understanding behind the ideals of life and the “me”, it is in the background of our perceptions.

Clothes are simply an extension of the natural human body energy and there will naturally be a group of colours and shapes that suit the body and the nature of that expression more than other colours and shapes would. This will be the foundation of a natural expression. Whether it be from your friend’s ideas or what the fashion industry dictates, fashion is merely a view that is about adhering to societal norms of a society that is fundamentally still based in a dominant-aggressive male-dominated expression of the way women and men “should look”. There is a rainbow of expressions that is the colour of the human being’s expression in the world and this is unique to each body, but owned by no-one.

The closer there is to a letting go of the “me” as it naturally dies away, the less there is a feeling of needing to “hide” or to “perform” to gain attention. When there is natural expression clothes and things in a person’s environment are no more or less important than anything else, they are not chosen by the “me” but are simply something one is drawn to because it forms a resonance or akin-ness of natural-energy. It is true that people are drawn to the opposite of what they are naturally, but actually in body-expression, preference is dictated by what the body naturally *is* and the drawing towards things that one is naturally akin with, rather than one is opposite to. While opposites attract they only stay in each other’s environment for short periods of time to interact....and this is also why I only wear stilettos on a Sunday!

*"Clothes make the man. Naked people have little or no influence on society."*  
- Mark Twain

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