

Multiplicity of Self — Exploring the Connection Between Art and Human Nature

Tianyang Wang¹

¹ MA Textiles, University for the Creative Arts, United Kingdom

Correspondence: Tianyang Wang, MA Textiles, University for the Creative Arts, United Kingdom.

doi:10.56397/AS.2023.12.05

Abstract

My final project will be the outcome of my research materialisations of the Doppelgänger as a starting point also is the subject of the project, I am trying to link doppelgänger to DID (Dissociative Identity Disorder) and analyze it from a psychological perspective. In addition, analyze the expression of emotion in artistic creation and explore the connection between art and the inner psychological essence of human beings.

‘Doppelgänger’ is a biologically unrelated look-alike, or a double, of a living person. In my opinion, the doppelgänger is an external manifestation of Dissociative identity disorder (DID). DID is a mental health condition. People with DID have two or more personalities that change they behave.

This article explores the connections between DID and the concept of a doppelgänger. In mysticism or fiction, a person’s doppelgänger represents their inner character or hidden aspect, or an illusion or projection of their actions. Additionally, it examines the projection of emotions by artists with mental illnesses onto their art pieces.

In the practice of my project, my main materials include Tyvek, viscose velvet, reemay. What’s more, the staggered lines used in this work, show the switching and entanglement of different personalities in the concept of ‘Doppelgänger’. This work is made up of three pieces. Finally, I applied colours change print on the translucent fabric and overlapped them to present personality changes and split. I will give a detailed introduction in the following text.

Keywords: DID, doppelgänger, outsider art, artistic expression, psychological essence

1. Aims

This paper is dedicated to an in-depth examination of the multifaceted nature of the human self and its profound influence on the process of artistic creation. It delves into how the complexities of identity, particularly through the lenses of Dissociative Identity Disorder (DID) and the cultural archetype of the doppelgänger, manifest within the realm of Outsider Art. By scrutinizing the works of artists grappling with mental illnesses, the study seeks to understand how these internal multiplicities shape their artistic narratives, inform their choice of themes and materials, and ultimately, how they contribute to the broader discourse of self-expression in art. This exploration aims not only to shed light on the psychological underpinnings of creativity but also to highlight the therapeutic potential of art as a medium for self-exploration and expression.

2. Introduction

Every individual is a tapestry woven with threads of volition and inclination, revealing that within us all, seemingly contradictory traits coexist. Kindness intertwines with malice, sublimity with mediocrity, and integrity with deceit. These dualities are not mere anomalies but the very fabric of our being, encapsulating the quintessence of the human condition — our so-called human nature. It suggests that humanity has been historically imbued with internal dichotomies and contradictions. From the moment of our entrance into the world, we are inherently split,

carrying within us seeds of both virtue and vice, eternally seeking to reconcile these halves into a coherent whole, yet destined to grapple with their coexistence.

3. Body

3.1 Inspiration

The inspirations of my project are the films *Black Swan* and *The Double*. In terms of content, they are very similar. Both of them have cited the concept of Fyodor Dostoevsky's novel *The Double* which was written in 1846.

These films are very appealing to me because the creators have used the doppelgänger theme approach to express the concept of double personality. The expression technique is extremely metaphors which have high aesthetic value, the creators use the changes of lighting, colour and background music to express the change of character's mood even alternation.

Black Swan was shown in 2011. The story is centred around a remarkable Tchaikovsky's Swan Lake. The protagonist of the story suffered from split personality due to stress, so that she saw her own doppelgänger (the embodiment of her second personality). (En.wikipedia.org, 2018) The director Darren Aronofsky has been inspired by the motif of novel *The Double* from Dostoevsky, also audiences can easily interpret a abrupt self-image from the basic plot.

Film *The Double* was released in 2013 and starred by Jesse Eisenberg. The director Richard Ayoade adapted the plot of Fyodor Dostoevsky's novel *The Double* too. The plot is roughly the same as the original which is describing the story of a man's life being shattered by a doppelgänger. The doppelgänger is actually the second personality of the protagonist.

In the original novel *The Double*, anxiety and contradiction are the two main characteristics of the personality of the protagonist who has DID. The dual personality figure in Dostoevsky's novel is hesitant while abandoning the traditional moral principles. (Dostoyevsky, F., Pevear, R., Volokhonsky, L. & Dostoyevsky, F., 2007) The inner contradictions lead to morbid behaviours, and the behavioural consequences exacerbate the inner contradictions. The good nature of himself clearly realizes that he is doing evil things, carrying a mental shackle that is difficult to unload, but driven by the evil forces of nature let them not think about it and have no ability to remove the evil mind. Consciousness and instinct will never merge into a single ego. It can be said that contradiction is the most prominent feature of a dual personality figure.

3.2 The Definition of Doppelgänger

The word doppelgänger came from the German 'Doppelgänger' which is the combination of Doppel and Gänger. Doppel means double, Gänger means walker or goer. (Oxford Dictionaries | English, 2018)

The image of doppelgänger in literature has a long history, can even be traced to Dionysus (has both human nature and divinity), the protagonists of the ancient Greek tragedy 'The Bacchae' which is written by Euripides, Plautus' (the ancient Roman dramatist) 'Menaechmi', 'Sir Gawain and the Green Knight' (a late 14th-century Middle English Chivalric romance). Moreover, some of Shakespeare's comedies, can also find the doppelgänger marks of disguise, duality and diversity of human nature. Also, in Irish folklore 'doppelgänger' have been called 'Fetch' which is considered as ominous because it is described as a 'spiritual guide' who 'fetches' the souls of the dying. (Oxford Dictionary. |English, 1989) The word 'Fetch' is probably derived from 'fetch one's life' according to Richard Stanyhurst's 1583 translation of *The Aeneid*. (Oxford Dictionary. |English, 1989)

After the late 18th Century, 'doppelgänger' began to be active in uncanny literature in a new and frightening form, especially in German novels, and it was the German writer Jean Paul (1763-1825) that created the concept of "doppelgänger". (En.wikipedia.org, 2018)

In the late 18th Century, the development of German philosophy and natural science promoted the theoretical construction of doppelgänger literature. (Webber, A., 1996) German philosophers traced the subjective cognition of humans to Aristotle's logical analysis of the human mind. Aristotle claimed that a human's ideological sense has two selves: "a person (self), a different person (other self)." In addition, under the influence of Kant's Transcendental Idealism, German scholars and writers analyzed the subjectivity of human self-cognition.

The German poet Heinrich von Kleist believes that the self-awareness of the self will disintegrate in the realities of self and the world, and the subjectivity of human beings is divided into body, mind, and language. What's more, the other self is exactly "the doppelgänger in the crisis".

In addition, "alter ego" also describes the phenomenon of doppelgänger in Latin which means one person has two selves. In the early nineteenth century, when psychologists first described DID, this term appeared in common usage. (Berta, M. & Saiz, M., 1999) In *Dr. Jekyll and Mr. Haide*, Robert Louis Stevenson described a person who named Jekyll wanders and struggles between virtuous and wicked. In the end, the character separates two personalities and divided into a doppelgänger, and launched a struggle between two personalities.

When it comes to the scientific definition of Doppelgänger, 'Heautoscopy' is a term in neurology and psychiatry. Heautoscopy also known as autoscopy which is the hallucination of an individual seeing his body at an distance. (Mora, J., Jenner, F. & Eacott, S., 1980)

Furthermore, doppelgänger is considered as a symptom of DID (Dissociative Identity Disorder).

3.3 The Internalization of Doppelgänger — Dissociative Identity Disorder

DID (Dissociative Identity Disorder) also known as double personality or multiple personality disorder, is a mental disorder featuring at least two diverse and relatively long-lasting personality statuses. (Martin Guha, 2014) That is to say, the individual who suffers from DID has two or more personalities, each identity has its own mind, feeling, recollection, experience and behaviour.

The so-called double personality refers to "the division of human consciousness, the eternal conflict, the inability to converse a single sense of consciousness, and the person who is dominated by this consciousness will be able to do the opposite and cause great mental pain." Also known as alternating personality, it is a manifestation of identity disorder, is a manifestation of a sense of identity disorder. At the same time, the same patient can be represented by two completely different personality characteristics and inner experiences. (Brown, M., 2001) Each identity may not be aware of the existence of other identities, because knowledge and memory are completely separated, which leads to the confusion of personal life. Individuals with DID may experience serious and frequent interference with time. What's more, according to neurological research, a person who has a dual personality may experience hallucinations — seeing a 'doppelgänger'.

The hypothesis of DID is that caused by critical childhood trauma, which leads to schizophrenia or "dissociation" as a defense against such trauma. (Foote, B., Smolin, Y., Neft, D. & Lipschitz, D., 2008) The disease theory of DID believes that the unhappy experience of adulthood is derived from the trauma of childhood, which is so severe that the individual creates multiple identities to cope with it. (Bieber, E. & Geisler, C., 1997) The severe trauma is considered to be the consequence of childhood physical or sexual abuse. Similarly, most modern patients have been diagnosed with other diseases before being diagnosed with DID. This is due to the trauma caused by abuse and other diseases too. (Korol, S., 2008)

According to the famous Swiss psychologist Carl Jung's Analytical psychology, (Jung, C., 2016) it might be concluded that one of the reasons for the dual personality generation is that there are two contradictions and complement mentality tendencies that exist inside the personality entity.

From the perspective of personality psychology. The generation of dual personality stems from another pair of contradictions within personality: the contradiction between two gender tendencies in personality, also can be said that the contradiction between persona (En.wikipedia.org, 2018) (personality mask) and internal organ image. Jung believes that everyone is born with the opposite sex characteristics of their gender roles. Jung identified the anima as being the unconscious feminine component of men and the animus as the unconscious masculine component in women. Jung stated that the anima and animus act as guides to the unconscious unified self and that forming an awareness and a connection with the anima or animus is one of the most difficult and rewarding steps in psychological growth. Jung reported that he identified his anima as she spoke to him, as an inner voice, unexpectedly one day. (En.wikipedia.org, 2018) In the psychological activities of individuals, the role of gender roles (personality masks) is dominant, and the external image of this personality is consistent with the cultural requirements of the cultural traditions and customs. The heterosexual prototype in personality is only in the unconscious and is suppressed. That is to say, when the sexual prototype in personality has floated from the unconscious and plays a certain role in human behaviour or psychological activities, there will be a situation in which the "personality mask" and the "internal image" compete with each other. The contradiction between the two will inevitably affect all aspects of personal psychological activities.

3.4 Artistic Creation Is a Form of Human's Inner Expression

"I think it is important to emphasize that all the phenomena that emerge in psychosis are anthropological, ontogenetic forms of experience bound to individual human beings. Their sources lie in the earliest stages of childhood, which are overlaid by later stages in maturation as the individual grows older, though they remain integrated into the human being as a whole. They are inaccessible to consciousness or accessible only with great difficulty, but they remain vital forces in the existence of the adult. As hidden experience that has been lived through, and thus as secret knowledge, they define the volume and specific colouring of feeling and thinking. Even psychologically healthy people can force themselves into the foreground in exceptional circumstances, or under the influence of drugs and thus reveal the frailness of the thin skin of rational discernment and evidential reality on which we rely. Artists, as a result of a certain permeability and flexibility in their intrapsychic structure, have more to say about human states of mind, notably those that spring from the pre-verbal dimension of trauma or menace, and are able to dramatize them." Inge Jädi said in *Beyond Reason*. (Gisbourne, M. & Prinzhorn, H., (1997)

What Freud identified as an essential component of the development of schizophrenia, namely the erosion of ego-

boundaries, which is manifested in this reification of hostile foreign forces, undermines to some extent the validity of the appropriation of the image of insanity to the self-image of the artist, who seeks thereby an intensification of his own individuality. This appropriation then has come to hinge upon the issue of spontaneity in schizophrenic artistic production. The spontaneous act of creation, whether of writing, drawing, sculpting or embroidering, thus becomes an assertion of selfhood in itself, and as such is to be distinguished from the practice of art therapy.

The experience and memory of childhood is the most precious experience in individual life. The psychological experience of this period has a great influence on the character and temperament type that people form later. Moreover, these memories are formed in a recorded way in the memory storage of human beings and are an intuitive response of people to the external environment. Furthermore, the experience process derived from these immobile memories directly points to the human mind. These activities are no longer emotionally biased, each experience will form a shocking spiritual experience. Hence, the characters, the environment, the language, or some small objects left in the memory can be a reproduction of childhood memories.

Inspiration is ubiquitous in various artistic creation activities. It is used as an intermediary to trigger the accumulation of inner spirit into the language of painting, and it has a non-negligible importance. Meanwhile, Inspiration is a special way of artistic thinking, a bridge between communication rationality and irrationality, consciousness and subconsciousness, subjectivity and objectivity, and a special state in creative imagination. Therefore, it requires philosophical and psychological explanations. It can be said that inspiration is the result of the subconscious mind emerging into consciousness. It is a state of ecstasy that happens by chance. Its appearance is unpredictable, but it only appears to the person who is diligent in work and thinking a lot. The essence of inspiration is the cognition and reaction to the objective world, inspiration is also a preferential reward for hard spiritual labour.

From the perspective of symbolism, Susanne K. Langer (1895–1982) proposed that art is the symbolic form of the creation of human emotions. (En.wikipedia.org, 2018) Art, the unique expressive symbol, appears to give human emotions a form that enables human expression and communication of their inner emotional life. Langer said that “A piece of art is such an image, whether it is a dance, a sculpture, a painting, a piece of music, or a poem. In essence, it is the external appearance of inner life, which is the objective manifestation of subjective reality.” Therefore, art is the form of emotion.

The artist turns the subjective reality that is confusing and hidden in the eyes of ordinary people into a visible symbolic form. This is the process of objectifying and objectifying inner life. Correspondingly, art is a form in which the inner emotions are systematically presented to appeal to people for the form we know. Self-expression is derived from romanticism, emphasizing the art's expression and expression of the artist's self-emotion. This theory has evolved into the present and the present. This theory has also contributed to the emergence of the word ‘art brut’ and contributed to the development of outsider art.

There is a strong connection between ‘the essence of art lies in the artist's personal expression of the spiritual and spiritual claims of all mankind’ claimed by Jung and Langer proposed ‘the human emotion expressed in art is a universal concept of human emotions’. Jung said, “The creative process has a gentle peculiarity, the creative work is derived from the depths of the subconscious mind”. Just as a mother uses her own life to nurture a child, the artist uses his own life to pour out the art. Only by pouring one's own life into the creative process can be get artistic value. Otherwise, where does art come from? Where does artistic value come from? In this context, the artist's selfless dedication is the premise and guarantee of artistic life.

3.5 Exploring the Intersection of DID and Outsider Art

3.5.1 The Definition and Develop of Outsider Art

Outsider art, this word comes from ‘Art Brut’. Additionally, the concept of native art was proposed and defined by the French artist Jean Dubuffet (Chiharu-shiota.com, 2018) in 1945. Dubuffet published an article in 1949, “*L'Art brut préféré aux arts culturels*” said ‘Art Brut includes sketches, oil paintings, embroidery, hand-made products and other types of works created by unknown people, lunatics, etc. These works are inspired by spontaneous impulses, driven by fantasies and even insanity, away from the stereotypes of conventional art and culture. Besides, they are showing strong creative features.’ (The Art of Painting, 1846)

According to Dubuffet's definition, the art of spontaneous creation by mental patients, prisoners, psychics, and marginalized people who have not received any art education into the ranks of art brut.

The paintings collect by Hans Prinzhorn have been organized in to a book, named *Beyond Reason — Art and Psychosis*. (Dubuffet, J., 2011) The author of each artwork in this book is a patient with mental illness or schizophrenia. Hans collected about 5,000 patient-made drawings, objects and collages at the European Psychiatric Hospital. This collection shows the diversity of works of art, and these numerous works formally define the dialectical basis for art brut.

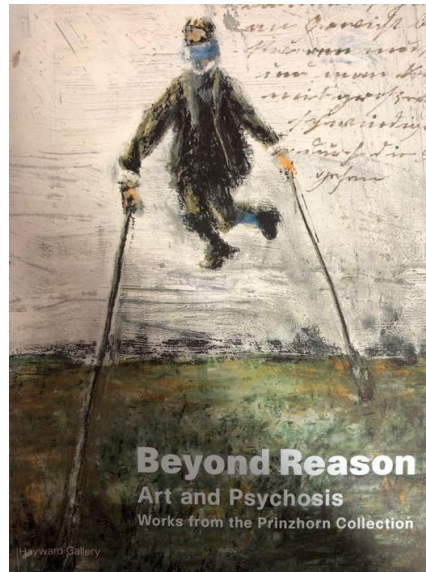


Figure 1. *Beyond Reason — Art and Psychosis*, Hans Prinzhorn

Under the influence of Hans Prinzhorn, Roger Cardinal conducted the first study of art brut after collecting a large amount of literature on art brut. In 1972, he created the term 'Outsider Art' to refer to 'Art Brut' concept. (Minturn, K., 2004)

Historically, Outsider Art has been associated with individuals who have had little or no contact with the mainstream art world or its institutions. These artists often work in isolation and may have unconventional thought processes, extreme mental states, or unique worldviews. Their work is typically characterized by raw, unrefined aesthetics, intense personal vision, and lack of concern for traditional artistic standards or techniques.

The evolution of Outsider Art has seen increasing recognition and appreciation within the mainstream art world. Initially regarded as an obscure or marginal form of expression, it has gained prominence in art galleries, museums, and the global art market. This shift reflects a growing interest in diverse, authentic forms of creative expression that challenge conventional artistic norms.

Today, Outsider Art continues to evolve, blurring the lines between mainstream and outsider practices. It represents a significant and vibrant part of contemporary art, offering insights into the human experience that are as varied and complex as the artists themselves.

3.5.2 The Association Between DID and Other Mental Illnesses with Outsider Art

Individuals with DID display their inner emotions and experiences through their distinct identities. Similarly, Outsider Art artists express the realms of their inner worlds and feelings through their works.

The Relationship Between Trauma and Art: Multiple personality disorder is often associated with early traumatic experiences, and many Outsider Art artists also use their creation as a means to process personal trauma and challenges.

Unconventional Means of Expression: Multiple personality disorder, as an atypical psychological state, usually manifests in ways that do not conform to the norm. Likewise, Outsider Art often does not adhere to the rules and forms of traditional art due to its creators' non-mainstream backgrounds and unique perspectives.

3.5.3 Outsider Artist — Judith Scott

Judith Scott is the representative of the art of mental patients in the outsider art. She has a special life experience and a high degree of individualism in her textile artworks.

In 1986, Scott was attracted by the charm of textile art at the Auckland Creative Development Art Center, the world's first organization that provides art spaces for people with disabilities. Since then, Scott has found a unique language of her own and began to create artwork spontaneously. From the very beginning, Scott could only combine several pieces of ready-made products, then gradually developed a series of complete creative activities, such as entanglement and bundling of carefully selected coloured yarns and small objects. Scott began to complete the work independently which shows her artistic talent.



Figure 2. Untitled. Judith Scott

Wrap, entanglement, looping, and bundling were her creative techniques. The multi-component fibre was usually used in her works, including hemp rope, plastic pipe, wire, tape, paper and other materials. Fibre materials are closely related to our daily lives. It could be said that they penetrate into every corner of our lives, so the materials used by Scott were readily available. To illustrate, from a notebook to a key, or a fan, or an umbrella, even the entire shopping cart could be the material she created as well.

At the beginning, she would chose an object as the beginning of the whole work, centering on that item, randomly winding, wrapping, knotting, and so on. Her work uses non-repeating wool colours and soft materials of different textures to create a bright and vivid image. Her work is disorderly and chaotic, unlike traditional textile crafts (woven, coiled, etc.) that need to follow a fixed conventional pattern.



Figure 3. Untitled. Judith Scott

The manager of the Creative Center said: “As Judith Scott, who has no way to communicate with the outside world, the work is the only way she can communicate with us. When doing works, Scott does not like to be disturbed.” (Cardinal, R., 1974) Roger Cardinal mentioned in the book *Outsider Art*: “I think the most important thing to define as an outsider artist is that the person should have an expressive impulse and not be expressed under the influence of the traditional art environment.” (Cardinal, R., 1974) Besides, when Dr. Walter Morgenthaler research about outsider art he said that “The artists of most outsiders’ art works suffer from a painful past experience such as mental illness and mental retardation. The works will fall into a contradiction. On the one hand, the works of outside artists are quirky and grotesque personality, highly personal. On the other hand, the work is compulsory, highly similar, and often presents a distinct and strong theme.” (SFGate, 2018)

Scott's fibre works have similarities and highly uniform, the repeated entanglement, binding and knotting elements in her work is attractive. For one thing, her artwork seems to indicate what she wants to hide or hide. For another, she creates a form that heralds growth and formation. In fact, we could not know what Scott's work is expressing, because she can't say it herself. All her works are untitled, and there is no information about the intention or meaning of the work. Only her twin sister put forward some insightful words about her work: "I think she knows that she is the object of being thrown away by others, because she is discarded and she protects them with parcels. She creates safety and beauty things." (Cardinal, R., 1974)



Figure 4. Untitled. Judith Scott

It is precisely because of Scott's communication barrier that the mysterious meaning behind her work has caused many speculations in the art world. Some people said that her work is like reflecting the psychological shadow of childhood, and some people think that her pathology mechanisms are the key to unconscious creation. The New York Times art critic Robert Smith commented on Scott's work: "Abstract, violent, boring, but clear and complete. In a sense, her work is like a well-designed three-dimensional painting." (Escapeintolife.com, 2018) Interestingly, no one knows what is in Scott's artwork. There was a gallery that wanted to use X-rays to illuminate the work, trying to find out what the core of the work was. It is also based on this point that it is difficult to measure the weight and touch of her work from the outside. (Judithandjoycescott.com, 2018)

In general, people lack the personal and natural perspective to understand the world. However, this perspective just needed to be used in appreciate the art of mental patients. Nowadays, we need to establish a safe passage between nature, society, individual, rationality and irrationality, so that everyone can communicate without obstacles. Only in this way can we get out of a closed and narrow world, the value of outsider art can be fully realized. The reason why art is a safe passage for mental patients is because their emotions, thoughts, and behaviors are only present in the form via lines and colours. Fortunately, people began to pay attention to them, helping them from all aspects, so that they are no longer alone in another world. Through communication, everyone discovers their artistic talents and learns to respect their artistic creation.

4. Materials and Methodologies

My project is inspired by the concept of the doppelgänger and branches into an in-depth analysis and study of Dissociative Identity Disorder (DID). It further delves into the intricate exploration of the interplay between human emotions and artistic expression, uncovering the profound connections that intertwine these realms.

The main materials used in the project are Tyvek, viscose velvet and reemay non-woven, procion print paste, and all kinds of thread (linen thread, metal embroidery thread, cotton thread). This collection of work consists of several pieces.

At the start of practice, I analyzed and compared the plots and personalities of the protagonists in *Black Swan* and *The Double*. Then I came to the conclusion of the reasons for the formation of double personalities in these two films. Then I used the colour as the starting point. For instance, by using colour contrast or combining at least two colours together to express the subtle changes in the protagonists' emotions and display the change of personalities. Thus, I use the colour change to express the theme.

I dyed several Tyvek into different colours, including red, blue, and violet, which mainly used acid dyes.



Figure 5. Dyed Tyvek

In addition, I also studied human skin, especially its structure under the microscope, which attracts me a lot.

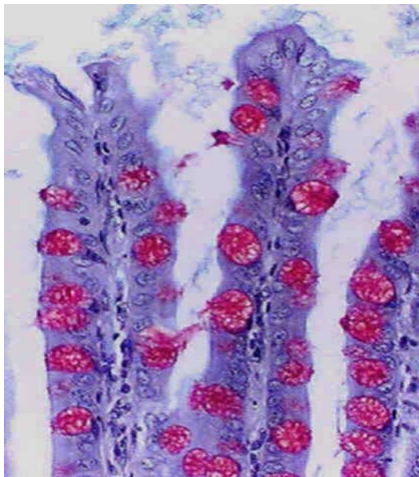


Figure 6. Simple columnar epithelium

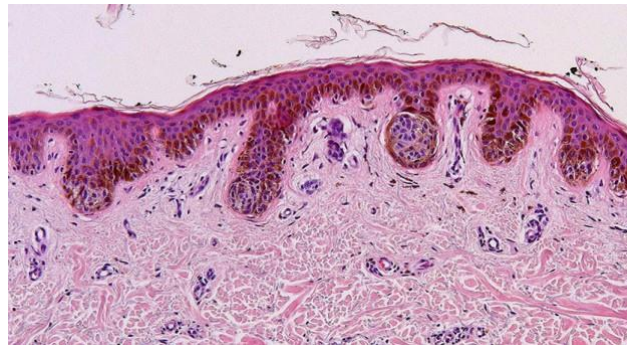


Figure 7. Goblet Cells in simple columnar epithelium

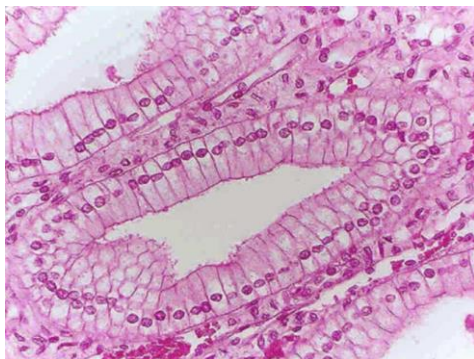


Figure 8. Simple columnar epithelium: kidney

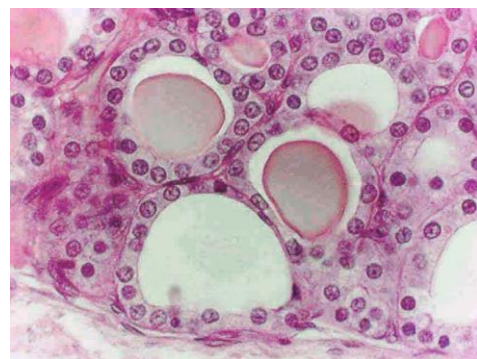


Figure 9. Simple columnar epithelium: kidney

Then I used a heat gun to heat the Tyvek so that could make a bubble-like texture on it. Due to the high temperature, the Tyvek's fibres are brought together. What's more, the colour became deeper where have been heated. The shades of these colours and the uneven texture can echo the theme of personality splitting and changing.



Figure 10. Tyvek after heating

I utilized intricately intertwined lines to depict the complex, ever-changing, contradictory, and entangled emotions that reside deep within human nature.

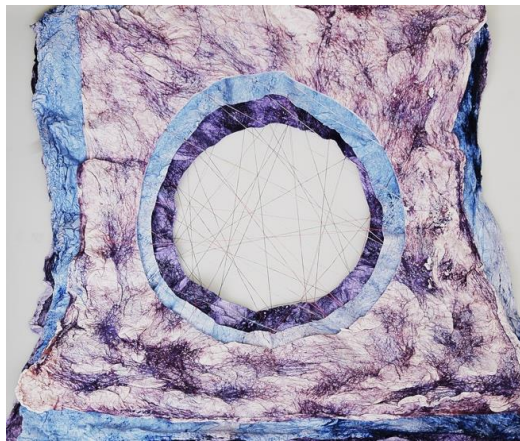


Figure 11. Tyvek piece (1)

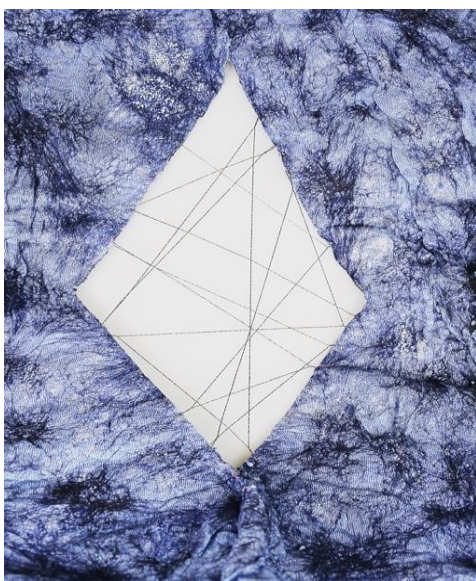


Figure 12. Tyvek piece (2)



Figure 13. Tyvek piece (3)

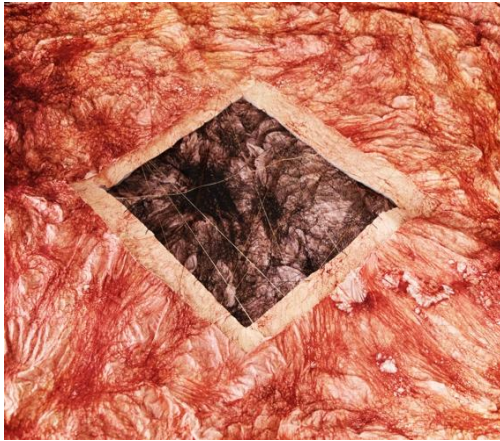


Figure 14. Tyvek piece (4)



Figure 15. Tyvek piece (5)

Later, I sewed the threads by using different colours in the middle of each Tyvek. The thread idea was inspired by Chiharu Shiota's installation art piece named *The Key in the Hand*. Chiharu once said that “the nets and threads represent human connections that are intertwined with each other, with some being cut off and getting knotted again, going in a different direction.” (SFGate, 2018) She connected the objects which were used by people and also bound the space with the stories and memories, such as the neurons that mapped the memory of the brain.

Figure 16. Chiharu Shiota — *The key in the Hand* (details)

In my opinion, those geometric figures symbolize the exit, each exit is blocked by winding lines. It is difficult to cross staggered lines. The layers symbolize the struggle and switching of multiple personalities.



Figure 17. Intertwined thread on Tyvek (1)



Figure 18. Intertwined thread on Tyvek (2)

Furthermore, I used a heat press to bond one side of the Tyvek with the Vlieseline H640, then stitched two Tyvek together which was bonded with Vlieseline, in order to make the Tyvek thicker, also put the lead weight on the bottom of the Tyvek to make it heavier. So that it can hang better when it is on display. In the final show some of the Tyvek are monochrome, and some are three pieces of Tyvek with different colours overlapped.

Similarly, I applied the concept of colour change to the dyeing of viscose velvet and screen printing. On the one hand, I printed various colours on translucent fabric, such as Reemay non-woven material, and then hung those fabrics at a distance from each other. This created a ghostly image effect, similar to seeing a doppelgänger. On the other hand, I used devoré technique on viscose velvet to create a human shape and then dyed it in a dark color to evoke a spooky feeling.



Figure 19. Overlapped Reemay non-woven

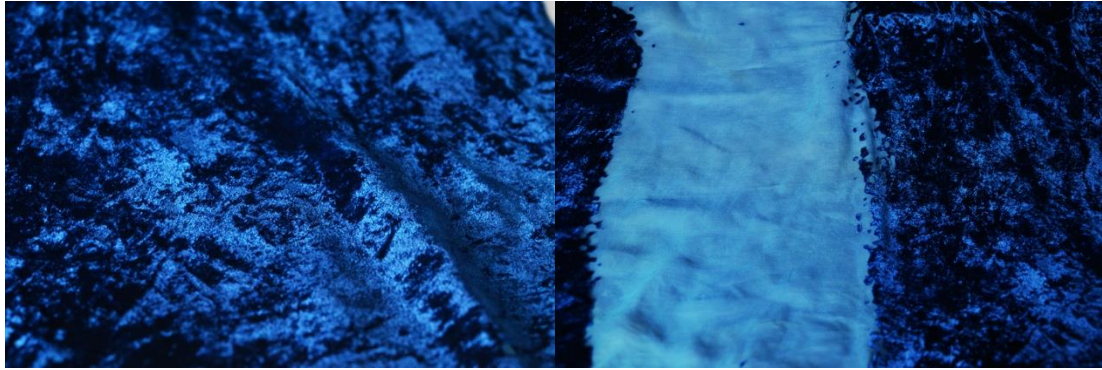


Figure 20. Devoré on viscose velvet

Finally, I placed Tyvek approximately one meter in front of the velvet or Reemay. This allowed viewers to see the overlapping human figures on the Reemay through the gaps between the intertwined threads of the Tyvek. It creates an effect akin to looking in a mirror and seeing another self, thereby reflecting the other side of one's inner world. Regarding the hanging method, I made two small holes in the fabric and used metal buttons to secure the fishing wire. This setup enabled the fabrics to be suspended from the ceiling with the fishing wire.

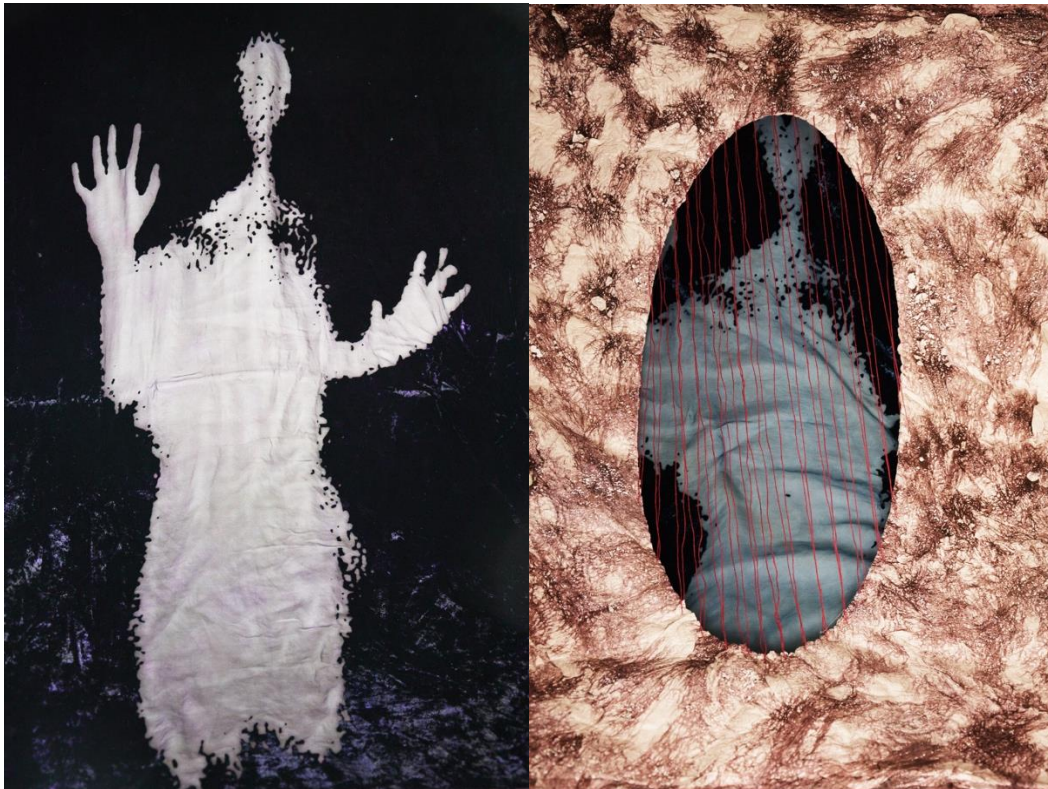


Figure 21. Tyvek in front of the velvet

5. Finding and Discussion

Firstly, I have tried deep-dyed polyester voile, and tie-dyed silk to achieve the gradient change effect. However, I gave up on those ideas because I would like to use the humanoid image to echo the theme of doppelgänger.



Figure 22. Deep-dyed polyester voile

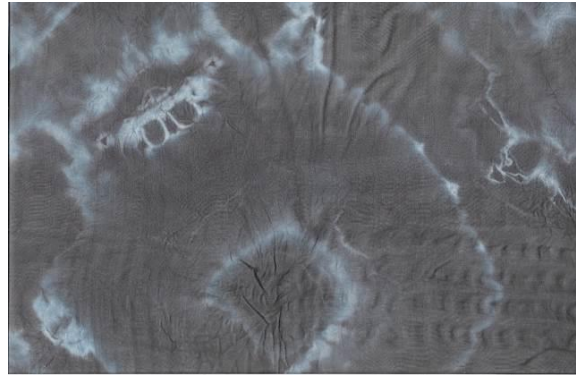


Figure 23. Tie-dyed silk

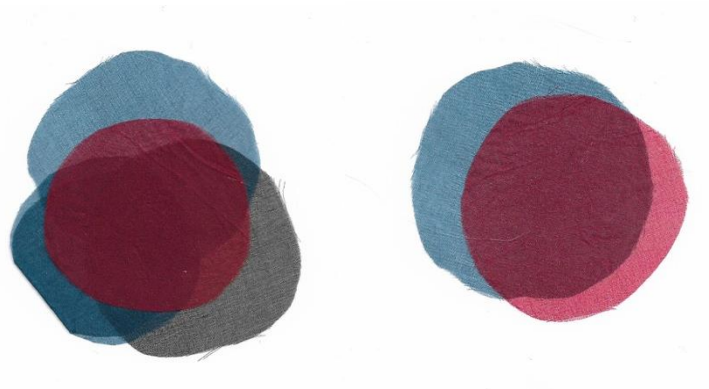


Figure 24. Overlapped organza

Secondly, I decided to overlap translucent fabrics. In the beginning, I dyed the organza in different colours and then overlapped them. Additionally, I contemplated the shape of the image and how to effectively convey the theme of the doppelgänger. Consequently, I printed patterns on both the organza and Reemay. Upon comparing these fabrics, I discovered that Reemay offered a more striking effect.

Thirdly, considering that ambiguity is a crucial element in the concept of the doppelgänger, I captured photographs using the double exposure technique. Following this, I aimed to transfer these double-exposed images onto fabric through the intricate process of silk-screen printing.



Figure 25. Double-exposure selfie

As for the Tyvek, I cut a large number of holes in it, but this made the material too light to hang properly. Apart from that, the cutting holes were easily pulled, which also caused unevenness. In addition, having too many holes hindered the viewer's ability to see the image printed on the Reemay behind it. Consequently, I decided to cut out a large geometric shape from the Tyvek instead.



Figure 26. Tyvek hanging in front of the printed Reemay



Figure 27. Tyvek hanging in front of the printed velvet viscose



Figure 28. Tyvek sample — details

Finally, I incorporated Vlieseline H640 to enhance the inner texture of Tyvek and added some lead weights to increase Tyvek's weight.



Figure 29. Vlieseline H640



Figure 30. Lead weights

Below is the final presentation of my artworks.



Figure 31. Final artworks

6. Conclusion

Drawing on Carl Jung's analytical psychology, the study of double personality may lead to the conclusion that one of the reasons for the generation of double personalities is that there are two contradictory and complementary mentality tendencies that exist inside the personality entity.

In terms of art, it is a projection of human inner emotions and a way of self-expression. In addition, "artworks" are also used as an aid to psychotherapy, which can release stress and get mental compensation. Besides, subconscious language often appears in artworks and infiltrates into individual lives. In brief, human consciousness is intrinsically connected to art.

7. Future Plan

After obtaining my MA degree, I aspire to become a teacher in art and design, aiming to ignite and enhance the next generation's understanding and appreciation of contemporary art. I firmly believe that the essence of contemporary art lies in its continuous challenge to conventional boundaries, seeking novel ideas and forms, as true art should not be confined within any rigid framework. Artists, whether guided by subjective emotions or intuitive insights, demonstrate the richness and complexity of human emotions through their work. These artistic creations not only reflect our pursuit of freedom and aesthetic appreciation but also establish a profound emotional connection between the audience and the artwork, particularly in the field of abstract art. My goal is to inspire students through education, fueling their passion for deep emotional expression and cultural exploration, and helping them comprehend the significance of art in expressing human emotions and experiences.

References

- Berta, M. and Saiz, M., (1999). The "alter ego" in psychiatry. *The Lancet*, 354, p. SIV55.
- Bieber, E. and Geisler, C., (1997). *Dissociative experiences in relation to childhood incestuous abuse*.
- Brown, M., (2001). Multiple personality and personal identity. *Philosophical Psychology*, 14(4), pp. 435-447.
- Cardinal, R., (1974). Outsider Art. *Leonardo*, 7(1), p. 96.
- Cardinal, R., (1974). Outsider Art. *Leonardo*, 7(1), p. 96.

- Chiharu-shiota.com, (2018). Chiharu Shiota. [online] Available at: <http://www.chiharu-shiota.com/en/> [Accessed 29 Apr. 2018].
- Dostoyevsky, F., Pevear, R., Volokhonsky, L. and Dostoyevsky, F., (2007). *The double*. New York: Vintage Classics.
- Dubuffet, J., (2011). *Jean Dubuffet*. Düsseldorf: Richter Verlag.
- En.wikipedia.org, (2018). Anima and animus. [online] Available at: https://en.wikipedia.org/wiki/Anima_and_animus [Accessed 31 Jul. 2018].
- En.wikipedia.org, (2018). *Black Swan* (film). [online] Available at: [https://en.wikipedia.org/wiki/Black_Swan_\(film\)](https://en.wikipedia.org/wiki/Black_Swan_(film)) [Accessed 18 Mar. 2018].
- En.wikipedia.org, (2018). *Doppelgänger*. [online] Available at: <https://en.wikipedia.org/wiki/Doppelg%C3%A4nger> [Accessed 22 Apr. 2018].
- En.wikipedia.org, (2018). Persona. [online] Available at: <https://en.wikipedia.org/wiki/Persona> [Accessed 31 Jul. 2018].
- En.wikipedia.org, (2018). Susanne Langer. [online] Available at: https://en.wikipedia.org/wiki/Susanne_Langer [Accessed 11 Jun. 2018].
- Escapeintolife.com, (2018). Creativity, Institutions, and Outsider Art | Escape Into Life. [online] Available at: <http://www.escapeintolife.com/essays/creativity-institutions-and-outsider-art/> [Accessed 24 Apr. 2018].
- Foote, B., Smolin, Y., Neft, D. and Lipschitz, D., (2008). Dissociative Disorders and Suicidality in Psychiatric Outpatients. *The Journal of Nervous and Mental Disease*, 196(1), pp. 29-36.
- Gisbourne, M. and Prinzhorn, H., (1997). *Beyond reason*. London: South Bank Centre.
- Judithandjoycescott.com, (2018). Joyce & Judith Scott. [online] Available at: <http://judithandjoycescott.com/judith.shtml> [Accessed 24 Mar. 2018].
- Jung, C., (2016). *Analytical psychology*. [Place of publication not identified]: Routledge.
- Korol, S., (2008). Familial and Social Support as Protective Factors Against the Development of Dissociative Identity Disorder. *Journal of Trauma & Dissociation*, 9(2), pp. 249-267.
- Martin Guha, (2014), Diagnostic and Statistical Manual of Mental Disorders: DSM-5 (5th edition). *Reference Reviews*, 28(3), pp. 36-37. American Psychiatric Association, DSM-5 Task Force, (2013). *Diagnostic and statistical manual of mental disorders: DSM-5™* (5th ed.).
- Minturn, K., (2004). Dubuffet, Lévi-Strauss, and the Idea of Art Brut. *Res: Anthropology and aesthetics*, 46, pp. 247-258.
- Mora, J., Jenner, F. and Eacott, S., (1980). On heautoscopy or the phenomenon of the double: Case presentation and review of the literature. *British Journal of Medical Psychology*, 53(1), pp. 75-83.
- Oxford Dictionaries | English, (2018). Doppelgänger | Definition of doppelgänger in English by Oxford Dictionaries. [online] Available at: <https://en.oxforddictionaries.com/definition/doppelganger> [Accessed 15 Mar. 2018].
- Oxford Dictionary. |English, (1989, December). Fetch.
- Oxford Dictionary. |English, (1989, December). Fetch-life.
- SFGate, (2018). PROFILE / Judith Scott / Accidental artist / Judith Scott has Down syndrome, is unaware of prowess. [online] Available at: <http://www.sfgate.com/default/article/PROFILE-Judith-Scott-Accidental-artist-2811815.php#photo-2212951> [Accessed 24 Apr. 2018].
- SFGate, (2018). PROFILE / Judith Scott / Accidental artist / Judith Scott has Down syndrome, is unaware of prowess. [online] Available at: <https://www.sfgate.com/default/article/PROFILE-Judith-Scott-Accidental-artist-2811815.php#photo-2212951> [Accessed 17 May 2018].
- The Art of Painting, (1846). *Scientific American*, 1(27), pp. 2-2.
- Webber, A., (1996). *The Doppelgänger: Double Visions in German Literature*. Oxford [England]: Clarendon Press.

Copyrights

Copyright for this article is retained by the author(s), with first publication rights granted to the journal.

This is an open-access article distributed under the terms and conditions of the Creative Commons Attribution license (<http://creativecommons.org/licenses/by/4.0/>).