

Emma Aspeling | Initiation in the underground forest

On the underground (yin):

'In mythos, the teaching of endurance is one of the rites of the Great Wild Mother, the Wild Woman archetype. It is her timeless ritual to make her offspring strong. It is she who toughens us up, makes us potent and enduring.

And where does this learning take place, where are these attributes acquired? The underground forest, the underworld of female knowing.

It is a wild world that lives under this one, under the world perceived by ego. While there, we are infused with instinctive language and knowledge. From that vantage point we understand what cannot be so easily understood from the point of view of the topside world.'

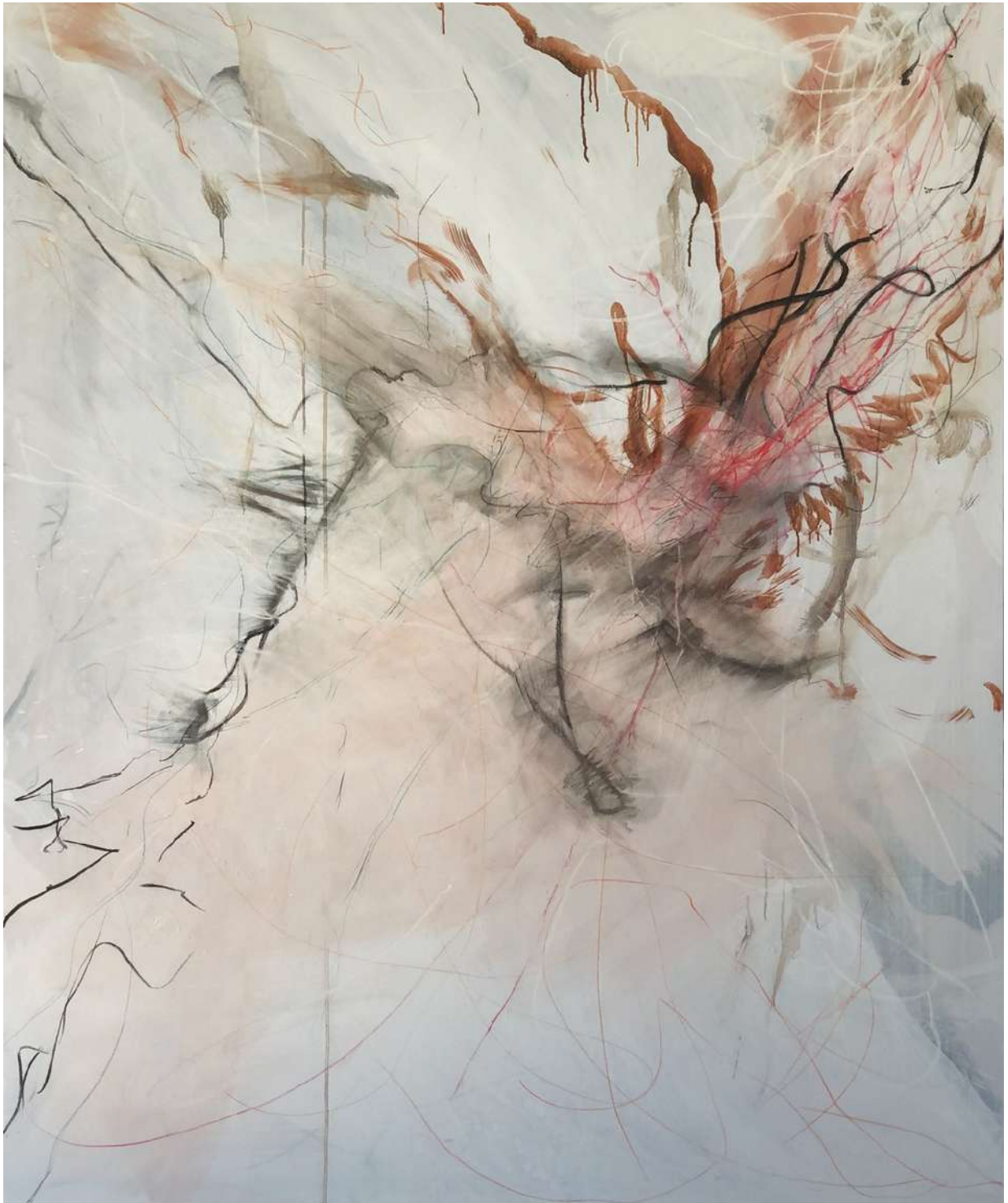
-Clarissa Pinkola Estés

On the forest (yang):

'Stand still. The trees ahead and bushes beside you
Are not lost. Wherever you are is called Here,
And you must treat it as a powerful stranger,
Must ask permission to know it and be known.
The forest breathes. Listen. It answers,
I have made this place around you.
If you leave it, you may come back again, saying Here.
No two trees are the same to Raven.
No two branches are the same to Wren.
If what a tree or a bush does is lost on you,
You are surely lost. Stand still. The forest knows
Where you are. You must let it find you.'

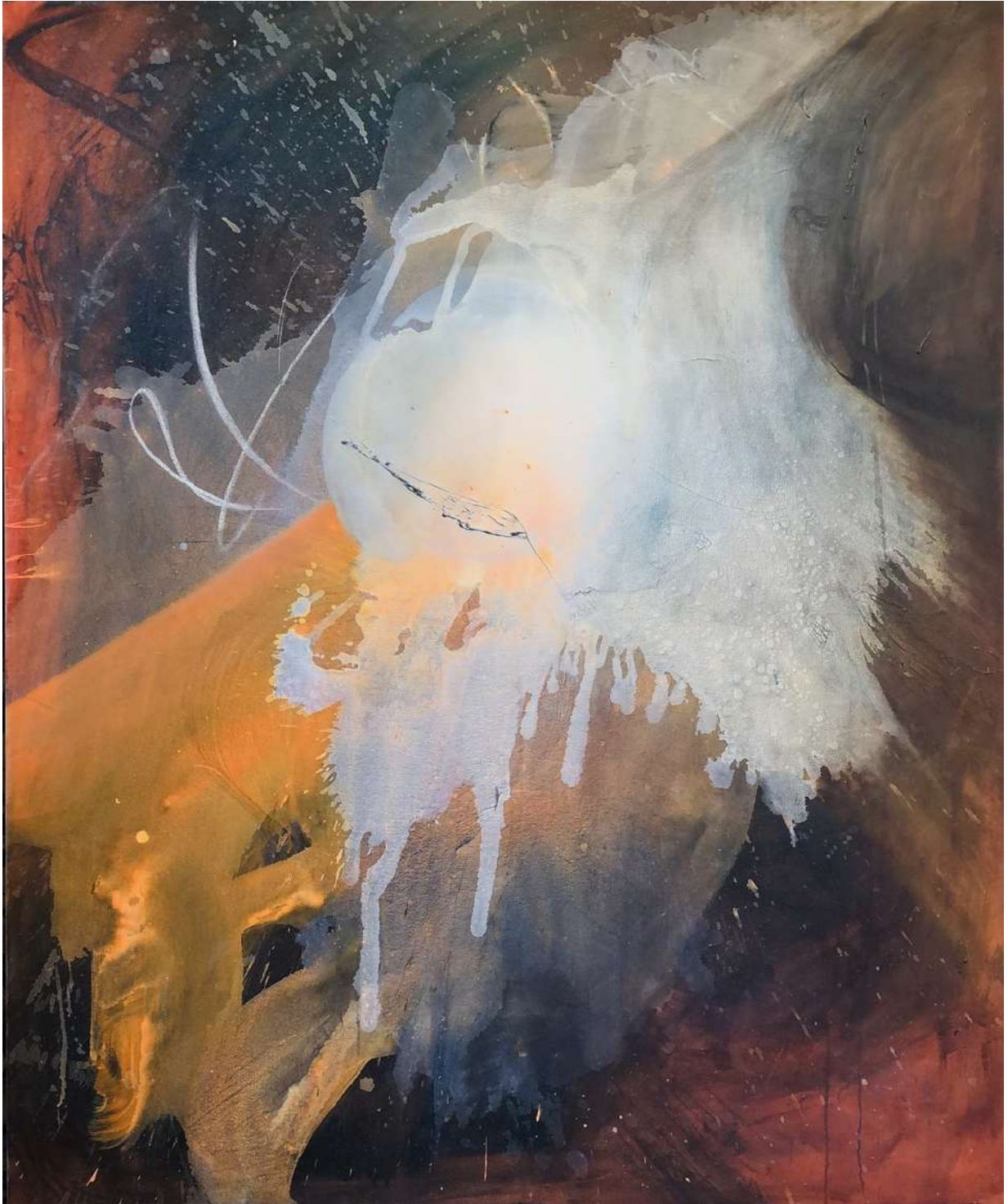
-David Wagoner

99 LOOP



EMMA ASPELING
The coming of light (through dance), 2024
Mixed media on canvas
180.5 x 150 x 3.5 cm
ZAR 52,000

99 LOOP



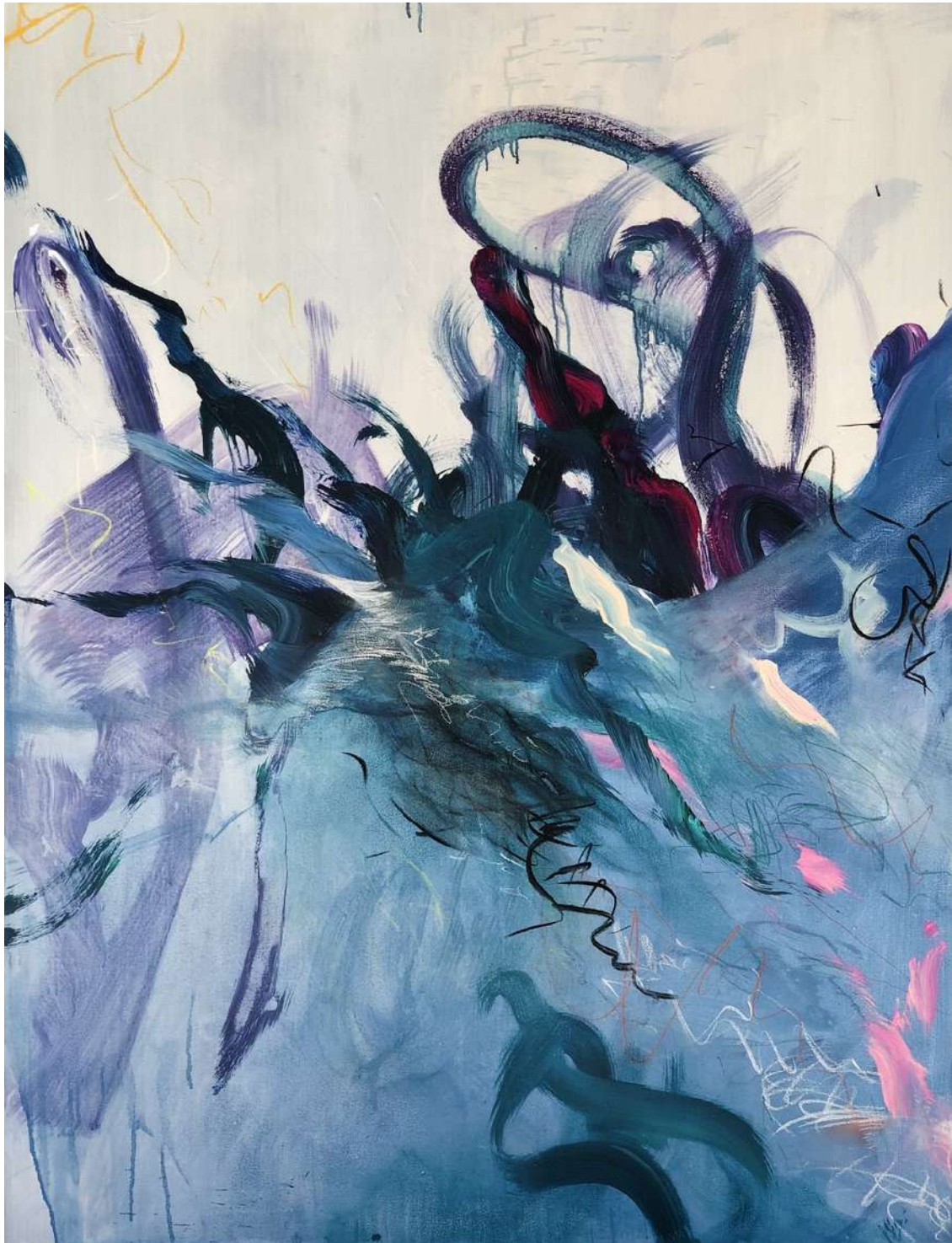
EMMA ASPELING
Below points within (drum journey), 2024
Mixed media on canvas
180.5 x 150 x 3.5 cm
ZAR 52,000

99 LOOP



EMMA ASPELING
Going lower, 2024
Mixed media on canvas
130.5 x 100 x 3.5 cm
ZAR 35,000

99 LOOP



EMMA ASPELING

In every tear there is a world seeking to be touched, 2024

Mixed media on canvas

130.5 x 100 x 3.5 cm

ZAR 35,000

99 LOOP



EMMA ASPELING
Unity is below division, 2024
Mixed media on paper
49 x 38 cm
Framed: 60 x 46 x 3.5 cm
(Framed in kjaat)
ZAR 12,500

99 LOOP



EMMA ASPELING
Playing (into the well), 2024
Mixed media on paper
49 x 35 cm
Framed: 60 x 46 x 3.5 cm
(Framed in kiaat)
ZAR 12,500

99 LOOP



EMMA ASPELING

Here, 2024

Mixed media on board
Framed: 43 x 43 x 4.5 cm
(Framed in kjaat)
ZAR 14,000

99 LOOP



EMMA ASPELING

The gravity of light (our roots are light), 2024

Acrylic and ink on paper

35 x 29.5 cm

Framed: 42.5 x 37.5 x 3.5 cm

(Framed in kiaat)

ZAR 10,000

99 LOOP



EMMA ASPELING
Closer to myself, 2024
Mixed media on board
Framed: 83 x 83 x 4.5 cm
(Framed in kiat)
ZAR 27,000

99 LOOP



EMMA ASPELING
Let the forest find you, 2024
Mixed media on board
Framed: 43 x 43 x 4.5 cm
(Framed in kiaat)
ZAR 14,000



EMMA ASPELING
Sacrifice and surrender (the opening), 2024
Mixed media on canvas
130.5 x 100 x 3.5 cm
ZAR 35,000



EMMA ASPELING
Meeting the wild mother, 2024
Acrylic and ink on paper
25 x 17.5 cm
Framed: 37.5 x 30 x 3.5 cm
(Framed in kiaat)
ZAR 8,000

99 LOOP



EMMA ASPELING
It was you all along, 2024
Mixed media on board
Framed: 83 x 83 x 4.5 cm
(Framed in kiat)
ZAR 27,000

99 LOOP



EMMA ASPELING
The promise of rain, 2024
Mixed media on canvas
Framed: 113 x 93 x 4.5 cm
(Framed in kiaat)
ZAR 35,000

About the Artist

Emma Aspeling (b.1995) is a South African abstract artist currently living and working in the Western Cape. A Stellenbosch University Fine Art Department graduate, she predominantly uses mixed media and draws with paint on board and paper. She explores personal and collective inner landscapes inspired by emotions, sound or music, the written word, movement or physical sensation, and rememberings. These explorations vary from quick, immediate outpourings of mark and colour to more dense images which represent an accumulation and layering of time and experiences. Her work is a celebration of the vulnerable, fluid and interconnected nature of the human spirit.

Artist Statement:

"I feel before I think. My work is prompted by emotions, sound or music, the written word, movement or physical sensation and rememberings, with the intention to unlearn and re-connect with the fluid nature of the human spirit and Being. I intuitively work non-representationally: each colour-form, stain, movement, and mark carries a vibration. As they layer together they become my internal workings projected onto the substrate from which open-ended versions of perception may unfold. Within the personal and subjective nature of my practice, it is important for me to also observe and see-feel how it reflects and draws on the collective."