



TY SAH MY NING  
VERTEL NIE

**NOW THERE ARE HORSES!**  
(APOKOLIPS TOERE VIR BOERÉ)

**A SOLO EXHIBITION BY JOHAN STEGMANN**

## NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)

From tourism to terrorism, the latest solo exhibition by the (rather overtly) white Afrikaans male artist Johan Stegmann is a riotous sight-seeing horseback ride through the apocalypse.

Amidst the pandemic, Stegmann has doubled down on his obsession with the abrasive yet beautiful downtown Johannesburg. Insistent as ever on hacking the white bubble he heralds from, he is menacingly hopeful of redemption, while searching for a role to play.

In a time when everyone has seemingly lost their marbles, Stegmann has found the fun in tripping over his. This time he has relinquished the usual scaffolding of a neatly devised and highly agreeable intellectual concept – he's doing an Armageddon bomb-dive.

May the internet have mercy on his soul.





NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



*Little Boy or Fat Man?* | 2020 | Charcoal | 39cm x 23.8cm | R 4 600-00

NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



*Dapper Dewald Dyason* | 2020 | Charcoal | 39cm x 23.8cm | R 4 600-00

NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



*Aapjas* | 2020 | Charcoal | 39cm x 23.8cm | R 4 600-00

NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



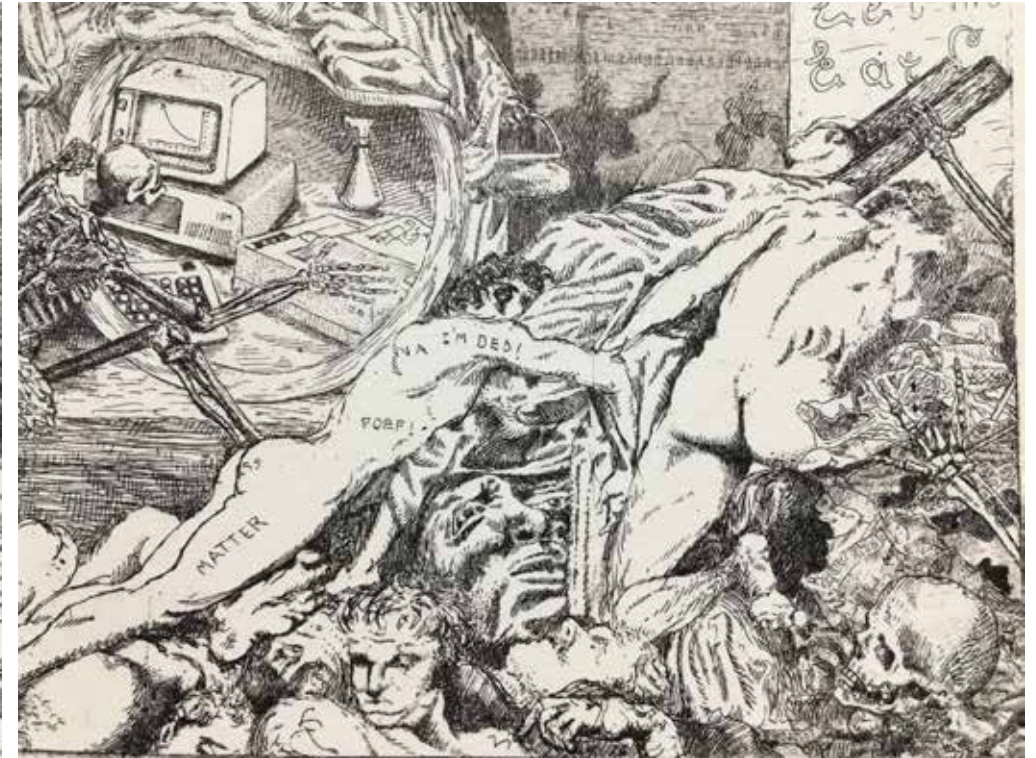
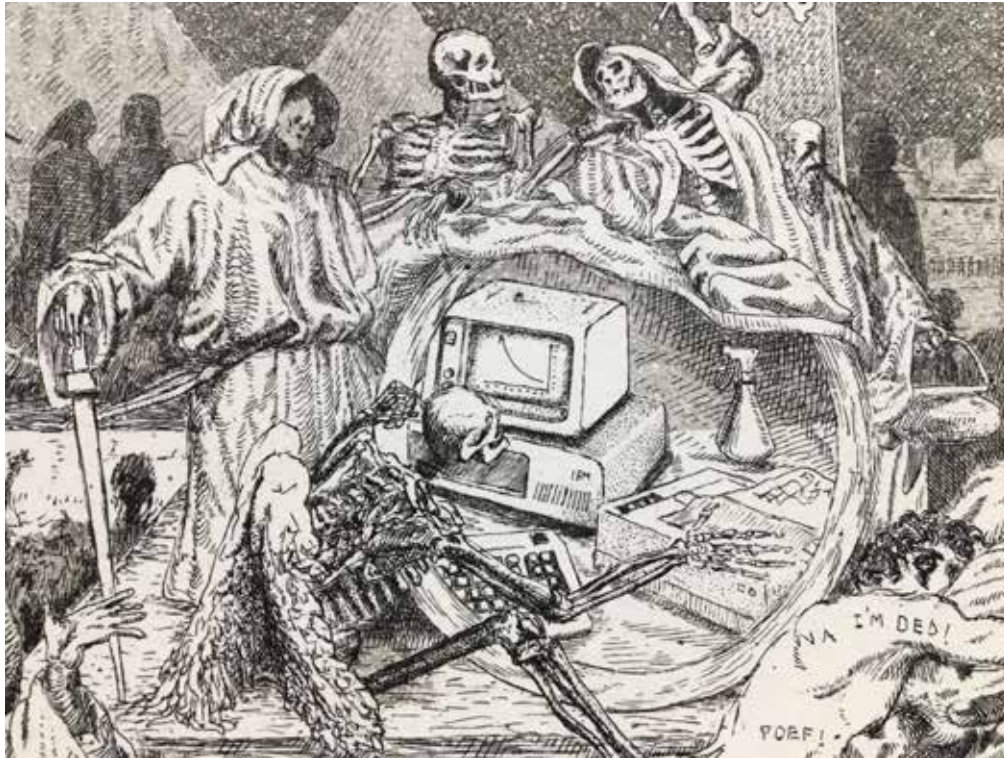
NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



*Gurl, You Have Like No Idea (siek)* | 2020 | Hardground etching with aquatint | Edition of 10 | 35cm x 38cm  
R 3 500-00



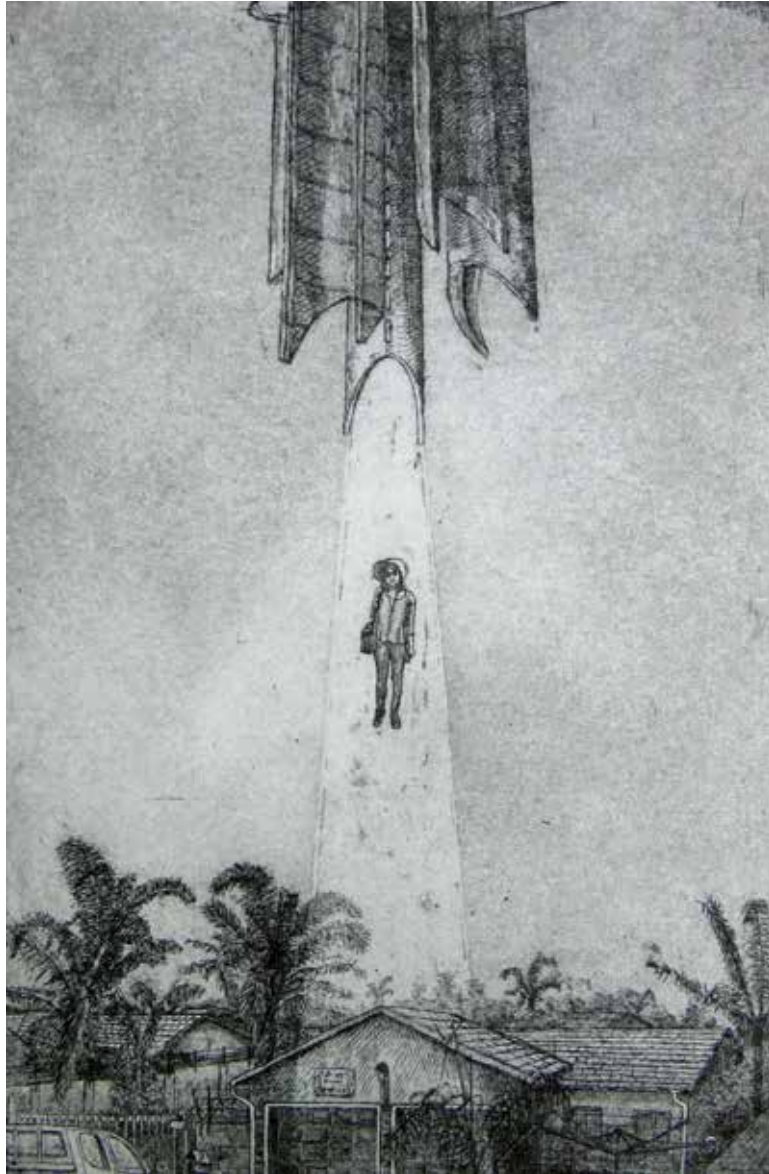
NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



*Gurl, You Have Like No Idea (siek) detail*



## NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



This work is inspired by the abandoned Voortrekker Monument in Winburg, which was designed in a modernist style and originally meant to contain a sculpture of a woman in its centre.

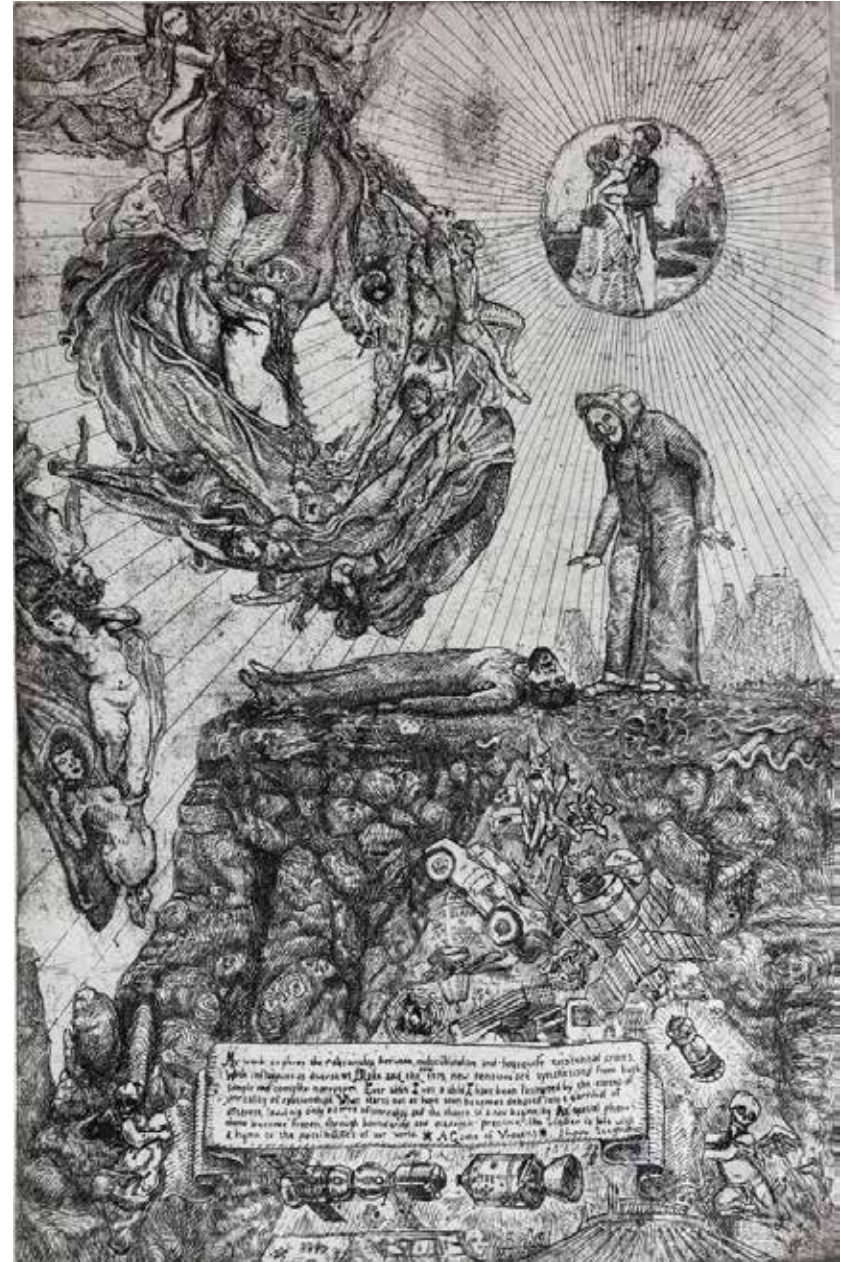
It plays with what the artist have come to think of as a paradoxical relationship between the history of modernism and the history of feminism.

Suburbia has a personal significance for the artist as the exemplary modernist dystopia.

*Feminist in Modernist Post* | 2020 | Hardground etching with aquatint  
Edition of 10 | 36.5cm x 49cm | R 3 700-00

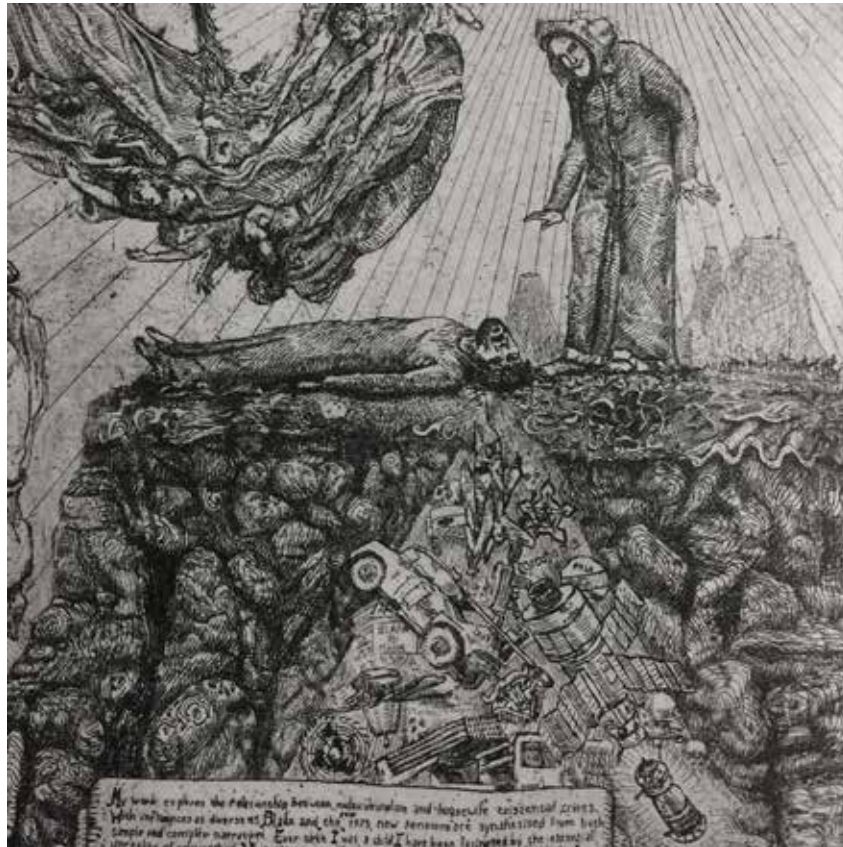
# NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)

*Game of Vrouens* | 2020 | Hardground etching with aquatint  
Edition of 10 | 36.5cm x 49cm | R 3 700-00





NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)

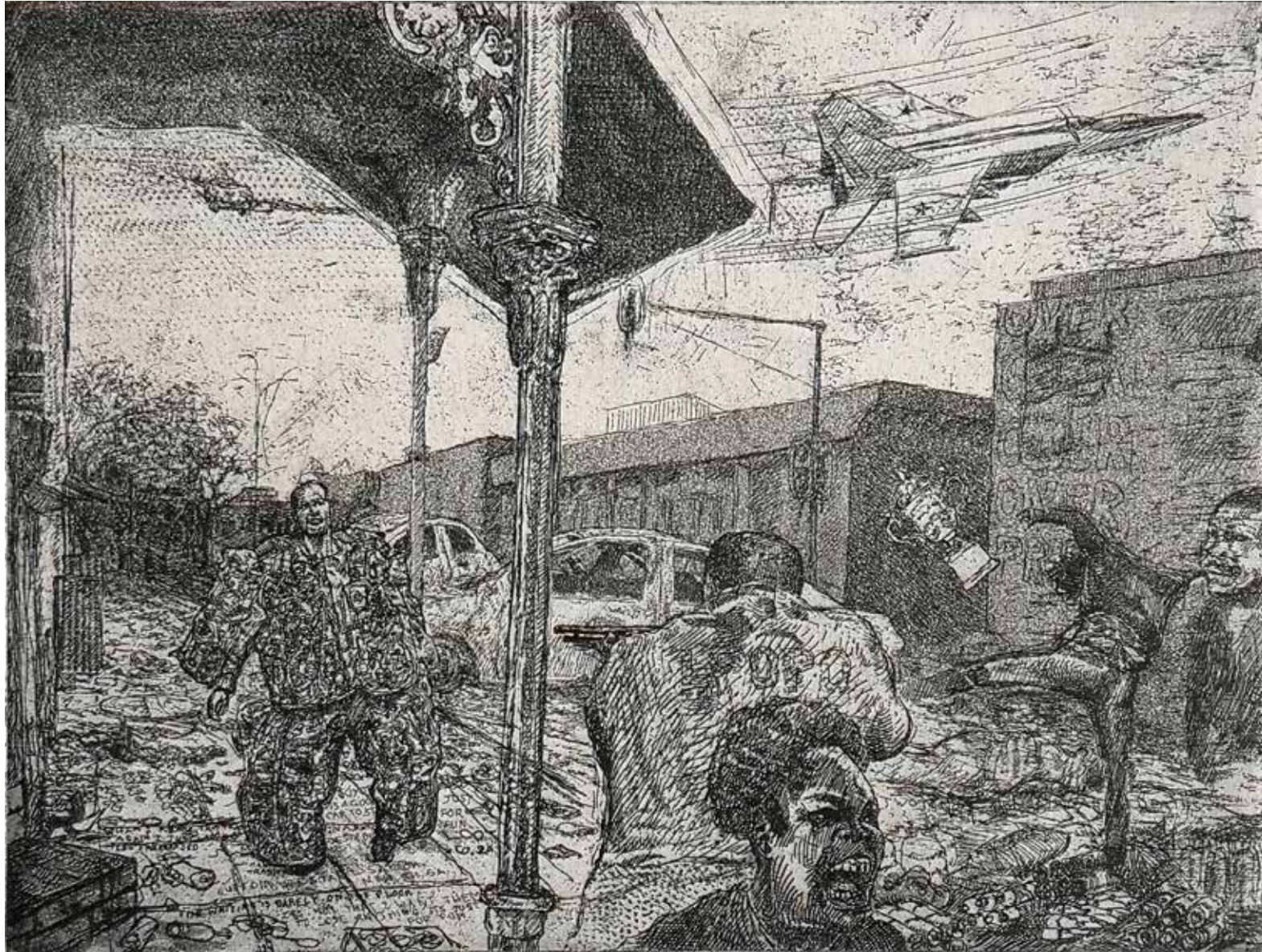


*Game of Vrouens* detail





NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



*Trash Jozi Blues* | 2020 | Hardground etching with aquatint | Edition of 10 | 35cm x 38cm  
R 3 500-00



**NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)**



*The Apocalypse by Horseback (Niemand gaan my Niks vertel nie)* | 2020

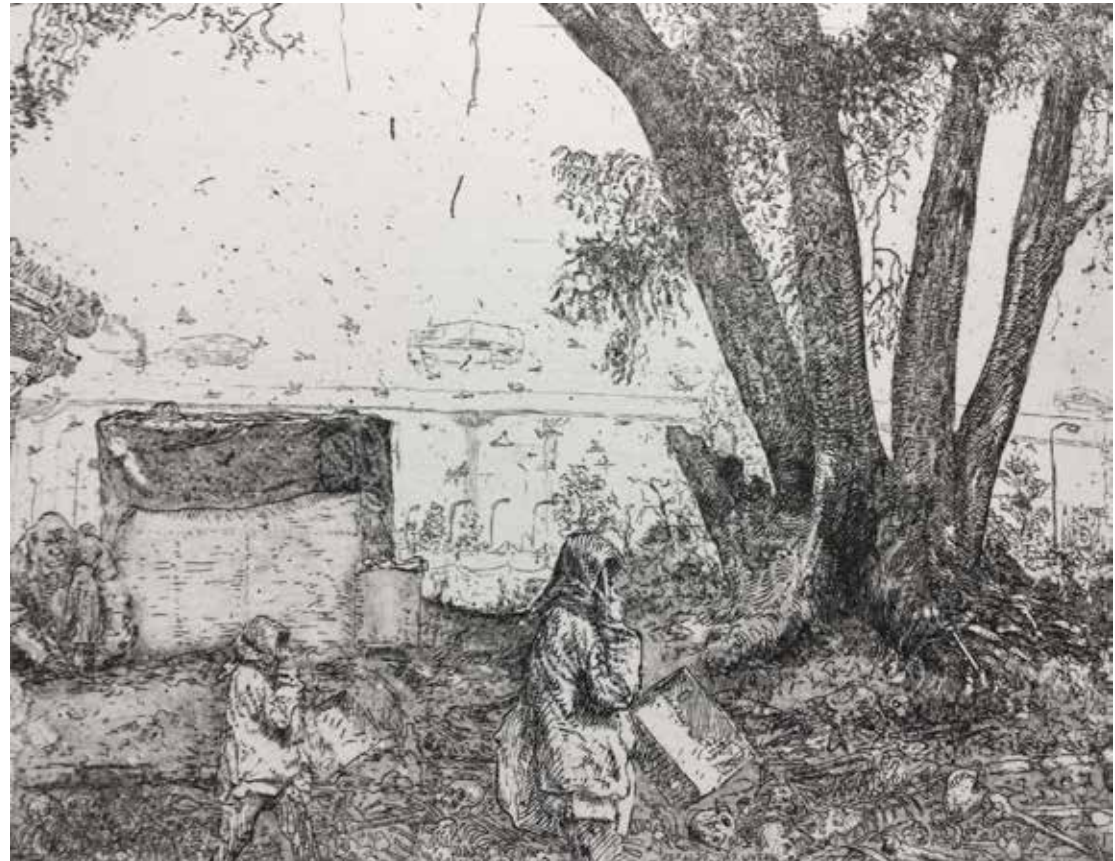
Hardground etching with aquatint | Edition of 10 | 35cm x 38cm

R 3 300-00

## NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)

This work is one of the manifestations of a narrative idea the artist dreamed up as a type of metaphor at the heart of this exhibition:

What would happen if White Afrikaans people were to go on sight-seeing tours of the apocalypse by riding horses through the city centre of Johannesburg? It speaks to the way the artist himself often feels, as he sees his time living and working in the city centre as very rewarding, always challenging and shifting his thinking - yet he must acknowledge that to some extent he still operates like a tourist.



*The Apocalypse by Horseback (Niemand gaan my Niks vertel nie) detail*



NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



## NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



It should be a terrible shame that one would want to add to such a perfect thing as a photorealistic drawing. A charcoal one, no less.

*"This drawing is terribly detailed, horrifically beautiful. Disgustingly proud. Grotesque! What an ignorant white male you must be to glorify yourself so shamelessly and above all then demand praise for such a stupid achievement!"*  
I concluded.

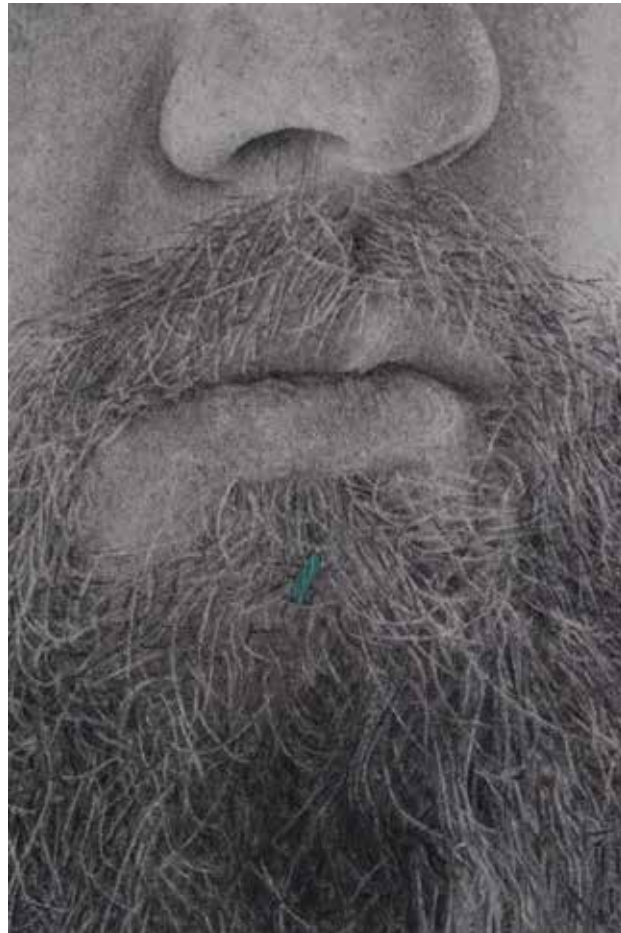
So, I resolved to "add" to it. I shall be a real contemporary artist. I shall be a terrorist.

*Hou Jou Bom* | 2020 | Charcoal and firecracker |  
49cm x 42cm | Price on request

NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



*Hou Jou Bom* detail





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*Karen sees End Street (Goya AF!)* | 2020 | Hardground etching with aquatint  
Edition of 10 | 25cm x 23cm | R 1 650-00

**NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)**



*Death on a Pale Male* | 2020  
Hardground etching with aquatint  
Edition of 10 | 25cm x 23cm | R 1 650-00



*Nou is daar perde (Beginning of End Street)* | 2020  
Hardground etching with aquatint  
Edition of 10 | 25cm x 23cm | R 1 650-00



**NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)**

*Finding BLM (Laer se rug)* | 2020 | Hardground etching with aquatint  
Edition of 10 | 25cm x 23cm | R 1 650-00





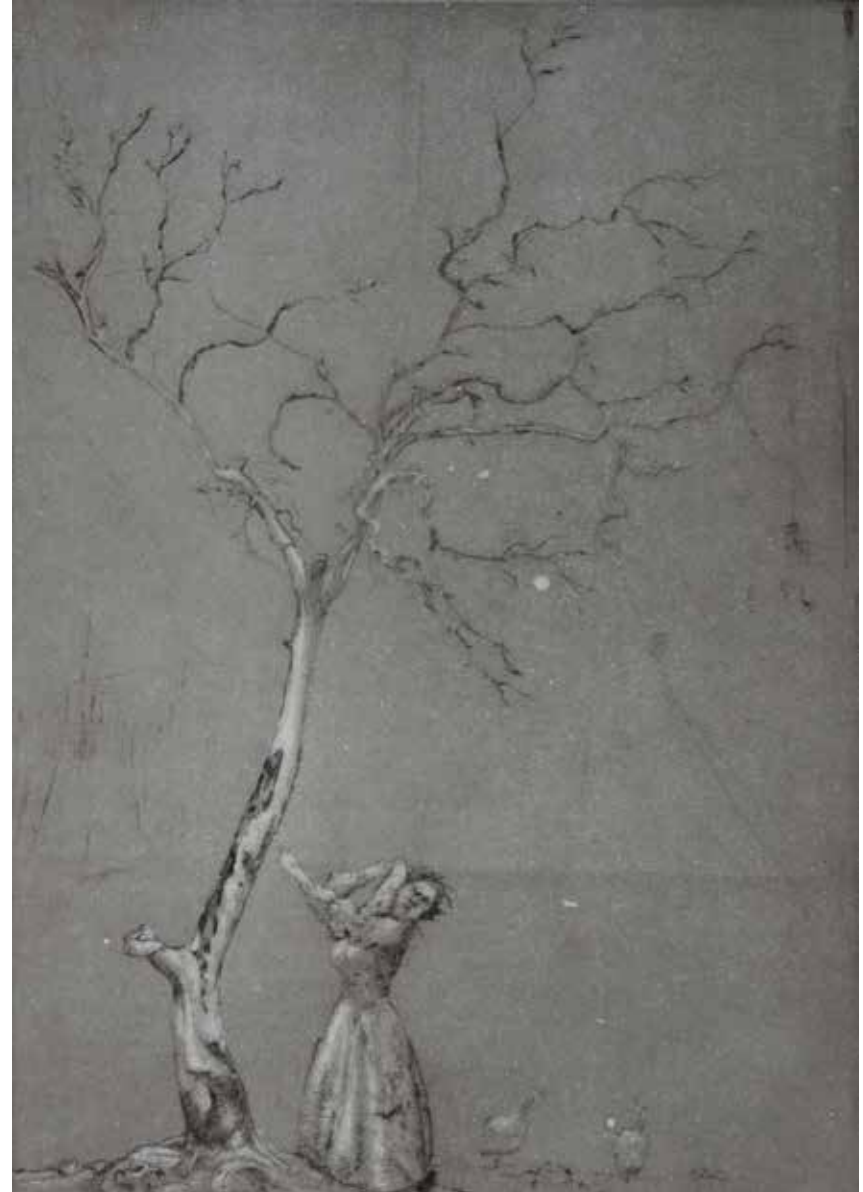
NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



*The Tree of Knowing (Skreeboom se oorerfde horries)* | 2017  
Drypoint etching with surface rolling | Variable edition of 9  
48cm x 37cm | R 3 500-00

**NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)**

*Aid* | 2017  
Drypoint etching with surface rolling | Variable edition of 5  
48cm x 37cm | R 3 700-00



NOW THERE ARE HORSES! (APOKALIPS TOERE VIR BOERE)



*Weet, weet, weet, jy's dom as jy vergeet* | 2017 | Drypoint etching with surface rolling | 48cm x 37cm | R 3 500-00



## NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)



This work is a collaboration with Nkhensani Rihlampfu, the award winning artist and friend of Johan Stegmann. It began with an ill-conceived drawing that Johan was very optimistic about, dealing with both slavery and terrorism. Soon it became apparent: despite it's smart pre-conceived concept, it was a misstep. Nkhensani saved the day by literally crossing out the work, but also by contextualising and clarifying (effectively "cancelling") the fetishised view which Johan's drawing unwittingly fumbled into. The work also functions as a surprising twist on cancel culture.

Johan Stegmann and Nkehnsani Rhilampfu

*Title Retracted* | 2017

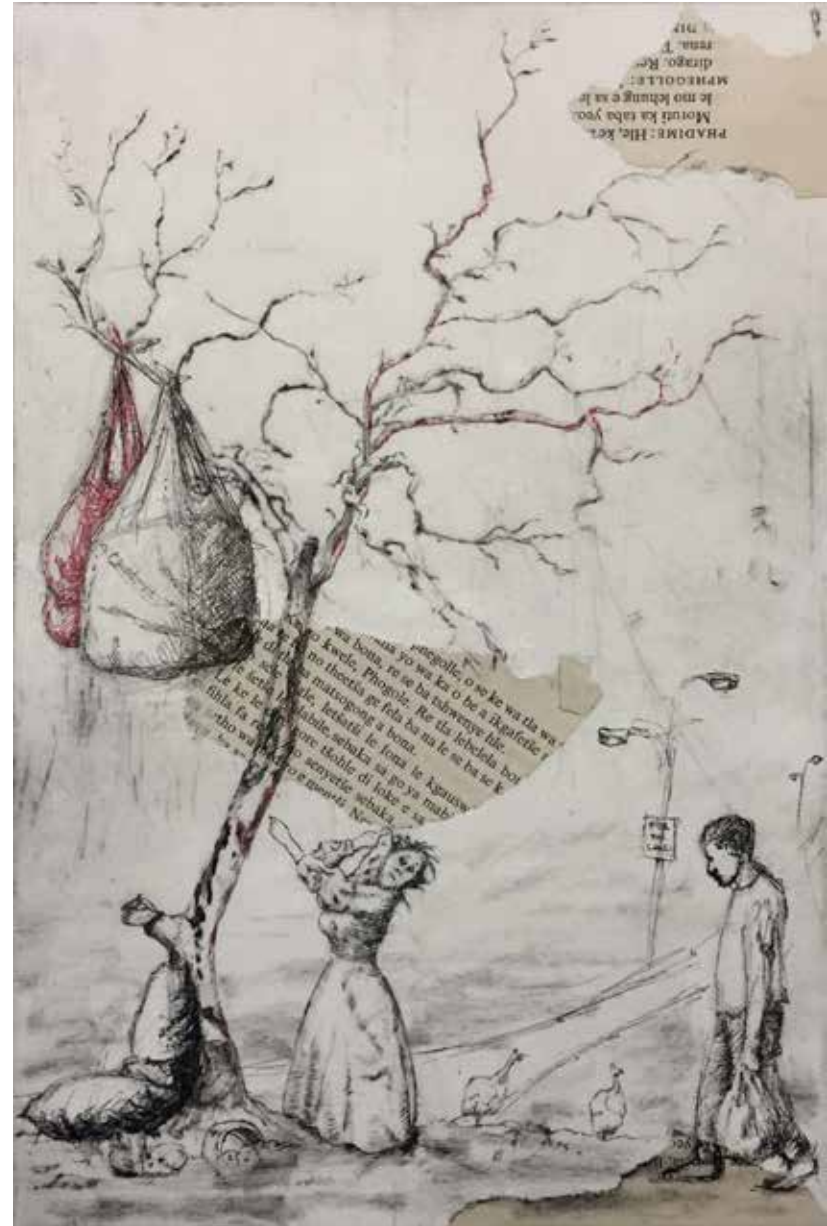
Charcoal drawing and mixed media

39cm x 23.8cm | R 3 300-00

## NOW THERE ARE HORSES! (APOKALIPS TOERE YIR BOERE)

This work is a collaboration with Nkhensani Rihlampfu, the award winning artist and friend of Johan Stegmann. It is a rework of the drypoint etching "Aid".

Johan Stegmann and Nkehsani Rhilampfu  
*Aid Worker* | 2017  
Drypoint etching with mixed media | 48cm x 37cm  
R 4 500-00



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