



**SLEEPS WITH THE FISHES, 2016** Jacki McInnes often tackles themes of inequality in her work. For her, the apocalypse will come in the form of an economic crisis and, in some ways, the inequality we see here and around the world makes it more than evident that the world has already failed. This surreal, wonderfully saturated photographic image (created in association with University of Johannesburg lecturer Leon Krige) draws on Théodore Géricault's painting *The Raft of the Medusa*, which depicts the 1816 *Medusa* shipwreck where hundreds of sailors were cut loose and left to drown. In McInnes' work, these are South African mine workers. Today, the indigent are cut loose from the establishment, left to fend for themselves or die  
 PHOTO: JACKI MCINNES, LEON KRIGE

# The end of the world

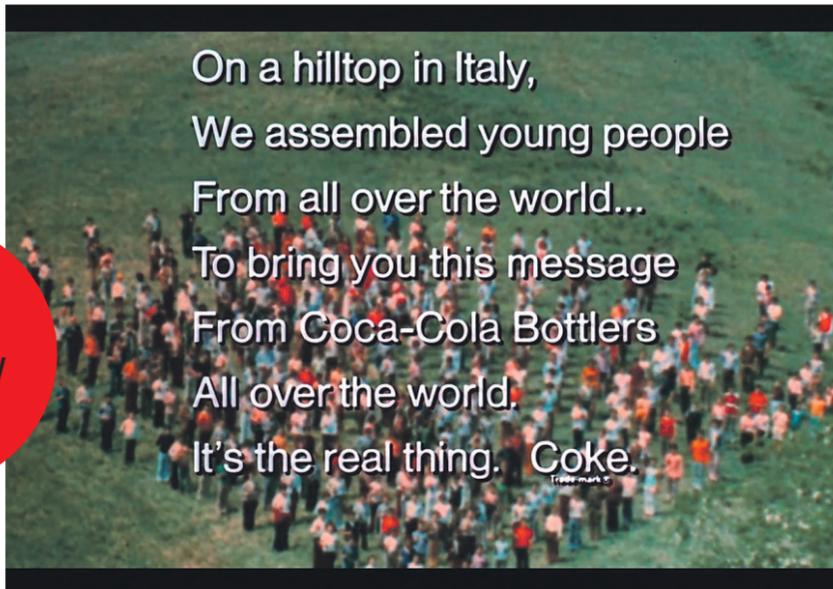
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**When Tomorrow Comes**  
 Wits Art Museum, Joburg  
 Runs until May 29

**D**oomsayers have been predicting it for years and the Bible speaks of it vividly: the end of the world. Everyone might have thought about it: How will it end and what will it look like?

Curators Jacki McInnes, Jyoti Mistry and Michael Titlestad have tackled the idea with the exhibition **When Tomorrow Comes**, currently on at the Wits Art Museum. They asked some of our most famous artists (and some from abroad) to interpret the end of the world in their own way. This is what they came up with.

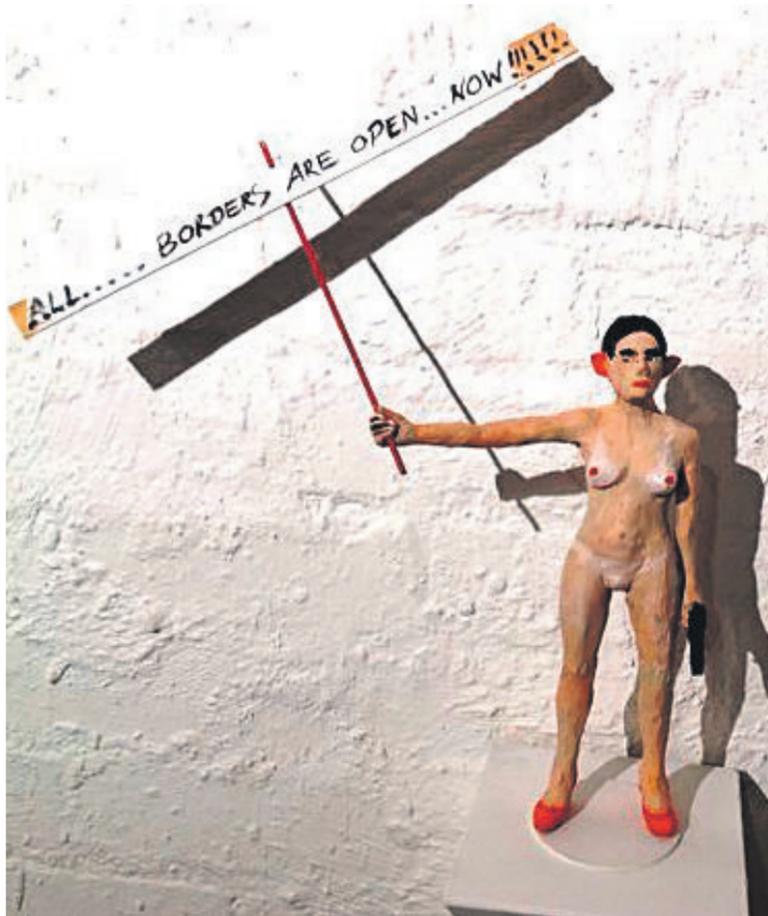
● When Tomorrow Comes will be showing at Michaelis Galleries in Cape Town from July 11 to August 5



**THE REAL THING, 2016** Michael McGarry's installation consists of an imposing timber frame with a TV screen mounted on the front. The screen loops the 1971 Coca-Cola commercial *Hilltop*, and the eerie advertising music drifts in an endless stream over the rest of the exhibition. Perhaps McGarry's vision of the apocalypse is of the earth drowning in consumerism, drowning in products, in advertising, in Coke. Another work in his installation is made of wood sourced from Nkaneng in Marikana – highlighting the banal juxtaposition between the centralised (Coca-Cola) and the marginalised (Marikana) mine workers



**ENDLICH BRENNT EUROPA WIEDER, 2015-2016** For German artist Volker März, the end of times will see humankind return to their animal form. 'When tomorrow comes, we will slip back into the mother/ as the better half of a truth, a dog/ or a drunken donkey/ step by step back to the monkey,' he writes. He does not see this as a bad thing because 'at the end of time, man should keep the ability to play, make art, love ... all the things that make man "bestly happy"'. März pays particular attention to current events in Europe, including the refugee crisis and immigration, which some nationalist and anti-immigration movements feel will mark the continent's demise



**MR CONSUMER 2, 2014** Using recycled spray-can debris, plastic bottle tops and a floor brush, Moffat Takadiwa critiques consumerism in Africa. He calls his birthplace – Zimbabwe – 'a dumping zone for other people's products and a testing ground for medication'. Mr Consumer 2 is the dystopian beast that rises from the rubbish to confront us with our own wastefulness and greed