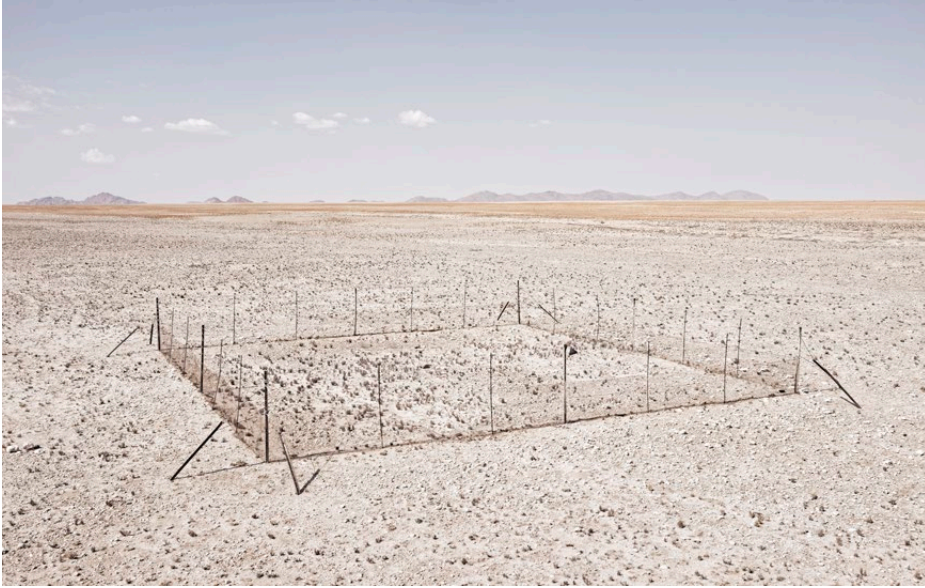


smac

MARGARET  
COURTNEY-CLARKE







Experimental plot for the assessment of grass types and measurement of rainfall, Namib-Naukluft Park, 1 May 2015 | 2018 | Giclée Print on Hahnemühle Photo Rag Paper | 74.5 x 112 cm | Ed of 6 + 2AP



Helipad in Copper Valley, Messum Complex, 6 July 2014 | 2014 | Giclée Print on Hahnemühle Photo Rag Paper | 74.5 x 112 cm | Ed of 6 + 2AP

## ***Cry Sadness into the Coming Rain***

Extract from Foreword  
By David Goldblatt

---

The photographs [Courtney-Clarke] produced are about existence. They come from an awareness of the fragility of her own existence and from a symbiotic grasp of the ancient rhythms of the desert and the coast, the ways of life of its people, the traces of their passing and the seemingly inexorable advance of corporate and mining development. The photographs are bare of nostalgia, fat or facile certainties. They are eloquent of raw existence and offer faint glimmers of hope, of life scratched from an appallingly inhospitable terrain in the face of overwhelming societal transition. Yet these photographs attain a searing grace which is in no sense false to the reality but is, on the contrary, a rare synthesis of what is there with an intensely heightened and uncompromisingly honest vision. (Johannesburg, May 2016)

Extract from Courtney-Clarke, M. 2017. *Cry Sadness Into The Coming Rain*. Göttingen: Steidl.



'Noah's Ark in a Sandstorm. (Mobiles by Moreen #Eichas)', #Gaingu Conservancy, 17 July 2018 | 2018 | Giclée Print on Hahnemühle Photo Rag Paper | 74.5 x 112 cm | Ed of 6 + 2AP



Gottlieb #Khatanab #Gaseb is a self-taught musician who lives on Ganamab, a practically deserted state-owned resettlement farm. Gottlieb (derived from German for "God is love") earns a living from playing the violin at funerals.

Dâures granite massif (Brandberg), Erongo Region, 6 December 2014



Liam !Uri-Khob carries a cage of baby chickens home for the night, to warmth and safety from the wild cats. The village of Spitzkoppe, beneath the distant inselberg #Gaingu (the local name for Spitzkoppe), is where Liam and his siblings attended boarding school, paid for with chickens and goats raised by their widowed mother.

Black Ranch, Pos#3, Erongo Region, 9 January 2015

## The Women Who Dream of Hope and Elephants

An extract from essay  
By Sean O'Toole

The photographs in *Cry Sadness* form part of an unfolding narrative of urban development and densification. In this Courtney-Clarke's photographs form part of a larger planetary conversation among concerned photographers. The crisis of urbanisation is the starkest it has ever been. It is a crisis that pivots around the stunted circumstances of a swelling urban underclass unable to productively harness their youth and labour potential in the pursuit of a meaningful life. If there is a tone of pessimism here, it stems from Courtney-Clarke's encounter with people pressed down, with women and men barely able to prosper, let alone dream. And yet, as her photographic investigations reveal, the capacity to dream - an imaginative resourcefulness born of being human - endures.

Extract from Courtney-Clarke, M. 2017. *Cry Sadness Into The Coming Rain*. Göttingen: Steidl.

## A reflection

An extract  
By Professor André du Pisani

As an artist, and celebrated documentary photographer, who had never lost her pleasure in wide spaces and distant horizons, Margaret Courtney-Clarke is also a mediator – her work grounded in a naked landscape and in people – their souls and vulnerability palpably visible – often within the confluence of life and death. The juxtaposition of a flowering wild tobacco (*Nicotiana glauca*) that grows on the sun-drenched and wind-swept plains of the Kuiseb River, and a later photograph that shows the same plant without leaves, flowers and life, graphically and metaphorically speaks to the fragile mystery of life and the certainty of death. (Swakopmund, April 2018)

André du Pisani is Professor emeritus at The University of Namibia (UNAM).

Extract from Courtney-Clarke, M. 2017. *Cry Sadness Into The Coming Rain*. Göttingen: Steidl.

## ARTIST BIOGRAPHY

Margaret Courtney-Clarke was born in Swakopmund, Namibia in 1949 where she currently lives and works. Following a degree at the University of KwaZulu Natal, Durban, South Africa in 1971, Courtney-Clarke attended the Accademia di Belle Arti di Roma, Scuola Libera, Rome, Italy (1972-1974) before moving to New York where she graduated from NYU with a BA in photojournalism.

Courtney-Clarke began her career working under Italian photographer and filmmaker, Pasquale De Antonis – photographing art, architecture and antiquities before travelling as a freelance photographer on magazine assignments in Europe and Africa during the 1970s and 1980s. In 1978/1979, Courtney-Clarke became a *persona non grata* under the Apartheid laws and renounced her South African citizenship – she would later return to South West Africa under the protection of the United Nations and claim her Namibian citizenship. Throughout her career, Courtney-Clarke would pursue personal projects in Africa documenting feminine identity. She further maintained lasting friendships with figures like South African photographer David Goldblatt, as well as multiple collaborations with civil rights activist and poet, Maya Angelou. Courtney-Clarke's iconic portraits include depictions of Coretta Scott King, Susan Sontag, Maya Angelou and Oprah Winfrey.

The body of work, *Cry Sadness into the Coming Rain* (2014 – 2018), marks a new phase in Courtney-Clarke's photographic work, documenting the artist's return to Namibia and her engagement with a people and landscape in crisis. David Goldblatt writes "In her earlier work, Margaret's concern was the art of African women. In this work her involvement is with the people themselves and their place. Like a pulse in the background her involvement throbs with anger and love. Anger at the stunting of lives, the blunting of hope, the desecration of the Namib and her own frailty, when there is so much to tell. Not the least of which is love".

Spending more than four decades working as a photographer between Italy, USA and across the African continent, Courtney-Clarke's work has been commissioned and distributed by Hoa-Qui (France), Speranza (Italy), Anzenburger (Austria), Mega Press (Tokyo), Photo Researchers (USA), the BBC (UK) and CBC (Canada) amongst others.

Nominations and awards for her photographic publications include: the 2018 Kraszna-Krausz Book Award (long listed), for *Cry Sadness into the Coming Rain*, Kraszna-Krausz Foundation, London, UK; the 2015 Henri Cartier-Bresson (HCB) Award for her series On Borrowed Time, Fondation Cartier-Bresson, Paris, France and the 10 Best Books of the Year Award (1994), Entertainment Weekly, USA.

Dedicated publications on Courtney-Clarke's work include, amongst others – *Cry Sadness into the Coming Rain* (2018), with accompanying essay by Sean O'Toole; her trilogy on the *Art of African Women: Ndebele* (2002), *Imazighen* (1996) and *African Canvas* (1990).

Notable collections include: WÜRTH Collection, Munich, Germany; National Geographic Collection, Washington DC, USA; Robert Devereux Collection, The African Arts Trust, London, UK; the Hermès Collection, Paris, France and the BHP Billiton Collection, Melbourne, Australia.





*Helipad in Copper Valley,*

*Messum Complex,  
6 July 2014*

***Helipad in Copper Valley, Messum Complex, 6 July 2014***

2014

Giclée Print on Hahnemühle Photo Rag Paper

74.5 x 112 cm

Ed of 6 + 2 AP





*The caged fowl of Alexandrine Hanabis, aka Kuku.*

*At the time of this photograph, Kuku's cockerel saved the life of a man who had lost his whereabouts in a thick fog that had swept across from the coast. Without water or food for over 100 km, he walked for five days and nights until he heard a cock crow – signalling the presence of humankind.*

*Some 28 years after Independence, Kuku's community remains among the poorest in the country.*

*Die Kruising ('The Crossing'),  
Uis District,  
6 December 2014*

***The Caged Fowl of Alexandrine Hanabis, aka Kuku, Die Kruising ('The Crossing'), Uis District, 6 December 2014***

2014  
Giclée Print on Hahnemühle Photo Rag Paper  
74.5 x 112 cm  
Ed of 6 + 2 AP





*'Noah's Ark in a Sandstorm.  
(Mobiles by Moreen #Eichas)'*,

#Gaingu Conservancy,  
17 July 2018

**'Noah's Ark in a Sandstorm. (Mobiles by Moreen #Eichas)', #Gaingu Conservancy, 17 July 2018**

2018  
Giclée Print on Hahnemühle Photo Rag Paper  
74.5 x 112 cm  
Ed of 6 + 2 AP



*Roadside grave of two game  
poachers... pissed on by my dog.*

*Dorob National Park,  
26 February 2016*

***Roadside grave of two game poachers, Dorob National Park, 26 February 2016***

2016

Giclée Print on Hahnemühle Photo Rag Paper

74.5 x 112 cm

Ed of 6 + 2 AP





*'The Petrol Pump',  
Sesfontein,  
27 October 2017*

**'The Petrol Pump', Sesfontein, 27 October 2017**  
2017  
Giclée Print on Hahnemühle Photo Rag Paper  
74.5 x 112 cm  
Ed of 6 + 2 AP





*Dorothea and her daughter  
Eleray take a nap in the shade of  
their roadside stall.*

*Black Ranch, Pos #2, Spitzkoppe,  
25 January 2016*

***Dorothea and her daughter Eleray take a nap, Black Ranch, Pos #2, Spitzkoppe, 25 January 2016***

2016

Giclée Print on Hahnemühle Photo Rag Paper

74.5 x 112 cm

Ed of 6 + 2 AP





*An African hare hangs from a cable on an isolated gravel road in the Namib Desert. Roadkill? Hunting trophy? Roadside marker?*

*Dorob National Park,  
7 July 2014*

***An African hare hangs from a cable, Dorob National Park, 7 July 2014***

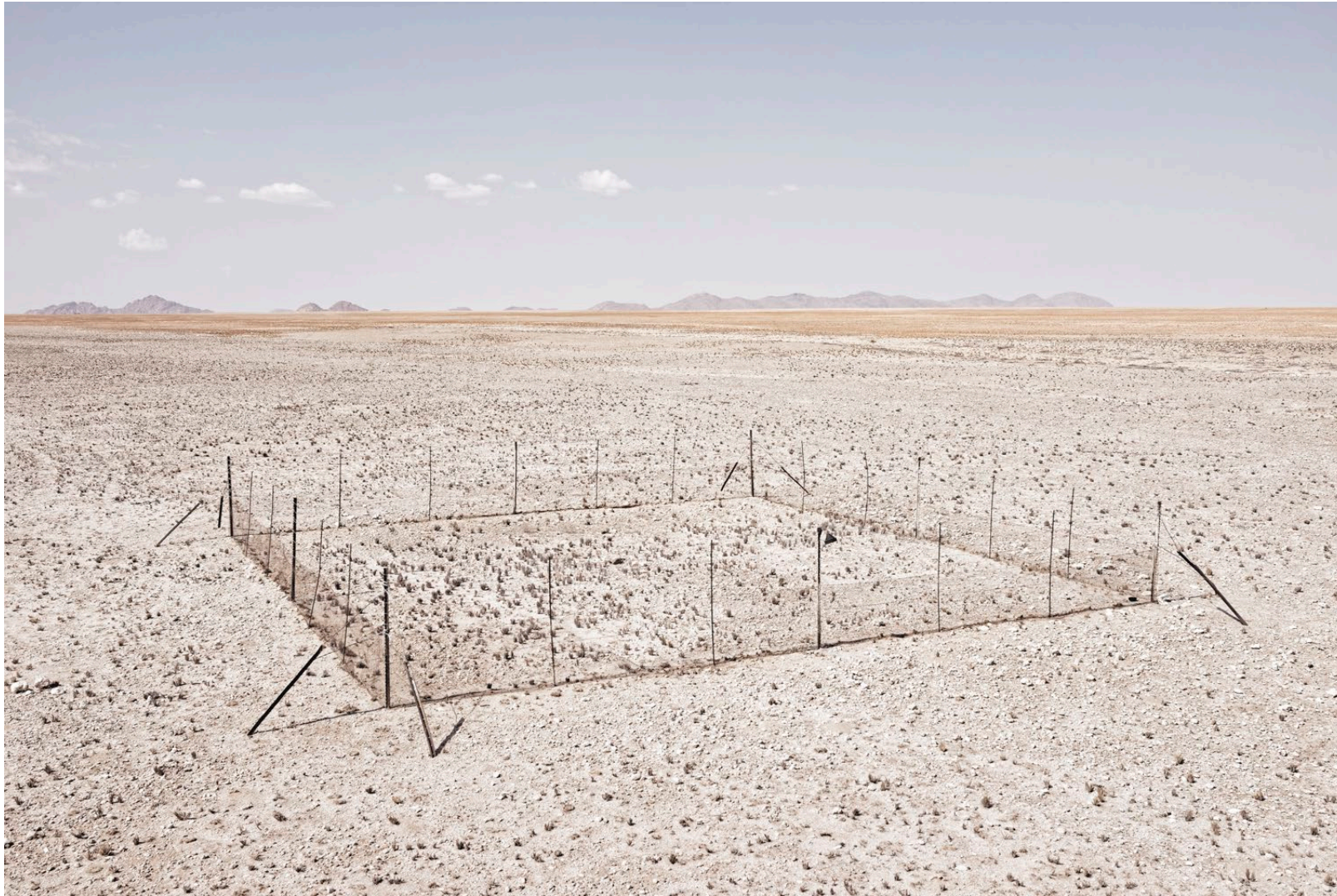
2014

Giclée Print on Hahnemühle Photo Rag Paper

74.5 x 112 cm

Ed of 6 + 2 AP





*Experimental plot for the  
assessment of grass types and  
measurement of rainfall.*

*Namib-Naukluff Park,  
1 May 2015*

**Experimental plot for the assessment of grass types and measurement of rainfall, Namib-Naukluff Park, 1 May 2015**

2015

Giclée Print on Hahnemühle Photo Rag Paper

74.5 x 112 cm

Ed of 6 + 2 AP





*The flowering wild tobacco (Nicotiana glauca) is used by local people for hunting rituals and medicinally as a poultice to treat wounds. Native to South America, it has adapted near the Kuiseb River to intercept and utilise coastal fog which occurs up to 200 days per year.*

*The advancing sand dunes along the river – due to climate change, land mismanagement and other factors – present a continuous hazard to the local Topnaar (≠Aonin) tenure farmers and their families.*

*Walvis Bay District,  
9 June 2014*

***The flowering wild tobacco (Nicotiana glauca), Walvis Bay District, 9 June 2014***

2014

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*The wild tobacco tree two years later.*

*Walvis Bay District,  
10 April 2016*

***The flowering wild tobacco tree two years later, Walvis Bay District, 10 April 2016***

2016

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*Francois !Uri-khob breeds pigeons to support his siblings after his family lost their goats and donkeys to drought and poaching.*

*Black Ranch, Pos #3, Spitzkoppe, 9 August 2017*

***Francois !Uri-khob breeds pigeons to support his siblings, Black Ranch, Pos #3, Spitzkoppe, 9 August 2017***

2017

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*Eveline Inuas lives alone near the isolated settlement of Sesfontein.*

*Kunene Region,  
27 October 2017*

***Eveline Inuas lives alone near the isolated settlement of Sesfontein, Kunene Region, 27 October 2017***

2017

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*Gottlieb #Khatanab llGaseb is a self-taught musician who lives on Ganamab, a practically deserted state-owned resettlement farm. Gottlieb (derived from German for "God is love") earns a living from playing the violin at funerals.*

*Dâures granite massif (Brandberg),  
Erongo Region,  
6 December 2014*

**Gottlieb #Khatanab llGaseb, Dâures granite massif (Brandberg), Erongo Region, 6 December 2014**

2014

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*Miriam Pokolo's fish,  
DRC informal settlement,*

*Swakopmund,  
6 January 2015*

***Miriam Pokolo's fish, DRC informal settlement, Swakopmund, 6 January 2015***

2015

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





Sara Swartbooi carries a sheet of scrap metal (Hoopverloor – 'Lost Hope') to build a shelter near the gravel road from Henties Bay to Usakos from where she will sell semi-precious stones to the occasional passer-by.

D1918, Erongo Region,  
11 July 2015

**Sara Swartbooi carries a sheet of scrap metal (Hoopverloor – 'Lost Hope') to build a shelter, D1918, Erongo Region, 11 July 2015**

2015

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*Welwitschia mirabilis*, sometimes referred to as a 'living fossil' because of its 600–1,000-year lifespan, is endemic to the Namib Desert. Dust from uranium mining activities in the vicinity may have deadly consequences for these plants.

Namib-Naukluft National Park,  
19 May 2014

***Welwitschia mirabilis* ('living fossil'), Namib-Naukluft National Park, 19 May 2014**

2014

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*'Amphitheatre', Namib Sand Sea.*

*Dorob National Park,  
26 April 2015*

***'Amphitheatre', Namib Sand Sea, Dorob National Park, 26 April 2015***

2015

Giclée Print on Hahnemühle Photo Rag Paper

55.5 x 84 cm

Ed of 6 + 2 AP





*Liam !Uri-Khob carries a cage of baby chickens home for the night, to warmth and safety from wild cats.*

*The village of Spitzkoppe, beneath the distant inselberg #Gaingu (the local name for Spitzkoppe), is where Liam and his siblings attended boarding school, paid for with chickens and goats raised by their widowed mother.*

*Black Ranch, Pos #3,  
Erongo Region,  
9 January 2015*

***Liam !Uri-Khob carries a cage of baby chickens home for the night, Black Ranch, Pos #3, Erongo Region, 9 January 2015***

2015

Giclée Print on Hahnemühle Photo Rag Paper

32 x 48 cm

Ed of 6 + 2 AP





*Black Ranch, Pos #3,  
Spitzkoppe,  
25 December 2017*

***Black Ranch, Pos #3, Spitzkoppe, 25 December 2017***  
2017  
Giclée Print on Hahnemühle Photo Rag Paper  
49.5 x 74 cm  
Ed of 6 + 2 AP





'Poison Tree.' *Candelabra  
euphorbia (Euphorbia virosa)*.

D1918, Erongo Region,  
18 July 2018

**"Poison Tree" (*Euphorbia Virosa*), D1918, Erongo Region, Namibia, July, 2018**

2018

Giclée Print on Hahnemühle PhotoRag Paper

34 x 50,5 cm

Ed of 6 + 2 AP





***"Hope in a Sandstorm", Namib Desert, July, 2018***

2018

Giclée Print on Hahnemühle PhotoRag

33,5 x 50,5 cm each

Ed of 6 + 2 AP

**R 00.00**

(Selling Price Exclusive of VAT)





*Namibia, with its history of repeated drought and failed dreams, is constantly challenged by modern-day needs for water. These photographs, set against a harsh backdrop that portrays the land, examine the extraordinary means by which the inhabitants invent methods for collecting the life-sustaining fluid.*

*Various locations in the Namib Desert, 2014-2017*

**Water (series) | Methods for collecting life-sustaining fluid, Various locations in the Namib Desert, 2014-2017 | Nonatych**

2014-2017

Giclée Print on Hahnemühle PhotoRag Paper

27.5 x 41.5 cm each

Ed of 6 + 2 AP





*Fencing between private  
farmlands and National Parks  
causes hundreds of wildlife deaths  
each year as the animals migrate  
in search of grazing and water.*

*Namib-Naukluff Park,  
26 March 2018*

***Water (series), Namib-Naukluff Park, 26 March, 2018***

2018

Giclée Print on Hahnemühle PhotoRag Paper

27.5 x 41.5 cm each

Ed of 6 + 2 AP





*These photographs were taken on several journeys across Namibia, a vast country of isolated spaces linked by gravel roads to villages, informal settlements and towns. The country is rich in natural resources, attracting investment by the global mining giants and tourism. In many places the environment is in crisis.*

*The livelihoods of tens of thousands of Namibians are dependent on these roads in one form or another. Here, a community of small miners constantly reinvents 'Welcome' effigies. Vehicles speed past, covering everything in dust. The sellers' 'honesty' tins remain empty, sometimes for weeks, in a violence of crushed hopes.*

*Kunene and Erongo Regions,  
2016-2018*

**Welcome (series), Kunene & Erongo Region, 2016-2018 | Nonatych**

2016-2018

Giclée Print on Hahnemühle PhotoRag Paper

33 x 49.5 cm each

Ed of 6 + 2 AP





*Tattered by wind and burnt by the sun, an effigy made by Tolikie Dausab is meant to attract buyers/ tourists to his pile of rose quartz on the side of the road.*

*A road grader returns to camp for the night.*

*Uis District,  
8 August 2015*

**Welcome (series) | Tattered by wind and burnt by the sun, an effigy made by Tolikie Dausab, Uis District, 8 August 2015**

2015

Giclée Print on Hahnemühle PhotoRag Paper

33 x 49.5 cm each

Ed of 6 + 2 AP





Tourists on so-called wildlife safaris in Namibia usually tick off the vast country (824,292 sq. kilometres) in ten days. The rich diversity of people and cultures in the sparsely populated landscapes that lie between luxury destinations is seldom observed or acknowledged. Along the dusty roads, signboards read '\$20 a photograph. Help us!' as communities try to capitalise on the 'safari' theme to lure potential buyers. The seller can sometimes be seen in the distance, running towards the stall to collect coins left in an 'honesty' tin. Perhaps.

Various locations, Namib Desert, 2014-2017

**Wildlife (series), Various locations, Namib Desert, 2014-2017 | Nonatych**

2014-2017

Giclée Print on Hahnemühle PhotoRag Paper

18 x 27.5 cm each

Ed of 6 + 2 AP





Today, wildlife 'safaris' in developing countries are multimillion-dollar industries that have a hugely negative impact on the ecosystems involved:

- Drought/flooding (climate change)
- Government maladministration/corruption
- Land resettlement / Rural/urban migration
- Poaching
- Tourism footprint: construction boom, effects on breeding and nesting cycles, noise interferes with grazing/drinking patterns, implications for behavioural relationships of wildlife in the presence of humans, trophy hunting

Kunene Region,  
28 October 2017

**Wildlife (series), Kunene Region, 28 October 2017**

2017

Giclée Print on Hahnemühle PhotoRag Paper

18 x 27.5 cm each

Ed of 6 + 2 AP



smac

MARGARET

COURTNEY-CLARKE

**CURRICULUM VITAE**



# MARGARET COURTNEY-CLARKE

C.V

## BIOGRAPHY

Born 1949, Swakopmund, Namibia.

Worked and lived in Rome, Italy & New York City, USA [1972 – 2009].

Currently resides in Swakopmund, Namibia.

## EDUCATION

**1971** Diploma in Art and Photography, University of KwaZulu Natal (previously Natal College), Durban, South Africa.

**1974** Scuola Libera di Roma, Rome, Italy.

**1978** Bachelor of Arts (BA) in Photojournalism, New York University (NYU), New York City, USA.

## AWARDS & RESIDENCIES

**2018** Krasznsz-Krausz Book Award (Best photography Book Long list), CRY SADNESS INTO THE COMING RAIN, Kraszna - Krausz Foundation, London, UK.

Photo District News (PDN) Award for *A Lifelong Obsession with Finding Shelter*, New York City, USA.

**2015** Henri Cartier-Bresson (HBC) Award (Nomination), for her series *On Borrowed Time*, Fondation Cartier-Bresson, Paris, France.

**2002** Kodak Bronze Award, Colors of Africa, Munich, Germany.

**1997** *Children's Book of Distinction*, Hungry Mind Review, Saint Paul, USA.

**1994** 10 Best Books of the Year Award, Entertainment Weekly, Tampa, USA.

**1994** *Children's Book Award*, New York Public Library, New York City, USA.

10 best Books for Distinguished Achievement in Children's Literature, New York City, USA.

Best Book Award, Oppenheim Toy Portfolio, New York City, USA.

**1993** Silver Award, Art Directors Club, New York City, USA.

**1986** Gold Award, Photo Design, New York City, USA.

## SOLO EXHIBITIONS & PRESENTATIONS

**2018** [upcoming] CRY SADNESS INTO THE COMING RAIN, curated by Nicola Brandt, SMAC Gallery, Stellenbosch, South Africa.

*The Fragility of Existence*, P46 Gallery, Camogli, Italy.

**2017** FNB Joburg Art Fair (SMAC Gallery), Sandton Convention Centre,

Johannesburg, South Africa.

**2009** *La Ciociaria*, Palazzo Comunale, Amaseno, Italy.

**2008** *Forty Years*, Studio 77, [Travelling Exhibition], Windhoek; Woermann Haus, Swakopmund, Namibia.

**2007** *The Art of African Women: Empowering Traditions* [Travelling Exhibition], The African American Museum, Philadelphia, USA.

**2006** *Ndebele*, Museo Della Terra, Latera, Italy.

**2004** *The Art of African Women: Empowering Traditions*, [Travelling Exhibition], curated by Deborah Mack, New York State Museum, New York City; National Library of Medicine, Bethesda, USA.

**2002** *The Art of African Women: Empowering Traditions*, [Travelling Exhibition], curated by Dr. Deborah Mack, The Schomburg Centre for Research in Black Culture, New York City, USA.

**2001** *The Art of African Women / The Ndebele Foundation*, Palazzo Comunale, Victorchiano, Italy.

**2000** *African Canvas / Ndebele*, Omba Gallery, Windhoek, Namibia.

**1997** Teatro General San Martin, Buenos Aires, Argentina.

*Imazighen*, Port Washington Public Library, New York City, USA.

*Places in The Sand*, Witkin Gallery, New York City, USA.

**1996** *Kofi and His Magic*, Book Presentation, Witkin Gallery, New York City, USA.

*Imazighen*, Exhibition and book presentation, Witkin Gallery, New York City, USA.

*Die Berebr Frauen*, Africa House, München, Germany.

*Itinerant Exhibition in 12 Museums*, curated by the Institut für Kulturaustausch, Tuebingen, Germany.

# MARGARET COURTNEY-CLARKE

# CV

- 1995** *Ndebele and African Canvas*, Helferei Grossmünster, Zurich, Switzerland. Africa.
- 1994** *Ndebele, La Libertà Dipinta dalle Donne*, curated by Comitato Internazionale 8 Marzo Associazione, Rocca Paolina, Perugia, Italy. Investec Cape Town Art Fair (SMAC Gallery), Cape Town International Convention Centre, Cape Town, South Africa.
- 1993** *Ndebele, La Libertà Dipinta dalle Donne*, curated by Produrre e Riprodurre, Torini, Italy. **2017** *Namibia: Art of a Young Generation*, Forum Würth Rorschach, Rorschach, Switzerland. *Die Farben Afrikas*, Seidvilla, Munich, Germany. *X: Part III*, SMAC Gallery, Stellenbosch, South Africa. *Peer*, SMAC Gallery, Cape Town, South Africa.
- 1992** Saibu Gallery, Tokorozawa, Japan. **2016** *NAMIBIA: Art of a Young Generation*, Museum Würth, Künzelsau, Germany; National Art Gallery of Namibia (NAGN), Windhoek, Namibia. Sala degli Archi, Ceccano, Italy. **2013** *Land Matters in Art*, National Art Gallery of Namibia (NAGN), Windhoek, Namibia. CIVILTA': Femminile plurale, African Canvas, Palazzo delle Esposizioni, Rome, Italy. **2011** *Walter Van Beirendonck: Dream the World Awake*, MoMu Fashion Museum of Antwerp, Belgium. **2010** Esther Mahlangu, BMW Museum, Munich, Germany. **2004** *Beads for life*, Museum of Civilization, Gatineau, Québec, Canada. **2003** *Earth*, Festival Couleur Café, Brussels, Belgium. **1998** *African Canvas*, Lexington Children's Museum, Lexington, USA. *Sur La Tête*, Witkin Gallery, New York City, USA. **1997** African Canvas, Dimock Community Center, Boston, USA. **1996** *Under 8 x 9 inches*, Witkin Gallery, New York City, USA. *Der fliegende Koffer-eine Reise nach Ghana*, Wilhelm Lehmbruck Museum, Duisburg, Germany. **1995** *Ndebele: Volkskunst aus Südafrika*, The Huberte Goote Gallery, Zug, Switzerland. *Staffs and Wands from Africa*, The Minneapolis Institute of Arts, Minneapolis, USA. *Amandebele: Signals of Color from South Africa*, Museum Het Kruidhuis, 's-Hertogenbosch, Netherlands. *Colour in Town-planning*, De Kunstpaviljoens, Nieuw-Roden, Netherlands.
- 1991** *African Canvas*, Festa delle Donne, Rimini, Italy. Images of Africa Festival, Copenhagen International Theatre, Arhus, Odense & Copenhagen, Denmark. In the Room Gallery, Tokyo, Japan. Festa Nazionale de L'Unità, Bologna, Italy.
- 1990** Galleria Il Filo di Arianna, Bergamo, Italy. Libreria Agora Torino, Italy. IL Diaframma, Milan, Italy. African Canvas, The Witkin Gallery, New York City, USA.
- 1986** Overseas Press Club, New York City, USA. *Exhibition and book presentation*, International Center for Photography Book Store, New York City, USA. *Ndebele*, Carpenter Center for Visual Arts, Harvard University, Boston, USA.
- GROUP EXHIBITIONS & PRESENTATIONS**
- 2018** [upcoming] +one, SMAC Gallery, Cape Town, South Africa. FNB Joburg Art Fair, Sandton Convention Centre, Johannesburg, South



# MARGARET COURTNEY-CLARKE

# CV

*Ndebele*, Iziko National Gallery of South Africa, Cape Town, South Africa.

*Der fliegende Koffer-eine Reise nach Ghana*, Museums Padagogischer Dienst, Berlin, Germany.

*Pottery and Architecture in West Africa*, Pyynikilinna, Helsinki, Finland.

**1993** *I Biennale Donna Arte*, Sala Amministrazione Provinciale, Frosinone, Italy.

*Mostra dell'artigianato tradizionale delle Donne Ndebele*, Embassy of South Africa, Rome, Italy.

**1991** *Encountering the Others*, University of Kassel, Kassel, Germany.

*ORISIRISIAI All Different Kinds*, The Children's Museum, Seattle, USA.

*Tableau d'Afrique*, Le Centre Culturel Français de Dakar, Galerie 39, Dakar, Senegal.

*Artistes Africaine*, Atelier Les Almadies, Dakar, Senegal.

*amaNDEBELE: Farbsignale Aus Sudafrika*, Haus der Kulturen der Welt, Berlin, Germany.

**1990** *Beads*, Department of Arts of Africa, The Americas and Oceania, Baltimore Museum of Art, Baltimore, USA.

*Apropos Aprons*, The Costume Institute, Metropolitan Museum of the Art, New York City, USA.

*Artists Against Apartheid*, Taos, New Mexico.

**1988** *Le Città del Mondo ed il futuro delle metropoli*, XVII Triennale di Milano, Milan, Italy.

**1987** *Chairs*, Witkin Gallery, New York City, USA.

**1978** *Fotoreporter Donna*, IF Laboratory, Palermo, Italy.

**1977** *Fotografi e fotografie*, Galleria d'Arte Lastasia, Rome, Italy.

## PUBLICATIONS

**2018** Courtney-Clarke, M. | 2018, *Cry Sadness Into The Coming Rain*, Foreword by David Goldblatt, Essay by Sean O'Toole, Steidl Books. Göttingen, Germany.

**2003** Angelou, M. | 2003, *My Painted House, My Friendly Chicken, and Me*, Crown

Books for Young Readers, New York City, USA.

**2002** Courtney-Clarke, M. | 2002, *Ndebele: The Art of an African Tribe*, Thames & Hudson, London, UK.

**1999** Courtney-Clarke, M. | 1999, *Maya Angelou: The Poetry of Living*, Clarkson Potter, New York City, USA./2000 VIRAGO (LITT), London, UK.

**1997** Courtney-Clarke, M. | 1997, *Places in the Sand*, The Monacelli Press, New York City, USA.

**1996** Courtney-Clarke, M. | 1996, *Imazighen: The Vanishing Traditions of Berber Women*, Clarkson Potter, New York City, USA.

Angelou, M. | 1996, *Kofi and His Magic*, Knopf Books For Young Readers, New York City, USA.

**1990** Courtney-Clarke, M. | 1990, *African Canvas: The Art of West African Women*, Rizzoli, New York City, USA.

**1986** Courtney-Clarke, M. | 1986, *Ndebele: The Art of an African Tribe*, Rizzoli, New York City, USA.

**1981** Courtney-Clarke, M. & Goldblatt, D. | 1981, *Cape Dutch Homesteads*, C. Struik Publishers, Cape Town, South Africa.

## COLLECTIONS

WÜRTH Collection, Munich, Germany.

Robert Devereux Collection The African Arts Trust, London, UK.

New York Public library's Schomburg Centre for Research in Black Culture, New York City, USA.

Jerry Thomas Arts, Atlanta, USA.

Hermés Collection, Paris, France.

BHP Billiton Collection, Melbourne, Australia.

Private Collections in Europe, USA & Namibia.

## FOR MORE INFORMATION

Please contact SMAC Gallery for more information regarding the availability of the works included in this portfolio, or for any other queries.

---

### STELLENBOSCH

1st Floor, De Wet Centre  
Church Street  
Stellenbosch, 7600  
T +27 (0)21 887 3607

### CAPE TOWN

1st Floor, The Palms  
145 Sir Lowry Road  
Woodstock  
T +27 (0)21 461 1029

### JOHANNESBURG

1st Floor, The Trumpet  
19 Keyes Avenue  
Rosebank, 2196  
T +27 (0)10 594 5400

info@smacgallery.com  
[www.smacgallery.com](http://www.smacgallery.com)