



# PHENOMENAL WOMEN

Maya Angelou through the photographs of Margaret Courtney-Clarke

smac



# PHENOMENAL WOMEN

Text by Siona O'Connell

The idea that two women, from different continents and very different backgrounds, could connect and develop a remarkable friendship over many years, may be surprising to many. When one of those women is Dr. Maya Angelou, the American poet, novelist and mother who was born in St Louis, Missouri in the United States and the other is Margaret Courtney-Clarke, writer and photographer who was born in Swakopmund, South West Africa (now Namibia), the unexpected friendship and the conversations that ensued, offers those of us looking for hope and other ways of being, fresh impetus.

Although the poetry and writings of Dr. Angelou and the photography of Margaret Courtney-Clarke are distinct, their forms of responses to the crises of the times echo the shared meanings evident in their friendship, which began in 1987 and spanned twenty-seven years until the death of Dr. Angelou in 2014. The scope of Dr. Angelou's writing, which often began its early life on yellow legal notepads, is vast, each penned word powerful enough to evoke, to resist, and to imagine. Courtney-Clarke's photographs of the late poet and writer are not only arresting in their photographic right, they speak of comradeship, love, and respect. These images are infused with a whimsy and charm that allows for a moment of respite and to breathe, especially necessary in a time such as now.

The rhythm, inflection, and pitch evident in Angelou's poems dance in tune with the exposure, composition, colour, and implied movement of Courtney-Clarke's photographs. These make the point that perhaps things are not as dissimilar as they first appear to be for those of us reaching for connections in a world where everything is in flux. Patterns and emphases in the poems selected for this exhibition urge us to coalesce around a mutual vision and dream of what it would feel like to be truly free, safe not only from physical harm, but being in a world where difference is celebrated, unkindness and injury are shuttered, and points of convergence are treasured.

Much has been written on the relationship between the photograph and death, the latter no small matter in a world held to ransom by the Covid-19 pandemic that has illuminated – like the flash of a camera – the persistent lines of global inequality, violence, and injustice. In sharp contrast, Courtney-Clarke's collection of photographs and memorabilia gestures towards key moments that constitute life. The exchanges of friendship between the two women offer hope to those of us who are interested in the business of being human, the opportunity to see what is possible when unexpected bonds are allowed to take root. Each item in this exhibition bears testimony to women who share values of courage, joy, compassion, and strength and the power that these hold in addressing fault lines that exist as a result of history.

I imagine that if I listen closely enough I will be able to hear the laughter and the small-talk of three extraordinary women – Mrs. Coretta Scott King, Dr. Maya Angelou and Professor Eleanor Taylor – peering through point-and-shoot cameras, this moment of chatter that silences, even momentarily, the demons of a racialised past that separate the whites, the blacks and the greys in between. I imagine playing dress up in the much-loved red dresses of Dr. Angelou, in search of layered traces of fortitude and resilience that were passed onto her by countless women through the decades and centuries that came before.

In these photographs by Margaret Courtney-Clarke and in the poems of Dr. Angelou that speak particularly to and of women, we are left bolstered by the pen of a legend, safe in the knowledge that anything is possible if we dare to dream large. Furthermore, if we stand together and insist on the settlement of the debt that we are owed, we may yet enjoy the life that women would want to bequeath to all – a legacy of freedom and unfettered, dance-filled joy.



## PROJECT SYNOPSIS

For the first time, the remarkable photographs of acclaimed American, poet, writer and civil rights activist Maya Angelou taken by Margaret Courtney-Clarke will be exhibited at the SMAC Gallery in Cape Town, South Africa. These images – several of which feature in the book - *The Poetry of Living* - bear testimony to bonds and friendship, gesturing towards new possibilities and connections, especially necessary in a country such as South Africa with its unconscionably high levels of gender-based violence.

Curated by Dr Siona O'Connell (University of Pretoria), the exhibition will open in Cape Town in August 2021 (Women's Month in South Africa) and will include a public programme aimed at introducing the vision and writings of Maya Angelou to a new cohort of young readers. The exhibition will travel to the University of Pretoria's Jawett Art Centre thereafter.

The exhibition features photographs and memorabilia exchanged between Courtney-Clarke and Angelou during their friendship. It will draw heavily on the Angelou's writings with a focus on women and, for the first time, Angelou's *Phenomenal Woman* will be translated into Xhosa, considered to be among South Africa's 'first' languages.

The exhibition has a compilation reading of *A Brave and Startling Truth* as its auditory backdrop, by women who have each made their mark in substantive ways. The exhibition also includes contributions by Maya Angelou's son, Guy Johnson.

Both exhibitions (in Cape Town and Pretoria) involve a public programme aimed at senior high school and undergraduate university students in South Africa as well as the US. Virtual discussions will allow for new connections to be made between young people drawn to the possibilities of other ways of being manifested in the work of Maya Angelou.



**Margaret Courtney-Clarke**

*All God's Children Need Travelling Shoes.*  
*Maya Angelou at her home in Winston-Salem, N.C.*  
1998

Giclée Print on Hahnemühle Photo Rag Paper  
ED of 10 +2AP

59.4 x 84.1 cm

**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)





**Margaret Courtney-Clarke**

*Four Generations*

1998

Giclée Print on Hahnemühle Photo Rag Paper  
ED of 10 +2AP

59.4 x 84.1 cm

**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)



**Margaret Courtney-Clarke**

*Sisterhood*

*L to R: Mrs Coretta Scott King, social activist and wife of Martin Luther King Jr; Maya Angelou; Dr Eleanor Traylor, Professor of English, Howard University, Washington D.C.*

1998

Giclée Print on Hahnemühle Photo Rag Paper

ED of 10 +2AP

59.4 x 84.1 cm

**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)



**Margaret Courtney-Clarke**

*Risk, Risk All*

*Maya Angelou speaks on her writing process at a  
conference in New York City, USA.*

1999

Giclée Print on Hahnemühle Photo Rag Paper  
ED of 10 +2AP

59.4 x 84.1 cm

**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)



**Margaret Courtney-Clarke**

*It's in the Reach of My Arms*

*On board ship for her 70th birthday cruise to the Bahamas*

1998

Giclée Print on Hahnemühle Photo Rag Paper

ED of 10 +2AP

59.4 x 84.1 cm

**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)





**Margaret Courtney-Clarke**

*The Poetry of Living*

*Maya Angelou celebrates her 70th birthday in London, U.K.*

1998

Giclée Print on Hahnemühle Photo Rag Paper  
ED of 10 +2AP

59.4 x 84.1 cm

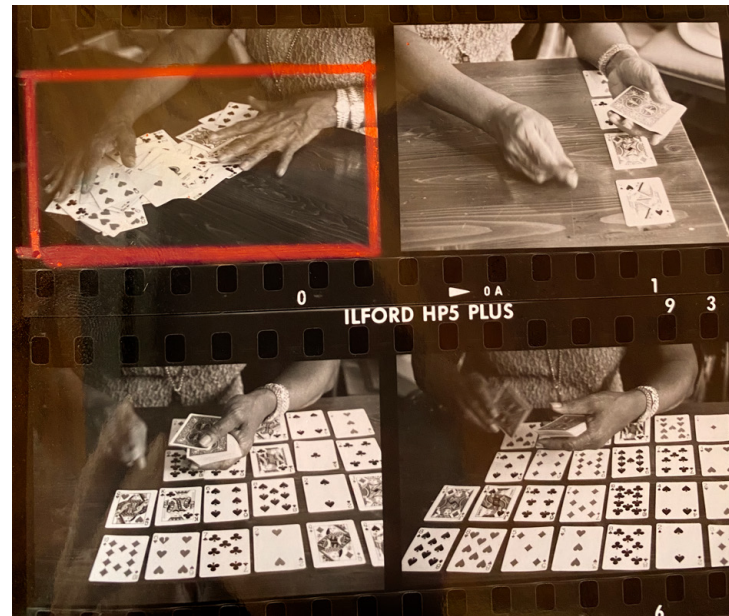
**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)



**Margaret Courtney-Clarke**

*Solitaire*

*Maya Angelou's favourite yellow legal pads on which all her ideas find their first form. Always nearby is a Bible, a dictionary, Roget's Thesaurus, her favourite sherry and a deck of cards for solitaire. Winston-Salem, NC.*

2000

Giclée Print on Hahnemühle Photo Rag Paper  
ED of 10 +2AP

59.4 x 84.1 cm

**ZAR 35 000.00**

(Selling Price Exclusive of VAT)

42 x 59.4 cm

**ZAR 30 000.00**

(Selling Price Exclusive of VAT)





Maya Angelou does most of her writing in a hotel room, starting her day at 5:30am. She finds too many distractions at home. Los Angeles, CA. 1987.



My first and my last portraits of Maya. 1987/2013.



Maya Angelou attends Easter Church service in Florida on the occasion of her 80th birthday.



Maya dons her Easter hat. The competition for best hat was always a matter of great rivalry. On deck, Seabourn Pride, 1998.



Maya Angelou on stage, reaching out, embracing, affirming spirits, laughing her way into the hearts of her audience ... in red shoes, her favourite colour. At sea. 1998.



**Hands** Maya Angelou interacts with her great granddaughter, Caylin Nicole Johnson, to whom I dedicated my book on Maya - 'The Poetry of Living. Winston-Salem, N.C. 1998.



Maya Angelou with her family at Thanksgiving. (L to R) Grandson Colin Ashanti Johnson carrying daughter Caylin, son Guy Johnson, Teresa holding Brandon, Stephanie Floyd-Johnson, Maya and grandson Elliot Jones. 1999.



Maya's intense focus during the Mayan Games is palpable. At sea. 1998.



Maya Angelou prepares her favourite dish, smothered chicken, for her house guests. Winston-Salem. 1999.



Maya Angelou makes words come alive, not only through language but through her own acts of courage. Winston-Salem, N.C. 1998.



Maya Angelou at one of her many book signing events in the late 80s.



Joy. Maya Angelou opens gifts on the morning of her 70th birthday, April 4th, 1998.



***A Song Flung up to Heaven*** Maya loves to rejoice at any moment. Winston-Salem, N.C. c.1998.



Maya Angelou on stage for a poetry reading. Whether performing professionally or prompted by intimate conversations at home, Maya would slip into poetry or, as she herself called it, poesia, then into prose ... words would miraculously transform into music, and the music into life. New York City, 1987.



Maya Angelou enjoys a birthday bash amongst friends in North Carolina, USA. 1998.



Graham Steadman and Oprah Winfrey enacting Titanic, Tulum, Mexico.



Dr. Johnetta Betch Cole, anthropologist, educator, museum director (Smithsonian) and college president (Spelman and Bennett) "The more we pull together toward a new day, the less it matters what pushed us apart in the past"; "The trouble with a woman standing behind her man is that she can't see where she is going!"



Valerie Simpson, performer, songwriter and owner of Sugar Bar nightclub in New York City.



Odette [Gordon] aka Queen of folk music, performer and Civil rights Activist.



Dr. Eleanor Traylor, Professor of English at Howard University, Washington DC., African-American Scholar and recipient of numerous Fellowships, Endowments, awards and Honorary Doctorates.



Dr. Vicki Hughes, Ophthalmologist



Rosa Johnson, Maya's beloved niece



Nancy Wilson, 'grand diva' of jazz, Grammy & Emmy Award winner pays tribute to Maya.





Maya Angelou walks tall on her way to a celebration for her 70th birthday. Key West, Florida. April 4, 1998.



Maya Angelou at her designer bar counter in her home, Winston-Salem. c.1998.



Maya Angelou at Thanksgiving dinner with her great grandson, Brandon Bailey Johnson. Winston-Salem, N.C. 2000.



Maya Angelou jams with pianist/songwriter Valerie Simpson. New York City, N.Y. 2000.



Maya Angelou in her beloved garden/refuge -- her place of meditation -- Winston-Salem, N.C. 1980s.

# PROFESSOR SIONA O'CONNELL



Professor Siona O'Connell (PhD) is an African Studies scholar at The School of the Arts at the University of Pretoria. Her research focus falls within three areas, that of Memory Studies, Creative Studies and Restorative Justice in postcolonial and post-apartheid South Africa. She is widely respected for her work on land restitution in South Africa as well as for research on women of South Africa's clothing and textile industry. Her co-edited book, 'Hanging on a Wire' won the 2018 National Institute for the Humanities and Social Sciences (NIHSS) Humanities and Social award for the best non-fiction edited volume and her monograph on forced removals in Cape Town, "An Impossible Return: Cape Town's Forced Removals" continues to garner broad recommendations.

She has curated numerous exhibitions and directed and produced 8 film documentaries that emerge out of her commitment to research that is focused in trauma, memory and belonging in post-apartheid South Africa. She use the creative project to think about difficult questions of belonging, violence and redress, shifting frames from aesthetics to restorative justice.

O'Connell was a Trilateral Reconnections Project Fellow (Brown University), is a Brown International Advanced Research Institutes (BIARI) alumnus and was the NEH Distinguished Visiting Professor of the Humanities at Colgate University in the USA in 2018-19.



# ARTIST BIO

b. 1949, Swakopmund, Namibia.

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

Currently resides in Swakopmund, Namibia.

In 2019, Margaret Courtney-Clarke was shortlisted for both the Prix Pictet and the Contemporary African Photography Prize (CAP) - she was nominated for the latter again in 2020.

Courtney-Clarke received Diplomas in Graphic Design and Photography (1971) at the University of KwaZulu Natal, Durban, South Africa, and then enrolled at Scuola Libera di Roma in Rome, Italy in 1974 to study drawing and anatomy. She obtained her Bachelor of Arts (BA) in Photojournalism at New York University (NYU), in New York in 1978. Spending more than four decades working as a photographer between Italy, the USA and across the African continent she freelanced for magazines such as Life, Geo, Stern, Attenzione, Newsweek and Architectural Digest and also produced her acclaimed trilogy: Ndebele: (1986), African Canvas (1990) and Imazighen (1996) that has been exhibited in over two hundred Museums across the USA, Africa, Europe and Japan. The trilogy is shortly to be republished by Steidl as a collector's edition with new material from Courtney-Clarke's travel notebooks. Particularly focused on women's creative practice she worked on several collaborations with Maya Angelou.

Author of 8 books Courtney-Clarke's work has received regular acclaim. *Cry Sadness into the Coming Rain* (accompanied by a retrospective exhibition at SMAC Gallery in Stellenbosch, South Africa in 2018) with foreword by David Goldblatt and essay by Sean O'Toole, received a number of nominations including the 2018 Kraszna-Krausz Book Award (longlisted), in London, UK; and the silverDeutscher x (shortlisted), Stuttgart, Germany. For her portfolio *A Lifelong Obsession with Finding Shelter* in New York City, USA she received the Photo District News (PDN) Award in 2018 and she was nominated for the 2015 Henri Cartier-Bresson (HBC) Award for her series *On Borrowed Time* in Paris, France.

Current exhibitions include *HOPE*, as part of the Prix Pictet global award in photography and sustainability, which travelled in 2019 from the Victoria and Albert Museum's Porter Gallery in London, UK to the Hillside Forum in Tokyo, Japan, and in 2020 to Luma Westbau, Zurich, and the Mouravieff-Apostol House & Museum in Moscow, Russia. *HOPE* will continue its world tour in 2021/22 to venues in Verona (current), Milan, Dublin, Tel Aviv, Shanghai, Singapore and Beijing.

Recent invitations to exhibit include *Face to Face*, curated by Ekow Eshun, on public display from October 2020 onwards in King's Cross Tunnel in London, UK and in 2019 *Crossing Night: Regional Identities x Global Context*, at the Museum of Contemporary Art Detroit, USA.

In 2021, Courtney-Clarke will present a solo exhibition at !Kwa ttu San Heritage Centre in Yzerfontein, South Africa, as well as an exhibition foregrounding conversations with Maya Angelou at SMAC Gallery, Cape Town.

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.

Courtney-Clarke's forthcoming book *When Tears Don't Matter* with foreword by Virginia MacKenny and essay by Rob J. Gordon, will be available Spring of 2021 (Steidl.de)



## 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, 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

- 2020** 9th Contemporary African Photography (CAP) Prize – shortlisted, PhotoBasel International Art Fair, Basel, Switzerland.
- 2019** 8th Contemporary African Photography (CAP) Prize – shortlisted, PhotoBasel International Art Fair, Basel, Switzerland.  
Prix Picet – Global Award in Photography & Sustainability – shortlisted, London, UK.
- 2018** Kraszna-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.  
Deutscher Fotobuchpreis 18/19, *Cry Sadness Into the Coming Rain*, Stuttgart, Germany.
- 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.  
*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** Nomination for César Award for Best Short Film, *Black Penelope*, France.
- 1987** Silver Award, Art Directors Club, New York City, USA.
- 1986** Gold Award, Photo Design, New York City, USA.

## SOLO EXHIBITIONS & PRESENTATIONS

- 2021** *Maya Angelou: Phenomenal Women*, SMAC Gallery, Cape Town, South Africa.  
[upcoming] *When Tears Don't Matter*, !Khwatsha San Heritage Centre, Yzerfontein, South Africa.
- 2018** *Cry Sadness Into The Coming Rain: In the Harsh Light of the Present*, 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, Victoriano, 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, Tübingen, Germany.
- 1995** *Ndebele and African Canvas*, Helferei Grossmünster, Zurich, Switzerland.
- 1994** *Ndebele, La Libertà Dipinta dalle Donne*, curated by Comitato Internazionale 8 Marzo Associazione, Rocca Paolina, Perugia, Italy.
- 1993** *Ndebele, La Libertà Dipinta dalle Donne*, curated by Produrre e Riprodurre, Torini, Italy.  
*Die Farben Afrikas*, Seidlvilla, Munich, Germany.
- 1992** Saibu Gallery, Tokorozawa, Japan.  
Sala degli Archi, Ceccano, Italy.

- 1991** *CIVILTA': Femminile plurale, African Canvas*, Palazzo delle Esposizioni, Rome, Italy.  
*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

- 2020** *Photo London* (SMAC Gallery), Somerset House, London, UK.  
*Face to Face*, curated by Ekow Eshun, King's Cross Tunnel, London, UK.  
*Investec Cape Town Art Fair* (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.
- 2019** *Hope*, [Prix Pictet Award Travelling Exhibition], Victoria & Albert Museum, London, UK; Hillside Forum; Tokyo; Zurich; Monaco; Moscow; New York City; Barcelona; Lausanne; Verona; Milan; Dublin; Tel Aviv; Shanghai; Singapore; Beijing.  
*Photo Basel*, 8th CAP Contemporary African Photography, Basel, Switzerland.  
*Crossing Night: Regional Identities x Global Context*, Museum of Contemporary Art Detroit, Detroit, USA.  
*FNB Art Joburg* (SMAC Gallery), Sandton Convention Centre, Johannesburg, South Africa.  
*Investec Cape Town Art Fair* (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.  
*African Canvas*, Gallery 116, Fishers, US.  
*Cry Sadness Into the Coming Rain*, Omuntu Gardens, Omaruru, Namibia.
- 2018** *Wish You Were Here*, SMAC Gallery, Cape Town, South Africa.  
*FNB Joburg Art Fair*, Sandton Convention Centre, Johannesburg, South Africa.  
*Investec Cape Town Art Fair* (SMAC Gallery), Cape Town International Convention Centre (CTICC), Cape Town, South Africa.
- 2017** *Namibia: Art of a Young Generation*, Würth Rorshach, Rorshach, Switzerland.

- X: Part III*, SMAC Gallery, Stellenbosch, South Africa.  
*Peer*, SMAC Gallery, Cape Town, South Africa.
- 2016** *NAMIBIA: Art of a Young Generation*, Museum Würth, Künzelsau, Germany; National Art Gallery of Namibia (NAGN), Windhoek, Namibia.
- 2013** *Land Matters in Art*, National Art Gallery of Namibia (NAGN), Windhoek, Namibia.
- 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.  
*Ndebele*, Iziko National Gallery of South Africa, Cape Town, South Africa.  
*Der fliegende Koffer-eine Reise nach Ghana*, Museums Pädagogischer 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 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 Südafrika*, 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

**2021** **[upcoming]** Courtney-Clarke, M. | 2021, *When Tears Don't Matter*, Foreword by Virginia MacKenny, Essays by Rob J. Gordon & Kileni Fernando, Steidl Books, Göttingen, Germany.

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

**1999** Courtney-Clarke, M. | 1999, *Maya Angelou: The Poetry of Living*, Clarkson Potter, New York City, USA & VIRAGO (LITT) (2002), London, UK.

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

Angelou, M. | 1996, *Kofi and His Magic*, Knopf Books For Young Readers, New York City, USA & Crown Books for Young Readers (2002), New York City, USA.

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

Angelou, M. | 1996, *My Painted House, My Friendly Chicken, and Me*, Clarkson Potter, New York City, USA & Crown Books for Young Readers (2002), 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 & Thames & Hudson (2002), London, UK.

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

## SELECTED PRESS HIGHLIGHTS

Barrett, D & Riley, K. 2020. *Seven groundbreaking female photographers – in pictures*. [online] The Guardian. <https://www.theguardian.com/artanddesign/2020/dec/14/hundred-heroines-outstanding-female-photographers-around-world-in-pictures>. [Accessed 17 Dec. 2020].

Kallianiotis, N.J. *Cry Sadness into the Coming Rain*. [online] LensCulture. Available: <https://www.lensculture.com/articles/margaret-courtney-clarke-cry-sadness-into-the-coming-rain>. [Accessed 17 Dec. 2020].

Sheehan, S. 2019. *The other Namibia*. [online] The Prisma. Available: <http://theprisma.co.uk/2019/07/15/the-other-namibia/>. [Accessed 17 Dec. 2020].

co.uk/2019/07/15/the-other-namibia/. [Accessed 17 Dec. 2020].

The Guardian. 2019. *Prix Pictet 2019 shortlist – photo essay*. [online] The Guardian. Available at: <https://www.theguardian.com/artanddesign/2019/jul/05/prix-pictet-2019-shortlist-photo-essay>. [Accessed 17 Dec. 2020].

The Namibian. 2018. *'Cry Sadness into the Coming Rain' launched at Swakop*. [online] The Namibian. Available at: <https://www.namibian.com.na/177194/archive-read/Cry-Sadness-into-the-Coming-Rain-launched-at-Swakop>. [Accessed 17 Dec. 2020].

Smyth, D. 2018. *The British Journal of Photography. Photo London: the 2018 Kraszna-Krausz shortlist*. [online] 1854 Media. Available at: <https://www.1854.photography/2018/05/stephen-gill-chrystel-lebas-and-dayanita-singh-shortlisted-for-the-2018-kraszna-krausz/>. [Accessed 17 Dec. 2020].

Levanta News. 2018. *Camogli: P46 Gallery, inaugurata la mostra di Margaret Courtney-Clarke*. [online] Levanta News. Available at: <http://www.levantenews.it/index.php/2018/05/05/camogli-p46-gallery-inaugurata-la-mostra-di-margaret-courtney-clarke/>. [Accessed 17 Dec. 2020].

## 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.

Hermès Collection, Paris, France.

BHP Billiton Collection, Melbourne, Australia.

Private Collections in Europe, USA & Namibia.

## FOR MORE INFORMATION

Please contact SMAC Gallery for more information or 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, 7925  
T +27 (0)21 461 1029

### JOHANNESBURG

Corner of 4th Avenue &  
7th Street,  
Parkhurst, 2120  
T +27 (0)87 2655 621

**smac**

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