



The sky keeps filling with clouds. A goose down comforter shields this piece of Earth from its sun and one giant fish-belly cloud hangs low and swollen. We shiver. How can these clouds not bring rain?

Maji Moto

Dispatches from a Drought

Photographs & Lyrical Essays by
COURTNEY FITZPATRICK

A 2012 Horse & Buggy Press Book



Maji moto, and we are in hot water indeed. Glaciers are melting, the wells are running dry, and still there is the private weight and weather of our own days. Where is the aquifer that hydrates your solar plexus? I will pluck out the straws and cork the leaks. Let me lash hinged thimbles to your fingertips. Ten tiny buckets will swing like iron when you walk, heavy with the catch of your rain.

AN EXCERPT FROM ONE OF COURTNEY'S ESSAYS

In 2009 Courtney Fitzpatrick traveled to the Amboseli basin in Kenya to study primate biology. Over the next year, as she acclimated to living as a guest in a remote research camp, Kenya descended into the worst drought of its living memory. Maji Moto is a record of disorientation, deprivation, and discovery. It heeds the call to rejoice. It is a plea and an apology, a love letter and a eulogy.

Courtney spent 17 months in the remote Amboseli basin of Kenya during 2009 and 2010. As Amboseli descended into, suffered from, and eventually emerged from the worst drought in living memory, her evocative writing and photographs became a personal record of a fragile ecosystem. The acts of writing and making photographs for Courtney — while in a region and situation few people will ever experience — were both a process of discovery and a means for reflection.

“*Maji Moto* draws wonder and terror in thimbleful after thimbleful from the hot springs at the Amboseli Baboon Research Project in Kenya’s Amboseli National Park. The life-saving rains did not come the year Fitzpatrick came to mix her sweat, laughter, and tears with the breath of baboons, people, antelope, elephants, and many more. The laden clouds tantalized and withheld, day after day. The pictures show it; the lyrical words etch it into the flesh. The earth is warming; the suspects in this terran crime are flying overhead in thin metal jet shells that split the clouds, but they bring no rain.”

—**DONNA HARAWAY**, excerpted from her Preface

“Those of us concerned with the fate of biodiversity are saddled with terrible dilemmas: As humans willy-nilly shape the future, we are bereft of consensus over just what to save and where to save it, let alone how to do so. In the face of shrinking habitats and climate change, with our population burgeoning and the extinction of many species inevitable, what are defensible benchmarks for conservation? And more philosophically, how can we yearn for untrammelled places yet bemoan our separation from nature? Not only are words like *wilderness* subject to debate, it’s as if within the last few million years, by gaining the capacity to contemplate our fate, we’ve pulled away from the natural world for which many of us profess such longing. Rather than providing direct answers to these tough questions, *Maji Moto* asks us to think longer and harder, inspired by the luminous prose and remarkable photographs of Courtney Fitzpatrick, a young woman who went to Kenya to study baboons . . .

. . . Emotions are often described as anathema to good science, as if we really could separate how we feel from what we do. Courtney Fitzpatrick’s haunting words and images don’t dictate answers to the questions that bedevil environmentalists, but I believe enlightenment resides within them, as powerful and yet furtive as the clouds in a stormy African sky. This is a book to be experienced at one sitting, all the way through, then again and again. The water finally came to Maji Moto, while our problems remain.”

—**HARRY GREENE**, excerpted from his Foreword



ABOUT THE BOOK

Maji Moto is an 88 page fine press book edition. Over forty photographs are in full color on an Indigo press alongside Courtney's ten lyrical essays (and introduction). Forewords are contributed by noted field biologist Harry Greene, and Donna Haraway. The covers and select elements of the book were printed on a hand-fed Vandercook letterpress.

The interior paper is a heavyweight, eggshell finish text paper (100lb Mohawk Via) that is FSC certified, processed chlorine-free, and composed of at least 30% post-consumer recycled content. The covers were letterpress printed hand on a burgundy heavyweight cover stock with wrap-around fore-edge flaps which an endsheet flyleaf tucks into. The flexible "over the shoulder/extended hollow" reinforced softcover binding was hand-sewn with linen thread by Craig Jensen of BookLab II and designed for flexibility to allow for both ease in opening and sturdiness into the future. A hand-printed bookmark is included with each book.

Special Edition — Each of the 171 copies is numbered and signed by the artist and include a frameable photographic print tucked inside the back cover. numbers 27–175 \$140

Deluxe Edition — The first 26 copies, lettered A–Z, are presented in a clamshell box with a hand-printed spine label. These copies also feature a second, larger photographic print.

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GICLEE/LETTERPRESS BROADSIDES

Four images from the book were used to create four different broadsides in limited editions ranging from 20 to 40 (depending on the image). Each broadside is 16 x 22 inches with one image and a text excerpt from the book. More information, including a look at the design of the broadsides can be found on the H&B blog.

ORDERING INFORMATION

Please see enclosed order form to order a book, or contact Horse & Buggy Press at dave@horseandbuggypress.com or 919 949–4847 for more information.

GALLERY EXHIBIT May 1 – June 30, 2012

The books and broadsides are the centerpieces of an exhibition of the Maji Moto project in the foyer gallery at the Bull City Arts Collaborative (the arts collective H&B works out of in downtown Durham). There will be a reception on Friday, May 18, 2012 from 6–9pm.

ABOUT COURTNEY FITZPATRICK

Courtney Fitzpatrick is an artist whose primary medium is science. She completed her undergraduate training in art at UNC–Chapel Hill with an honors thesis exhibition *RUNAWAY*— a conceptual photographic response to French feminist theorist Monique Wittig. After two years teaching photography at New York City's Hetrick-Martin Institute, she returned to her early interest in evolutionary biology. As a graduate student in biology, she received a Fulbright Fellowship to study sexual selection and primate reproductive biology in the wild. This granted her the privilege of collaborating with the Amboseli Baboon Research Project and took her to Kenya for 17 months of field work. The scientific results of this ongoing collaboration will take shape as a PhD within the Biology Department at Duke, which she will complete in 2012. Originally from both Oregon and North Carolina, Courtney now lives in Durham.

ABOUT HORSE & BUGGY PRESS

Horse & Buggy Press is a one-person design and letterpress shop based in Durham, North Carolina and celebrating its sixteenth year anniversary in 2012. In addition to collaborating with over 400 individuals and organizations on print projects of all shapes and sizes, Horse & Buggy Press has published over a dozen fine press books, many of which have won awards for their content, their design, and their craftsmanship. Titles include a special illustrated edition of *It Had Wings* by Allan Gurganus, *The Dead Father Poems* by John Lane, and *Birdhouses: Photographs* by Rob McDonald. These books, designed with great care and often produced in large part by hand with the utmost attention to detail, become treasured cultural artifacts. A powerful stage for an author's words and an artist's images is created, along with an intimate and tactile aesthetic experience for the reader. An N.C. State School of Design graduate and former Penland Core student, Dave Wofford started H&B in Raleigh in 1996, and moved home and studio to Durham in 2003. More information, as well as examples of work, can be found at www.horseandbuggypress.com.