



CATALOGUE

#NoSmokeWithoutAStory

impepho press is a Pan Africanist, intersectional-feminist publishing house committed to the sincere telling of African and international stories, celebrating both the fragility and resilience of human experience. We believe in championing brave, particularly feminist, voices committed to literary excellence.

impepho press prides itself in providing our authors with the best editorial, design and promotional support possible, irrespective of the stages in their careers. At impepho press, we serve the stories, always! Because without our stories, we would, in the words of Audre Lorde, be crumpled into other people's fantasies of us and eaten alive.



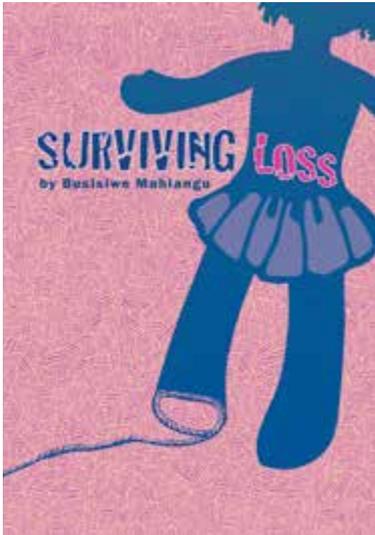
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Busiswe Mahlangu Surviving Loss
Sarah Godsell Liquid Bones
danai mupotsa feeling and ugly
vangile gantsho red cotton



Surviving Loss by **Busisiwe Mahlangu**

R180.00



Busisiwe Mahlangu, born in 1996, is a writer and poet from Mamelodi, Pretoria. Busisiwe Mahlangu is the founder of Lwazilubanzi Project, an NPO that aims to use literature as a tool for learning, resistance and healing. Her poetry is mostly described as hard-hitting and raw, holding space for conversations around poverty, mental health, education, violence, healing and being and staying alive.

In this collection the author fights for breath and voice. The poems hold years of undoing silence, written between 2015 and 2018, but also moves in stories that unfolded before then. The collection builds open doors and windows around a house that had none, to offer an escape or a way into the house. With gentleness, trauma and pain are explored and stretched to try find ways to heal. Survival is urgency.

Look at yourself
you have not died yet
you are an unending revolution
you are surviving loss

Liquid Bones by **Sarah Godsell**

R180.00



Sarah Godsell was born, and has grown up, in Joburg. She merges her work as educator, historian, and poet, in trying to understand how we think about narrative and power, how the past is alive in the present, and how we are alive in each other. She released her first poetry collection, *Seaweed Sky*, with Poetree Publications in 2016.

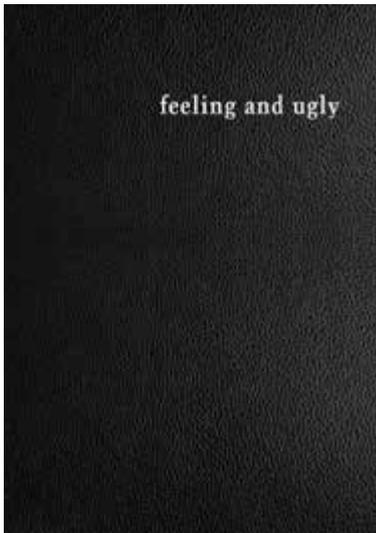
Liquid Bones takes poems as needle and thread, weaving in small and big breaths, in magic and in memory, tracing in stitches, stitching inside stories, exploring the sky. Emotions are explored in soft black and white tones sometimes, in defiant blooming in other moments.

we speak blood, bodies
death blood
we speak lifeblood
every month growthblood
swelling in aches
reminding us of space
the moon reserves
to nurture us in her shape



feeling & ugly by **danai mupotsa**

R180.00



danai mupotsa was born in Harare, and has lived in Botswana, the United States and South Africa where she is now based. She describes herself as a teacher and writer. *feeling and ugly*, was largely written between 2016 and 2018, although some of the poems were written earlier or previously published in some form.

The collection gathers the various statuses and locations she moves across, as daughter, mother, teacher, scholar and writer. From these places, many of the poems try to approach difficult feelings about what it means to “do politics” from an empathetic complexity. “I’m raging, sometimes that makes me petty” is one such example. The collection carries a set of standpoints, or willfulness about pedagogy, politics and optimism. And while she carries an attachment to a non-reparative, or negative affect across the collection, she closes in describing the work, or all of her work as love poems. This collection is a long love letter to those who are willful.

red cotton by **vangile gantsho**

R180.00



vangile gantsho is a South African-born a poet and a healer. She is dedicated to creating and/or supporting spaces which encourage (black feminine) healing. Most of the poems in *red cotton* were written in 2016 as part of her MA thesis from the University Currently Known as Rhodes, and 2017, when she first accepted her spiritual calling.

red cotton is an exploration of what it means to be black, queer, and woman in modern-day South Africa. *gantsho* interrogates being non-conformist in both a traditional-cultural-religious upbringing and a more liberal yet equally-oppressive urban socialisation. This poetry novella questions what women are taught about their bodies and the feminine sexual space, while also addressing the mother-daughter relationship as the first and most constant reference of womanhood. The collection moves fluidly between the erotic, the uncomfortable and grotesque. What is painful and what is beautiful? What is remembered and what is longed-for?

