

KUFAMBA PEMUSORO PEMAKANDA EMAZAI

Chronopolitics and South Africa

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What does heritage practice do with the dead? How does heritage resource management deal with histories of dispossession and slavery? What are the roles of professional disciplines and heritage agencies in the recovery of memory and in the renegotiation of space? How do publics participate? What are the continuities, between now and this history, of spacial practice for persons and peoples of colour? How do memory, history and the past intervene in the production of futures? How are black subjectivities constructed, reconstructed and co-constructed in and by this space?

What happens to a dream deferred?

Does it rot? Does it run? Does it dry up like a raisin in the sun?

Blood and dust swept under rugs have a way of growing legs and becoming the demons that haunt us from right beneath our beds

This is the house that we built

And we must have been playing house, that's the only way to explain it

When the tortured psyche of a people somehow becomes worldwide entertainment

"The Gripping Horror Story of Apartheid, and How the Rainbow Nation Overcame It"

Over 300 years of oppression squeezed into fifteen minutes of fame - lights, camera, action, My African Dream, Madiba Jive, and A Bunch of Smiling Natives dancing happily into the sunrise clause with Apartheid perpetrators and cut -

Lights dim

Then reality sets in.

- Lebohang Masango, *The House That We built*

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