

# DINEO SESHEE BOPAPE

*“Dechreuais weithio gyda phridd drwy syniadaeth wleidyddol ... yna meddyliais y byddai'n ddiddorol cael y pridd, y pridd gwirioneddol o'r lleoedd hynny i allu teimlo'n iawn yn fy llaw sut beth fyddai hynny. Tir, fel pridd, fel dŵr, fel aer, fel tân – mae'n un o'r elfennau elfennol rwy'n eu cysylltu â bywyd ... I mi, roedd yn ymwneud â'r deunyddiau eu hunain hefyd; yr hyn y gallant ei brofi o'i gilydd ... a sut gall y priddoedd o'r gwahanol ranbarthau gyfathrebu â'r pridd o fan hyn ac i mi roedd yn ymwneud â'r deunyddiau eu hunain hefyd, yr hyn y gallant ei brofi o'i gilydd.”*

O: 'Dineo Seshee Bopape, enillydd Prif Wobr y Future Generation Art Prize 2017', YouTube, 2:55, a gyhoeddwyd gan y Future Generation Art Prize, 28 Mawrth 2018

[www.youtube.com/watch?v=t-FBiLqBBY8](http://www.youtube.com/watch?v=t-FBiLqBBY8)

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*“I began working with soil via political thought ... then I thought it would be interesting to have the soil, the actual soil from those places to be able to feel in the hand materially what that would be like. Land, earth-like, like water, like air, like fire – it's one of the elemental elements that I associate to life ... For me, it was also for the materials themselves; what they can experience of each other ... and how the soils from the different regions can communicate with the soil from here and for me it was also for the materials themselves, what they can experience of each other.”*

From: 'Dineo Seshee Bopape, the Main Prize winner of the Future Generation Art Prize 2017', YouTube, 2:55, posted by Future Generation Art Prize, March 28, 2018

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# DINEO SESHEE BOPAPE



## *Cwarts Pinc*

Paciodd Dineo Seshee Bopape ddarn bach o gwarts pinc yn ofalus gyda bricsen a deithiodd o Dde Affrica i Gaerdydd fel rhan o'r gwaith celf (*Nder brick*) \_ *in process (Harmonic Conversions)* sy'n cael ei arddangos yn Chapter ar hyn o bryd.

Dywedir bod cwarts pinc yn adfer ymddiriedaeth a chytgord, gan annog cariad diamod. Mae'n ymdawelu a chalonogi, a chredir hefyd ei fod yn helpu i wella poen emosiynol gan gynyddu ein gallu i ddangos caredigrwydd, tosturi a dealltwriaeth.

## *Rose Quartz*

Dineo Seshee Bopape carefully packed a piece of small rose quartz to accompany a brick that travelled from South Africa to Cardiff as part of the artwork (*Nder brick*) \_ *in process (Harmonic Conversions)* currently on display at Chapter. Rose quartz is said to restore trust and harmony, encouraging unconditional love. Calming and reassuring, it is also believed to help heal emotional pain increasing our capacity for kindness, compassion and understanding.

# DINEO SESHEE BOPAPE

## *Manila*

Manila Daw'r enghraifft yma o fanila (breichled bres) o gasgliad Amgueddfa Genedlaethol Cymru. Yn ystod cyfnod y fasnach mewn caethweision ar draws yr Iwerydd, defnyddid manilas yn helaeth fel arian yng ngorllewin Affrica o'r 15fed hyd at yr 20fed ganrif a'u cyfnewid yn aml am gaethweision. Yn ystod y fasnach mewn caethweision ar draws yr Iwerydd, cyfnewidiwyd manilas am gaethweision yn aml. Ym 1856, cofnododd Conswl Prydeinig Ynys Fernando Po hefyd y gellid pennu gwerth a gwahaniaethu rhwng manilas mewn gwahanol farchnadoedd yng Ngorllewin Affrica yn ôl y sain a wnaed ganddynt wrth eu taro. Roedd manilas yn gynnyrch o bwys o ddiwydiannau copr a phres gogledd a de Cymru a ddefnyddiwyd yn gynharach yn y fasnach mewn caethweision ac felly maent yn wrthrychau allweddol sy'n datgelu'r cysylltiad agos rhwng diwydiant o bwys yng Nghymru a'r fasnach mewn caethweision ar draws yr Iwerydd.

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## *Manilla*

This example of a brass manilla is from the National Museum Wales collection. During the trans-Atlantic slave trade, manillas were used extensively as currency in West Africa from the 15th to the 20th century and frequently exchanged for slaves. During the trans-Atlantic slave trade manillas were frequently exchanged for slaves. In 1856, The British Consul of Fernando Po Island recorded that manillas could also be valued and differentiated at various West African markets by the sound they made when struck. Manillas were a significant product of both the north and south Wales copper and brass industries used earlier in the slave trade and as such are key objects that reveal the intimate connection between major Welsh industry and the trans-Atlantic slave trade.

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National Museum Wales



# DINEO SESHEE BOPAPE



## *Captain Morgan Rum*

Datblygwyd rŷm yn wreiddiol gan gaethweision trefedigaethau India'r Gorllewin a ddarganfu'r broses o wneud rŷm drwy eplesu triagl. Ym 1944 dechreuodd Cwmni 'Seagram' Canada gynhyrchu'r wirod o dan yr enw 'Captain Morgan Rum Company' ar ôl y preifatîr Caribiaidd Cymreig o'r 17<sup>eg</sup> ganrif a Dirprwy Lywodraethwr Jamaica (1671-1690). Roedd Syr Henry Morgan o Lanrhymini, sy'n dal i ymddangos ar boteli rŷm heddiw, yn berchennog caethweision a threfedigaethau llewyrchus.

## *Captain Morgan Rum*

Rum was originally developed by West Indian plantation slaves who discovered the rum making process by fermenting molasses. In 1944 the Canadian 'Seagram' Company started producing the liquor under the name of the 'Captain Morgan Rum Company' after the 17<sup>th</sup> century Welsh Caribbean privateer and Lieutenant Governor of Jamaica (1671-1690). Sir Henry Morgan of Llanrumney, who still appears on rum bottles today, was a prosperous slave and plantation owner.