

Jeffrey Kwabena Yeboah

# PORTFOLIO

Sculpting conversation starters

2023-2025

# ABOUT ME...

Jeffrey Kwabena Yeboah is a contemporary sculptor from Ghana, West Africa. He transforms **scrap metals, electronic** junk, and **found objects** into striking static forms he calls “conversation starters”

Welding, assemblage and storytelling are central to his process, giving each work structure, narrative, and a refined edge.

Kwabena welds these components into pieces that speak of resilience, identity, and the enduring value of what we often discard.



# PROJECTS

Mixed-media welded assemblage | upcycled industrial and electronic materials.



Sourced discarded resource from Greater Accra region, West Africa Ghana.

Precisely from **Agbogbloshie** scrap yard, Ashaiman scrap yard, mini scrapyards across the capital, junk collectors and mechanical shops.





**Title** : The handing over, 2023

**Artist** : Jeffrey Kwabena Yeboah, b.1993

**Medium** : Hand-welding

**Materials** : Scrap metals from car & motorcycle, fridge compressors, electronic junk

**Dimensions** : 74cm X 55cm X 47cm

**Weight** : 20kg

# “THE HANDING OVER”

1471. White sails broke the horizon with new voices, new eyes.  
At first, the meeting was wordless. Smoke, gestures, gold exchanged.  
Trust grew like a fragile thread between shores.  
Chiefs and Europeans alike played the game of trade with wisdom and care.

But one question lingered: why did the Europeans want more than trade?  
Why a castle of stone, rooted in foreign soil?  
Some chiefs resisted, others yielded to gifts too fine to refuse.  
Elmina Castle rose, and with it came a quiet shift—from partnership to permanence.

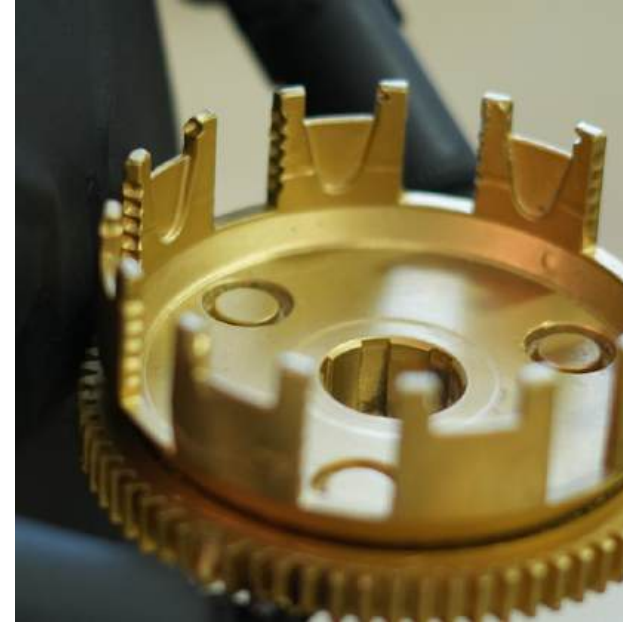
The gold glittered, but their eyes reached further. Labor. Control. The spoils of division.  
One by one, the flags changed—Portuguese, Dutch, British, Danish—yet the hand that held power stayed foreign. Some leaders fought and fell.  
Some signed bonds that echoed into centuries.

Was it given, or taken? Were voices truly heard, or softened in translation?  
Did they mislead us—or did we misread them?

This sculpture questions?

***What did you give away and can you take it back?***





Inspired by Stephen Manning's book "Britain at war with the Asante nation, oral African history, highlife music of Ghana and personal learnings.

"THE HANDING OVER"



**Title :** The concertmaster, 2025

**Artist :** Jeffrey Kwabena Yeboah, b.1993

**Medium :** Hand-welding

**Materials :** Scrap metals from car & motorcycle, fridge compressor, electronic junk and keys from keyboards.

**Dimensions :** 90cm X 56cm X 105cm

**Weight :** 34kg

# “THE CONCERTMASTER.”

In an orchestra, there's a violinist who leads with emotion—with timing. With feeling. They lift their bow, and something shifts. Everyone listens. The music breathes differently.

But what if the concertmaster is not holding a violin?  
What if they hold a dream, an identity, or a broken nation, or a fire too strong to be quenched?

Africans have had many such concertmasters. Nkrumah in Ghana, with a vision too large for his shoulders to carry. Lumumba in Congo spoke the truth, and it echoed long after silence fell. Biko, Sankara, and Mandela all raised their "bow" when it was most needed. Each setting the tone, inspiring others to rise, listen, and follow.

This sculpture is not just about music.

It's about that one voice that shifts the room.

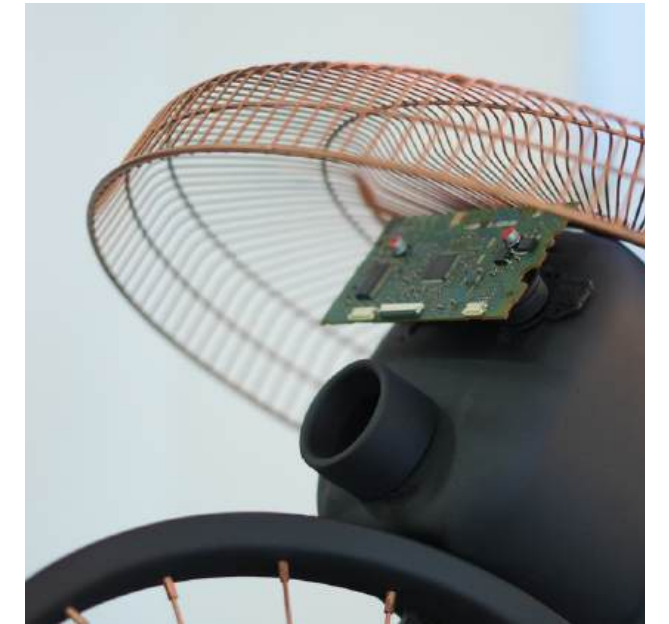
The one soul that gives others audacity to believe.  
To feel deeply. To act boldly.  
To be soft when needed. Fierce when the time calls

So I ask:

***Who is your concertmaster?***

***When will you pick up the bow?***

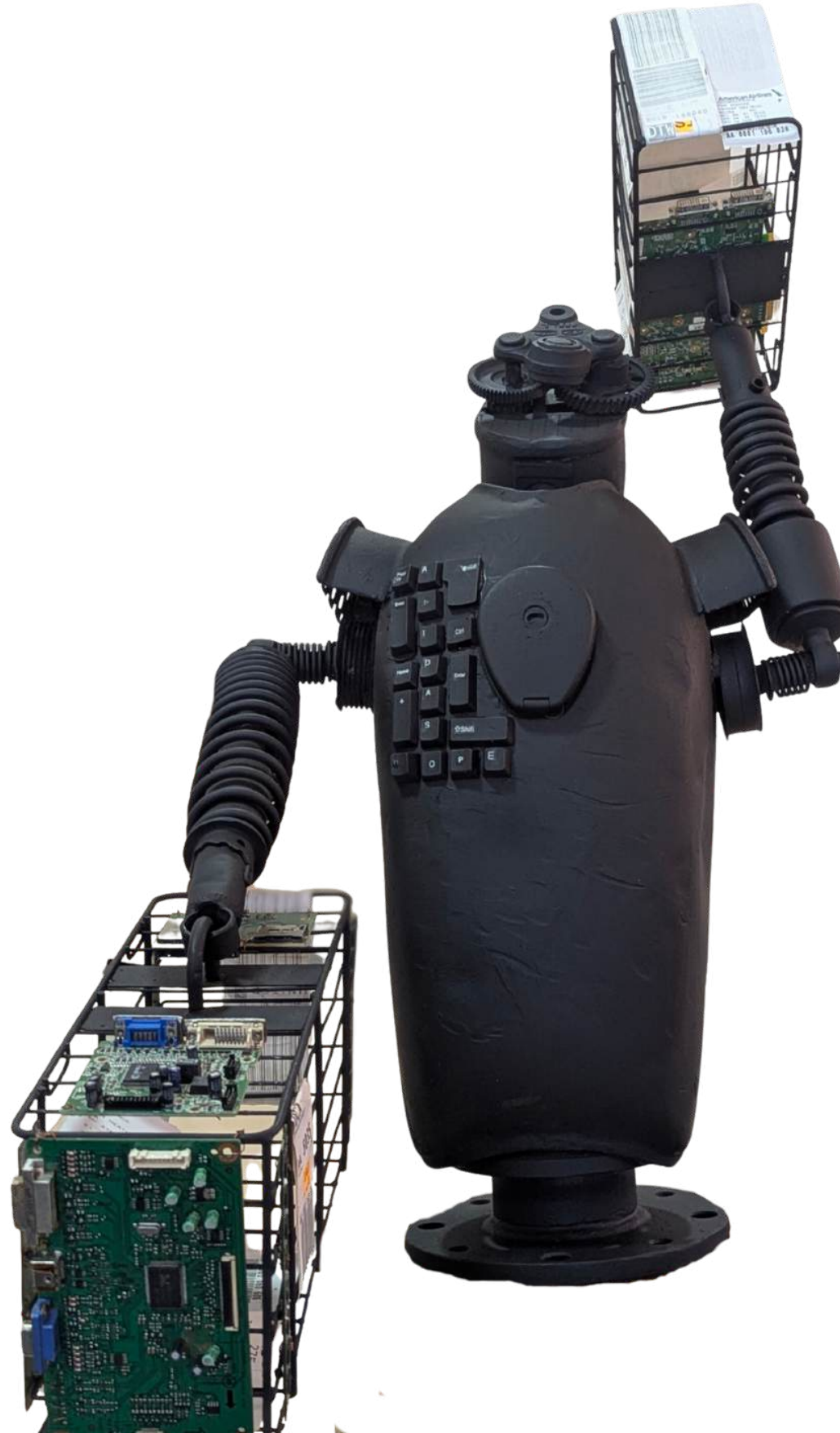




*Inspired by fallen and rising heroes of the world. The burning desire to matter.*

“THE CONCERTMASTER.”





**Title :** Espoir, 2024

**Artist :** Jeffrey Kwabena Yeboah, b.1993

**Medium :** Hand-welding

**Materials :** Scrap metals from car & motorcycle, fridge compressor, electronic junk, boarding & luggage passes and keys from keyboards.

**Dimensions :** 90cm X 56cm X 105cm

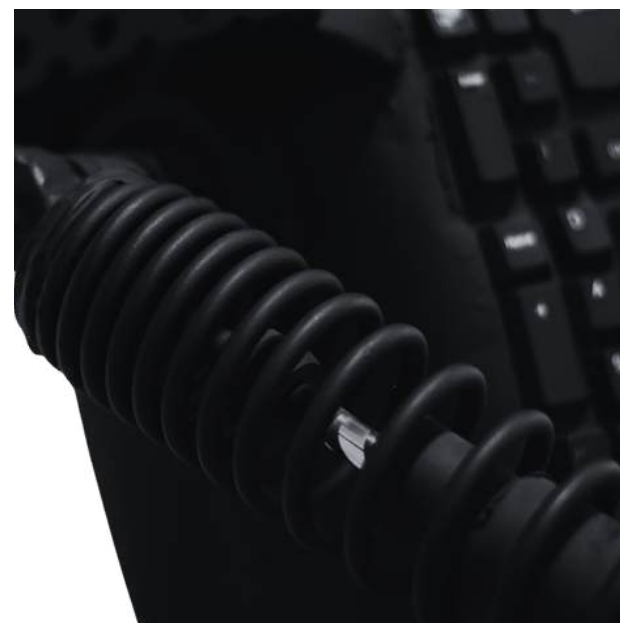
**Weight :** 48kg

## “ESPOIR”

A Congolese refugee in Kenya and a street hustler from Accra met in the USA—two strangers bound by an exchange program and a shared homeland heartbeat.

In Silver Spring, DC, they tasted life without rationed hope: clean water without prayer, buses on time, dreams without apology. Yet, in their sleep, voices from home whispered, *“Don’t come back. Don’t waste this chance. We’re counting on you.”*

This sculpture speaks for all who stand between two worlds, asking: What does it mean to go? What does it mean to return? And must we choose?



*Inspired by Osibisa's Welcome song, an old Ghanaian show dubbed  
"Greetings from abroad" and the personal story of Espoir & Kwabena*

“ESPOIR”



**Title** : The gaze between. 2024

**Artist** : Jeffrey Kwabena Yeboah, b.1993

**Medium** : Hand-welding

**Materials** : Scrap metals from car & motorcycle, fridge compressor, electronic junk.

**Dimensions** : (80/68/80)cm /28cm/25cm

**Weight** : 34kg / 68kg / 34kg



# “THE GAZE BETWEEN”

A mother’s gaze steady as stone, her daughters’ eyes lit with the fire of another age.

She was raised when life moved slowly—when womanhood was an inheritance, not a choice. She carries the weight of traditions: family, compassion, duty, purity. Her daughters, born in the 1990s, carry the weight of possibility—restless, urgent, untamed.

They do not wait. They sprint toward the world, toward wealth and independence, toward proving themselves worthy of her love on their own terms. She fears the roads they choose; they question the paths she walked. And yet—beneath the quiet tension—love binds them. Love that bends but does not break. Hope that flickers even when the wind changes.

This sculpture captures that breathless space between past and future, between holding on and letting go.

It asks you:  
**When the next generation runs ahead, do we follow, or do we wait with open arms for their return?**

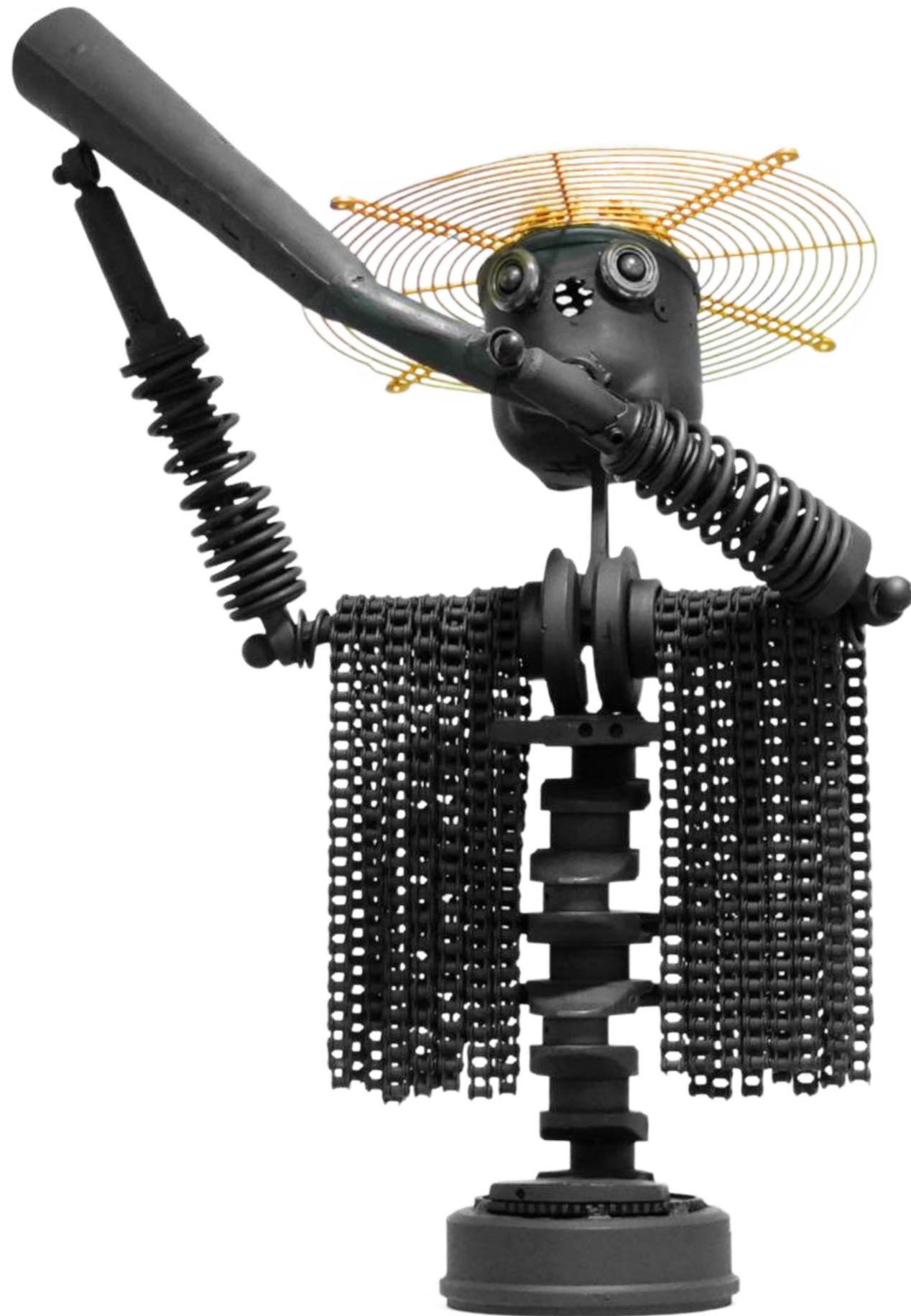


*Inspired by a family that took care of me between 2009 and 2010 at Labadi, Accra Ghana and "So long a letter" by Mariama Ba (Senegal).*

## "THE GAZE BETWEEN"







**Title :** Ntamera, 2023

**Artist :** Jeffrey Kwabena Yeboah, b.1993

**Medium :** Hand-welding

**Materials :** Scrap metals from car & motorcycle, fridge compressor, electronic junk and Air-conditioning unit grill.

**Dimensions :** 90cm X 60cm X 48cm

**Weight :** 74 kg

## “NTAMERA”

Inspired by Asante oral history, this sculpture depicts a man blowing the *Ntamera* — a sacred ram’s horn designed by the legendary Priest *Okomfo* Anokye of the Asante people of Ghana, Africa in the 1690s. Originally seven in number, they represent political power.

In war, its sound struck fear into enemies, emboldened warriors, and announced victory. Today, its overlapping sounds are heard only at rare royal gatherings, carrying messages to the king and recalling triumphs of old.

This piece bridges two worlds — the Asante tradition and the biblical account of Joshua, where seven priests, by divine command, used the ram’s horn to breach walls and claim destiny.

Both speak of sound as a force of warfare, faith, leadership, and purpose.

This work invites you to reflect: ***What horn are you called to sound, and what walls are waiting to fall?***





*Inspired by the ram shaped horn instrument of warfare by the Priest Okomfo Anokye of Ghana West Africa in the 1690s and Joshua of the levant region of the ancient Near East.*

“NTAHERA”



**Title** : Amazed, 2025

**Artist** : Jeffrey Kwabena Yeboah, b.1993

**Medium** : Hand-welding

**Materials** : Scrap metals from car & motorcycle, fridge compressor, electronic junk and keys from keyboards.

**Dimensions** : 78cm X 40cm X 25cm

**Weight** : 36 kg

## “AMAZED”

This piece was inspired by a young artist in Konongo Zongo, Ghana West Africa.

He came from a place where the ground was hard and dreams had to be planted deep. Every step forward was cut from struggle, every victory wrestled from doubt. The goal he fought for was a single, distant light – and when he reached it, he thought the journey had ended.

But the pain had done something else. It had forged keys. Keys to doors he never knew existed. Keys to realms far beyond his first dream.

Now he stands at the threshold of possibilities too vast to measure. He is amazed. He is humbled. And yet, there is a fire in his eyes. For he knows the truth: there is no turning back, no slowing down.

The past has armed him.  
The present has readied him.  
And the future? The future is exciting.





*Inspired by the story of a young artist Mohammed Ismail Shariff of  
Konongo Zongo, Ghana West Africa*

“AMAZED”



**Title** : The matriarch, 2025

**Artist** : Jeffrey Kwabena Yeboah, b.1993

**Medium** : Hand-welding

**Materials** : Scrap metals from car & motorcycle, fridge compressor, electronic junk and keys from keyboards.

**Dimensions** : 90cm X 56cm X 105cm

**Weight** : 46

# “THE MATRIARCH.”

From the dawn of time in Africa, the woman has stood at the center—nurturer, backbone of inheritance, power, and identity.

She is the final resort.

The last soldier.

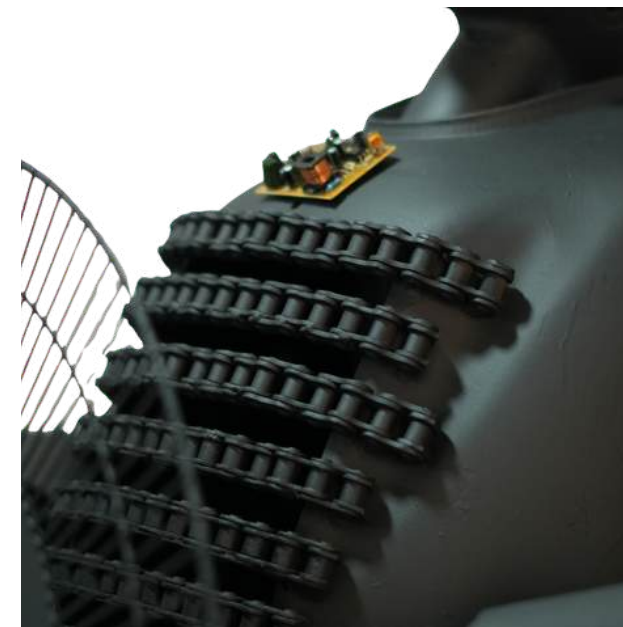
In the matriarchal system, lineage runs through her veins. Land, name, and legacy are born of her bloodline. She decides who belongs, who leads, and how history will be told.

She holds the kind of power no king can claim—for unlike the king, she cannot be dethroned.

She is the custodian of wealth, the keeper of stories, the quiet force behind the throne. Without her, the clan drifts without anchor.

What is a kingdom without its root? What is a name without the one who gives it? Who are we without Mother Earth?





*Inspired by my late aunt, whose strength, courage, and leadership shaped countless lives—her influence endures, a guiding force even beyond her passing.*

## “THE MATRIARCH”





**Title :** In-site, 2024

**Artist :** Jeffrey Kwabena Yeboah, b.1993

**Medium :** Hand-welding

**Materials :** Scrap metals from car,bicycles & motorcycle, fridge compressor, electronic junk and keys from keyboards.

**Dimensions :** 70cm X 58cm X 28cm

**Weight :** 33kg

## “IN-SITE.”

This work was sparked by a simple coffee-table debate: what is life really about?

My friend insisted that “life comes in phases and in faces.” He meant that its meaning shifts—youth, love, loss, joy—all appear like masks we wear at different times.

I added that life cannot be neatly explained; it can only be pointed at, like a color. For who can say, with finality, what red is? Perhaps life, like truth, is something we glimpse but never fully hold.

- Wittgenstein reminds us that meaning is not fixed but woven into our living practices (Wittgenstein, 1953).
- Eliot reflects: “We shall not cease from exploration / And the end of all our exploring / Will be to arrive where we started / And know the place for the first time” (Four Quartets, Eliot, 1943/1968, p. 59).

What is that one thing you see and seek ?



*Inspired by personal learnings, a two hour long conversation over coffee  
with a friend and*

“IN-SITE”



**Title :** Sax, 2023

**Artist :** Jeffrey Kwabena Yeboah, b.1993

**Medium :** Hand-welding

**Materials :** Scrap metals from car & motorcycle, fridge compressor and electronic junk.

**Dimensions :** 90cm X 24cm X 56cm

**Weight :** 58 kg

## “SAX”

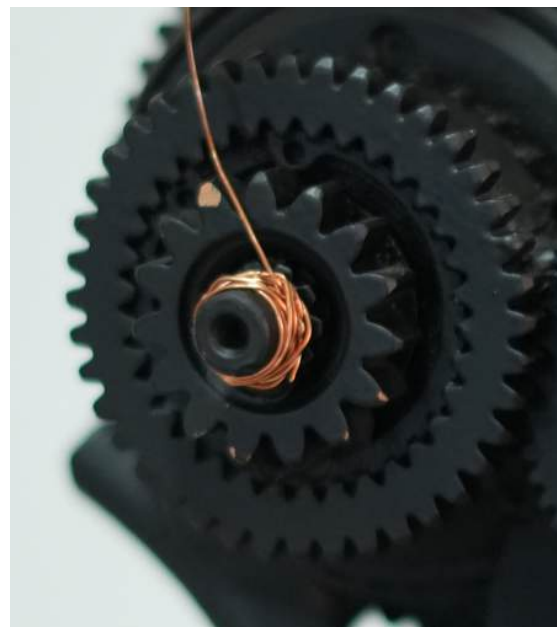
The first time I encountered the saxophone was at the University of Ghana’s School of Performing Arts.

Its shape struck me immediately—so distinct, so intentional—that I thought its designer must have been a genius. Perhaps he imagined a woman while sketching it: a figure with her neck curved gracefully, leaning in to listen, to whisper. Yet at the same time, the flaring bell seemed like a mouth breaking free into voice.

To me, the saxophone resembles both a question mark and the African map—curved, suggestive, unresolved. Was the designer questioning what he was creating? And if so, might the African map also be read as a question—an open shape still searching for its full answer?

These rhetorics, these layered shapes of listening and release, of silence and voice, inspired me to create this piece.






*Inspired by the intricate contours of the saxophone—at once an instrument, a question mark, and a silhouette echoing the map of Africa.*

“SAX”

2023-2025


# CONVERSATION ENDS...



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