



Danson scar

PORTOFOLIO

ARTIST STATEMENT

I am an environmental artist based in Ghana, working primarily with discarded and recycled materials.

My practice focuses on transforming discarded materials into cultural artworks that explore sustainability, environmental onservation, and the creative reuse of waste.

Through art, I aim to create visual narratives that connect environment, culture, and community, encouraging more sustainable ways of thinking and living.



CORE PRACTICE

- ▶ Creation of artworks using 100% discarded and recycled materials.
- ▶ Development of cultural and portrait-based artworks rooted in African identity.
- ▶ Use of art as a tool for environmental awareness, conservation storytelling, and public engagement.

THEMATIC FOCUS



Environmental conservation



Sustainability and waste
reduction



Cultural identity and
heritage



Community education
through art

ORGANIZATION

Creative Recreation LBG

Creative Recreation LBG is an environmental organization that uses art, creativity, and education to promote sustainability and the creative reuse of waste materials. Through artistic practice and community engagement, the organization encourages responsible consumption and environmental consciousness.

SELECTED

WORK



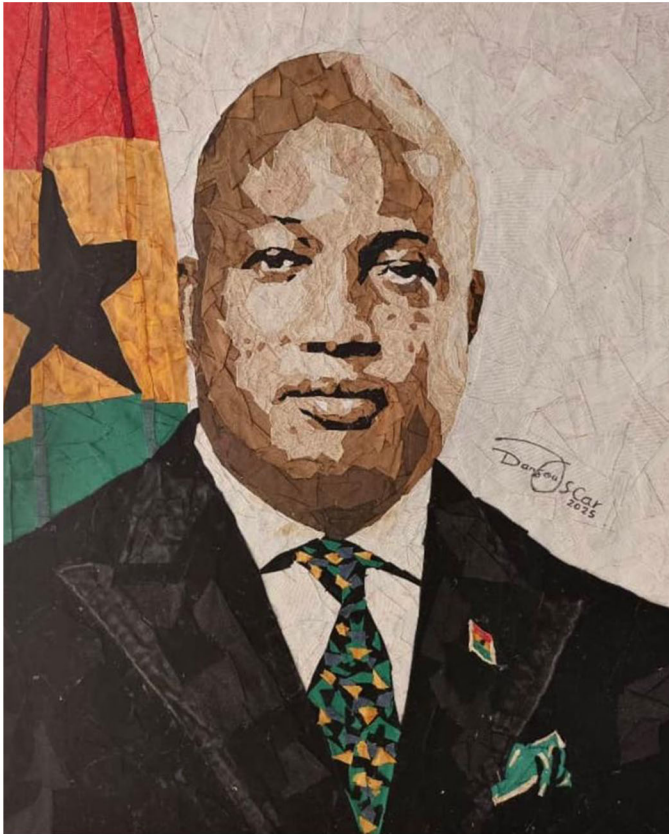
Cedis@60

225x125cm, 2025

Materials: Discarded denim fabrics (100% recycled, no paint/ink)

Theme: Sustainability, national identity

Cedis@60 commemorates 60 years of Ghana's national currency using only different shades of discarded denim fabrics. The work reflects on value—economic and environmental—highlighting resource preservation and the importance of creative reuse within national narratives.



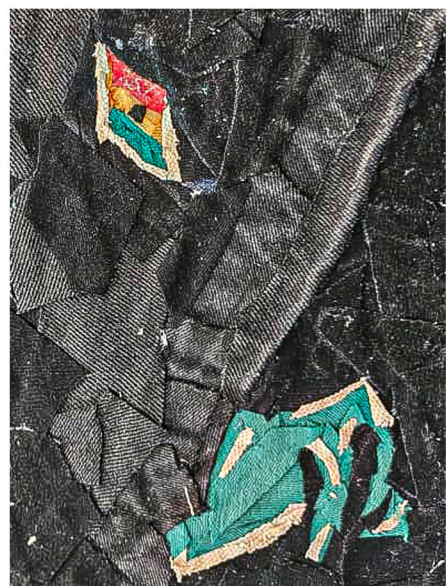
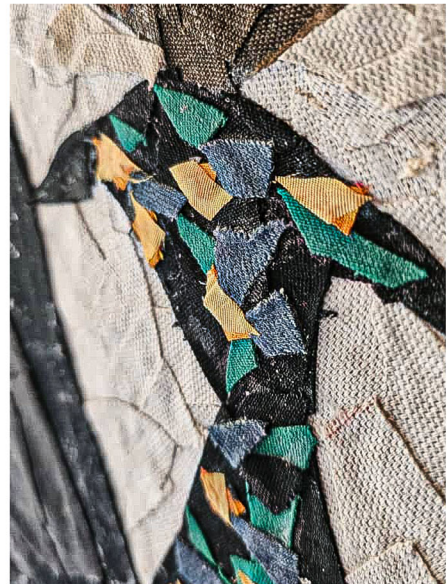
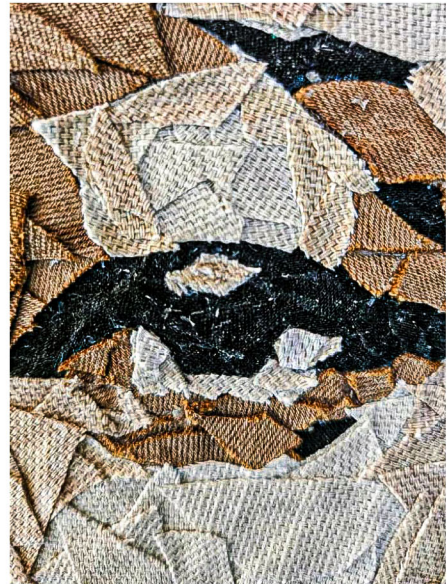
Portrait of Hon. Samuel Okudzeto Ablakwa, Minister of Foreign Affairs, Republic of Ghana

70x60cm, 2025

Materials: Reused and discarded textiles (100% recycled, no paint)

Theme: Leadership, culture, environmental responsibility

This portrait reinterprets public leadership through sustainability. Created entirely from waste fabrics, the work connects cultural identity with environmental responsibility, demonstrating recycled art as a tool for storytelling and awareness.



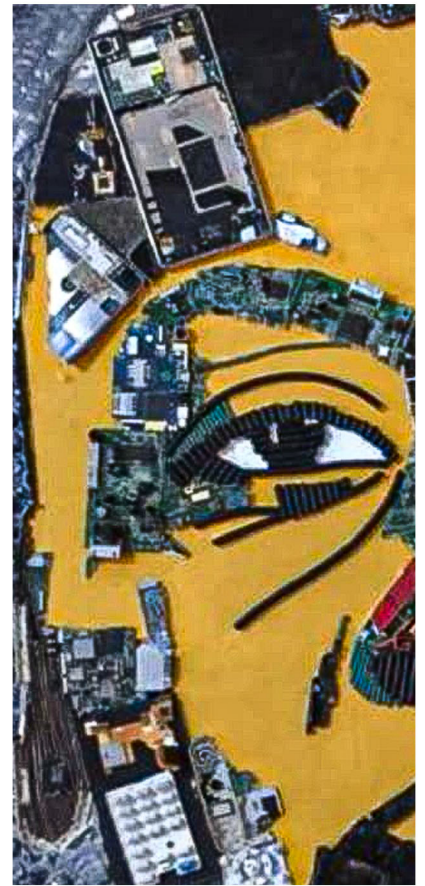


Dr ken Kwaku

140x100cm, 2025

Materials: 100% waste Fabrics

This portrait of Dr. Ken Kwaku is created entirely from discarded waste fabrics, assembled without paint. The work transforms textile waste into a powerful representation of identity and leadership, highlighting the potential of reuse as both an artistic and environmental statement.



Face of Progress

100x100cm, 2020

Materials: E-Waste, Mixed media (discarded electronic waste)

Constructed from discarded electronic components, Face of Progress transforms obsolete technology into a human portrait, reflecting on innovation, identity, and the environmental cost of modern advancement.



Black Panther

Materials: Discarded flip flops (rubber sandals)

Black Panther draws inspiration from strength, resilience, and African pride. Constructed from discarded rubber sandals, the work transforms everyday waste into a powerful symbol of identity and endurance, echoing the spirit of leadership, protection, and cultural continuity rooted in African heritage.





Resting on the Weight of Fashion

120 × 100 cm

Materials: Reclaimed textile collage on canvas (2026)

This work captures a fleeting but powerful moment of pause within the relentless rhythm of market labor. The subject rests beneath the physical weight she carries, symbolizing not only the burden of goods but the invisible pressures of survival tied to the global fashion industry.

Constructed from discarded textiles, the artwork reflects how second-hand clothing journeys across continents before ultimately resting on the backs of those who must transport, sort, and sell it. The temporary stillness of the figure becomes an act of endurance rather than relief a reminder that even rest carries weight.



The Uplift

120x100cm

Materials: Reclaimed textile collage on canvas (2026)

Despite the physical demands of labor, this work centers optimism, dignity, and inner strength. The subject carries her load with grace, while her expression suggests resilience rather than defeat. Within the context of Chronicles of Kanta, this artwork represents the emotional heartbeat of the exhibition the ability to remain hopeful amid hardship. The basin becomes both a literal object and a metaphor for responsibility, ambition, and perseverance. Through reclaimed textiles, the work transforms discarded materials into a celebration of human endurance and the quiet pride found within everyday survival.



Bend Down Boutique

120 × 100 cm

Materials: Reclaimed textile collage on canvas (2026)

Inspired by the everyday reality of second-hand clothing markets, this artwork documents the familiar act of bending down to search through clothes spread across the ground in hopes of finding value, beauty, or affordability. The phrase Bend Down Boutique references both the posture required to shop within these markets and the informal fashion spaces created by local traders. The scene reflects how creativity and style continue to thrive even within systems shaped by economic limitation.

Using reclaimed fabrics sourced from discarded garments, the work blurs the line between consumer and commodity. It captures the marketplace not as a symbol of poverty, but as a site of adaptation, negotiation, aspiration, and cultural identity.



Mirrored Strength

120 × 100 cm

Materials: Reclaimed textile collage on canvas (2026)

This work closes the exhibition with a meditation on resilience, motherhood, and dignity within the demanding rhythms of market life. The reflective metallic basin becomes more than a physical load; it serves as a metaphor for the quiet strength carried by women whose labor sustains both family and community. Balancing the weight of survival alongside the presence of the child on her back, the figure embodies endurance across generations. Despite the visible burden she carries, her calm gaze and composed posture communicate inner stability rather than defeat. The metallic surface reflects more than light, it reflects resilience, self-worth, and the unseen emotional strength required to navigate harsh economic realities.

Within Chronicles of Kanta, this artwork becomes a symbol of transformation: discarded materials reborn as beauty, struggle transformed into power, and ordinary labor elevated into monument.

A person wearing a grey hoodie and dark pants stands with their back to the camera, looking at two large paintings in an art gallery. The paintings depict African women in traditional attire. The scene is dimly lit with a blue tint. Red velvet ropes and stanchions are visible in the foreground.

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