

Art cannot only [be a matter of aesthetics but must](#) address pressing questions for society. Having lived in many European countries, my multicultural experiences have reaffirmed this belief, expanding my political and cultural interests. For a collaborative performance in January, entitled 'Park', [I will](#) build a wall with artists from varied backgrounds. Each participant will design a brick, responding to the significance of walls as a tool for dividing nations and hierarchizing societies. It still strikes me how much comfort we find in the four walls of a home. Originally inspired by Banksy's work, *The Walled Off Hotel*, I realised how often walls are raised as a tragic part of our past and present, for example, the Berlin wall and the wall [dividing America and Mexico](#). In 'Park', we will cooperate to create what can only lead to destruction. I constantly strive for [history to inform my work](#). This course would allow me to develop [my knowledge of such subjects](#) in order to contextualise my practice and progress towards the goal of [empowering the public into taking action](#) through a social engaged practise.

My Foundation at Central Saint Martins has provided the critical environment for me to continually evaluate my work. This has developed my conceptual capabilities and revealed my dedication to performance and installation [as the core of a variety of creative industries](#). One recent performance followed a woman carrying a large, polyurethane foam hat on her head, eventually releasing it in a river to float away. Reminiscent of culturally iconic images of African women transporting hidden objects, I was exploring the concealment of identity and the resulting damage to individuals and society. Although concepts are crucial in my projects, I have learnt through group critiques that an artwork is a language of its own and should ask for a response from the public. Free of my own conclusions, it can speak for itself. Engaging with my peers through feedback such as this or collaboration has become essential. I hope to take this further by researching public participation in interdisciplinary artwork.

During my foundation course, I have learnt to thoroughly document [my process](#). This allows me to actualize more adventurous ideas [without losing any stage of the work](#). For example, I have [been working](#) with apples as canvases, recording each step as I spray-paint and draw [on them](#). I look forward to developing my technical skills, specifically in wood and metal. [Approaching new materials will enable me to expand the visual languages within which I communicate my ideas](#). Visiting the exhibition *Everything at once*, at 180 the strand, especially the multisensory work of Ryoji Ikeda, convinced me that new digital media should be harnessed in [artistic](#) projects. Artwork must correlate to its time; therefore I am keen to learn about new technologies during my studies.

In the summer, I will intern at Barbara de Limburg's studio. In helping with the production of her sets, I hope to develop my understanding of the practicalities of [building a performative space](#). During a placement at Fondation Boghossian, I worked on artistic interventions such as Daniel Buren's exhibition, *Décor*, which covered the gallery windows with 'stickers', transforming a previously unremarkable feature of the building. [Participating in this work everyday](#) revealed how installations can bring spaces to life that might otherwise be overlooked. The opportunity to enrol on [this](#) course would not only [grant me](#) exposure to a highly engaged creative community made up of critical debate, thought-provoking lectures and advanced resources, but also provide invaluable opportunities to gain experiences in the professional creative world.