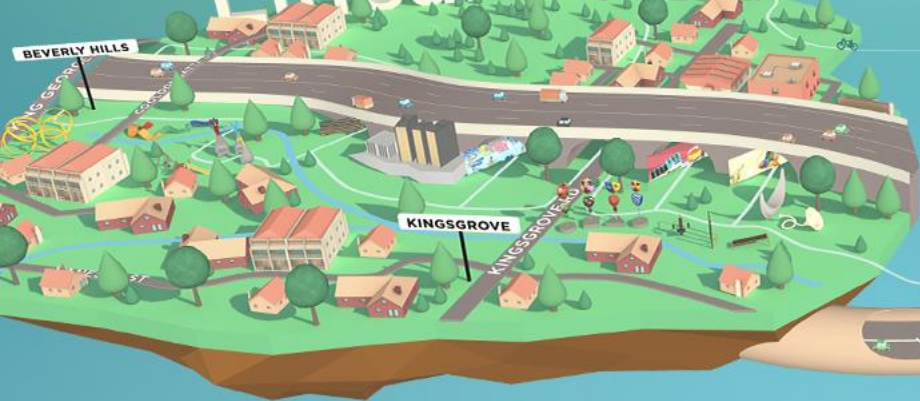


Canal to Creek

WestConnex | Transurban

THE WESTCONNEX PUBLIC ART PROGRAM

Linear Park



St Peters



Canal to Creek

WestConnex | Transurban

VADEA
NSW

VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA



Location of public artworks

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

Christina Huynh is one of 18 artists who have been commissioned to produce a public artwork for the WestConnex Public Art Program - Canal to Creek in Sydney. The 18 artworks activate new and existing parklands between St Peters and Beverly Hills and include contemporary sculpture, artist-designed playgrounds, a writers walk, large-scale murals and immersive lighting installations. This artwork is located in the underpass near Linear Park and Kingsgrove reserve.



'Fantastic Worlds' - Installation view

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA



'Fantastic Worlds' - Installation view

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In the installation view, you can see that the lighting works alongside the narrative. Medium to light lighting is on one side, and medium to brighter light is on the other side in the centre to highlight 'treasure, 'findings' and 'florals'. This adds emphasis to the focal point of the mural.



The Artwork - Fantastic Worlds

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

The artwork is **site-specific** as it is a **direct response** to the cultural, social and environmental site of the Kingsgrove area, and to the quiet, sombre, peaceful ambience of Linear Park and Kingsbury Reserve. The artist has stated that this **mural** is the biggest project she has worked on, and she enjoyed contributing to **revitalising** the surrounding areas of the WestConnex motorway. She values the importance of having an area or space which local people can enjoy and sees her work as bringing a feeling of wellbeing and joy to the space.



Christina Huynh's Conceptual Practice

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

Fantastic Worlds is a narrative about wayfaring (traveling), heritage, conservation and diversity.

The mural is a story which can be read like a book, but in any particular order.

It is a story about a flock of beautiful Gouldian Finches. Native to Australia, the birds have travelled the world to collect indigenous flowers from different countries including Greece, Lebanon, China and Australia. The work is therefore a celebration of diversity.

What ideas/issues/the inform this work? Discuss ways the artist communicates these ideas in her artwork.



Fantastic Worlds - Structural Frame

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

The subject matter and colour palette chosen by Huynh was a response to the quiet, sombre, peaceful ambience of Linear Park and Kingsbury Reserve.

What is the importance of the use of signs and symbols in this work? What function do the signs and symbols serve?



The work includes indigenous flowers from different countries including Greece, Lebanon, China and Australia.



The Australian native bird symbolises that fantastic worlds are all around us and part of the everyday. They are a symbol of 'flying through the underpass', and therefore form a narrative which residents can 'read'.



The pots are a symbol for the traditional pottery once produced in the area.



The mural also includes large 'embellishments' (a decorative detail or feature) and linework which the artist has included in her work as a motif for as long as she can remember.

Fantastic Worlds - Cultural Frame

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

The artist has sought to reflect the energy and qualities of the community and parkland users. The work is a celebration of diversity - Kingsgrove's residents are made up of many different nationalities and backgrounds.

With its symbolic references to the traditional Mashman pottery once produced in the area, the work also represents the heritage of Kingsgrove and the craftsmanship in its pottery.

Looking at the complete work, can you match the symbols of the flowers and origami birds to the countries they represent? How does the artwork represent the collective interests of people within the local area?



Fantastic Worlds - Cultural Frame

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

Although Huynh has used this style of embellishment and linework as a motif in her artworks for as long as she can remember, her research led her to notice that the patterns she uses are similar to the details found in a type of pottery unique to the Kingsgrove area called Mashman pottery. Therefore, these embellishments further contribute to the site-specificity of the work.



Video - WestConnex interview

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

This [video](#) shows a section of an interview with the artist and summarises some of the information about the artwork that we have explored in the previous slides.

Time: from about 1:15 - 4:30

The artist states that her work is about “the feeling of an area”. What do you think she means by this? Use evidence from the artwork to inform your response.



Fantastic Worlds

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA



The Artist - Christina Huynh AKA 'STYNA'

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

Christina Huynh (b.1980) is a visual artist and illustrator based in Western Sydney that paints under the name of 'STYNA'. She began creating illustrations while completing her Bachelor of Design in 2011 at the Western Sydney University.

Her practice has included several public art projects, murals and illustration projects, including illustrating 'Grandma's Treasured Shoes' for the National Library of Australia.

Today, Christina continues to work with council and schools, focusing on art-for-purpose and place-based projects and collaborations.



'A Conversation Among Friends' mural for the Dale Parade Mural Project with Canterbury Bankstown Council (2018)

Christina Huynh's Conceptual Practice

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

"My favourite subject matter to paint is the delicate and the fragile; the natural world. I find beauty in the pattern of a fish tail when you can see them swimming all in sync and in abundance. There is beauty in the crease and detail of the wings of a bird" - Christina Huynh

What are the artist's intentions for her work Fantastic Worlds?

How are the artists' personal interests represented in the work?



Artist Quotes

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

“Figurative themes always seem to find their way into the pages of my sketchbook. As one that draws (and daydreams) I am often inspired by travel to both new and old places. I find interest in heritage and storytelling and have used art as a way to document my sights and navigate through at times a chaotic and confusing world.” Christina Hunyh



Artist Quotes

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

“Creating art has been an intention for slowing down and observing more. An intention to listen to the quiet moments that speak to us in the seemingly mundanity or hustle and bustle of everyday. Using art to tell a story, to evoke a thought or feeling whether it lasts a minute or a lifetime.” Christina Hunyh



Christina Huynh's Material Practice

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

'Before acrylic and aerosol, my medium of choice is watercolour, pen and ink - I love that watercolour and aerosol are from opposite worlds: painting light to dark in watercolour and dark to light in aerosol. The two mediums are both difficult and spontaneous yet capable of expressing movement and momentum beautifully in their own way' - Christina Huynh

What does the quote tell us about Christina Huynh's artmaking practice?

How have the choices to use aerosol been influenced by the site?



Audience

FANTASTIC WORLDS: CHRISTINA HUYNH AKA STYNA

“The mural, therefore, is an opportunity for people to identify with parts of their own personal interests as well as cultural background, and it might bring about feelings of delight, joy and a sense of wonder.” – Christina Hunyh

Employing bright, beautiful colours and symbols of birds and flowers, the artist seeks to encourage people to use the underpass and the surrounding parklands.

What ways might audiences respond to this work? Are you viewing this in person or online?

How does this change your engagement with the work and your ability to ascribe meaning or value?

