

Canal to Creek

WestConnex

Transurban

THE WESTCONNEX PUBLIC ART PROGRAM

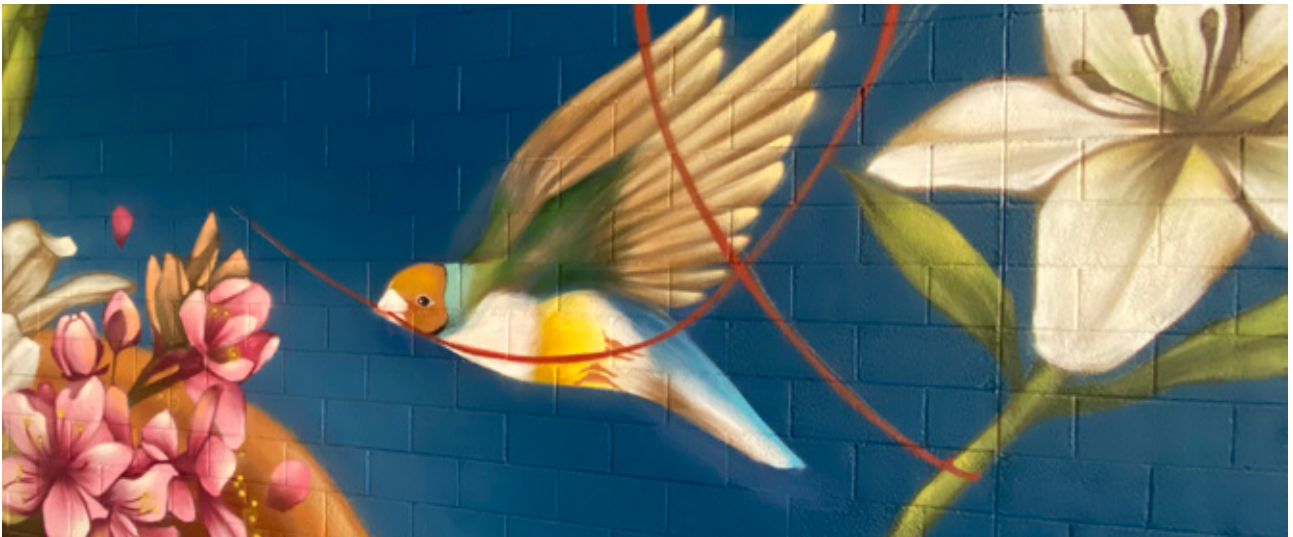


VADEA
NSW

VISUAL ARTS & DESIGN
EDUCATORS ASSOCIATION

CHRISTINA HUYNH AKA 'STYNA'

FANTASTIC WORLDS | STAGE 5 WORKSHEET



Christina Huynh
Fantastic Worlds

CRITICAL AND HISTORICAL INVESTIGATION

VOCABULARY - Installation, narrative, wayfaring, heritage, conservation, diversity, mural, indigenous, public art, focal point, illustration, figurative, site-specific, colour palette, symbol, embellishment, motif

CONCEPTUAL FRAMEWORK - ARTWORK

Fantastic Worlds is one of **18 public artworks** produced for the [WestConnex Public Art Program- Canal to Creek](#) in Sydney.

The work is a **site specific** mural produced by Western Sydney-based artists Christina Huynh who paints under the name of 'Styna'. The work functions as a **narrative** which audiences can **engage** with as they walk through the underpass. Each image, **symbol or motif** contributes to the story being told, a story which audiences can read in any particular order.

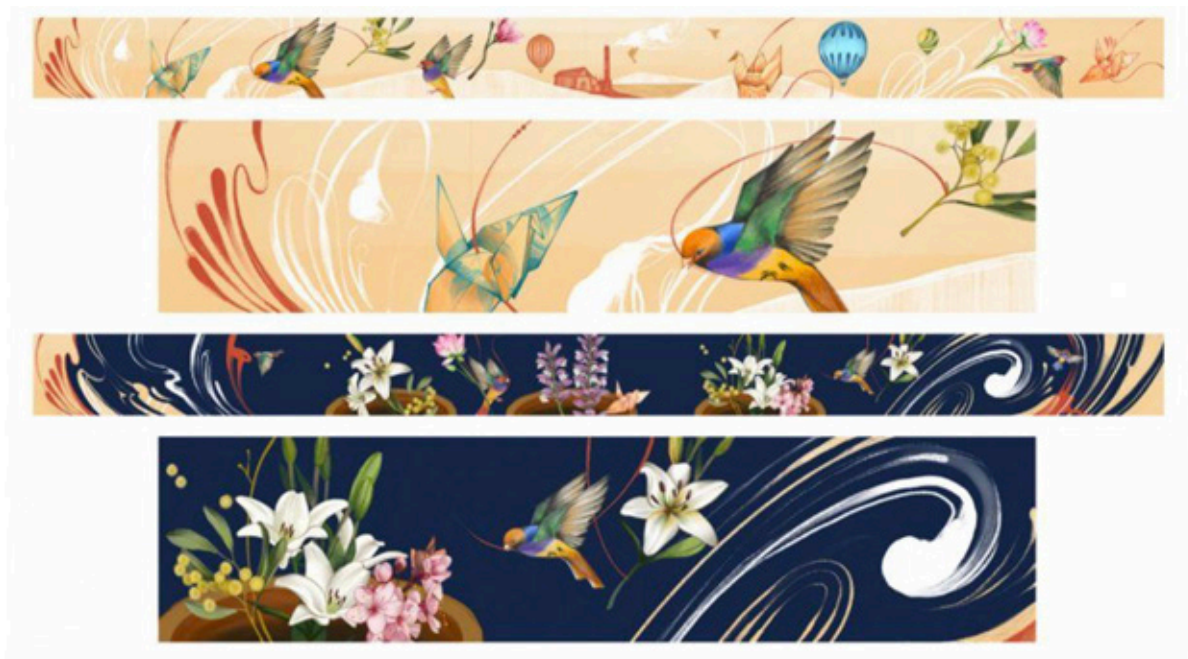
The story is one about a flock of beautiful Gouldian Finches. Native to Australia, the birds have traveled the world to collect indigenous flowers from different countries including Greece, Lebanon, China and Australia, placing them in ceramic pots. The work is therefore about how **fantastic worlds** are all around us and are part of the everyday.



CONCEPTUAL FRAMEWORK - WORLD

However, the work does not just function as a make-believe narrative - it is also a celebration of diversity. 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.

Research: Research the term site-specific and provide examples of why this work might be considered site-specific. Research 2-3 other examples of site specific artworks which may or may not be similar to the work here.



CONCEPTUAL FRAMEWORK - AUDIENCE

In the **installation** view on right, you can see how the audiences can **engage** with the artwork as they walk through the underpass. The lighting also works to enhance the audiences' engagement with the artwork. The artist's intention was to contribute 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.

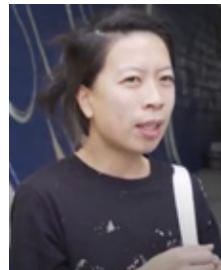


Discuss: What are the ways audiences are able to engage with this work physically and emotionally? How do you think the artist might want audiences to respond to this work?

Paragraph written response (200-300 words): Artists seek to encourage interaction and engagement for audiences when viewing artworks. Respond to this statement by explaining how this work encourages audience interaction and engagement. Include in your response the title of the work, the name of the artist, and a brief description of the work including its location.

Critical response (200-300 words): You are a journalist for the local paper and you have been asked to write a review of *Fantastic Worlds*. Write a review that includes the following:

- The name of the artist and the artwork, and a brief description of the work, including its location
- An explanation of how audiences might interact with the work. Include your own experience in viewing the work.
- A statement of the ways the work has contributed to the site it has been placed in.



CONCEPTUAL FRAMEWORK - ARTIST

Christina Huynh (b.1990) 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.



ARTIST PRACTICE

*“**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”.*

*“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”.*

*“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 “*

Discussion:

- What do the quotes above tell us about the artmaking practice of Christina Huynh?
- Discuss the statement “I love that watercolour and aerosol are from opposite worlds...” What do you know about using watercolour and/or aerosol. Have you used these mediums? What types of works would you use them for? What are some of the things you might need to consider when using these mediums successfully?

Short responses:

Using the quotes above and any other information you have studied about the work so far to answer the following questions (200-300 words per response)

- Artists often take on different roles, and artworks can perform different functions. Write down some of the reasons why you think Huynh might make her works.
- Huynh needed to consult and collaborate with several individuals and organisations to create this work. Research the considerations Huynh needed to make to produce a successful site-specific, public large-scale mural.
- From the video and the information above, explain the steps in *how* this work was made, including the processes, materials and techniques used.

ARTMAKING TASK

Site specific installation design and possible implementation:

1. Origami Symbolism

- You will be working in small groups to research the symbolism within the tradition of origami. For example, the crane is a symbol of peace, happiness, and long life. Choose 1 origami form to represent your group and write down the associated symbolism.
- Spend time in class making the origami form you have chosen.
- Near the end of the lesson, spend time discussing with the rest of the class the origami form you chose and what it means.



2. Mural Design

- In your groups you will be designing a mural based on the design of your origami form. For example, you might use some of the angles of the design as a type of pattern, the colours from the paper you used or the whole origami form as a symbol or motif within the works.
- Spend some time sketching your mural design. Make sure you write a brief description about what your origami symbol means. Do you need to add other images, symbols or motifs to the mural to create meaning? For example, you might add decoration and linework to the image, or a type of background. How can you link these images, symbols and motifs together so that audiences may 'read' a type of narrative?
- Discuss with the possibilities of being able to paint a mural like this in your local area. What are the things you would need to do to make the project happen?