

Unity Project /Four Directions Mural

The Mural Subcommittee of the Beautification Advisory Committee (BAC) met on January 29, 2021 via Zoom. The members reviewed a proposal from the Unity Project group to create murals on the walls of the restroom facility (Anza Pump Station) at the north end of Beach Linda Mar Beach on Highway 1 in Pacifica. The applicants are a collaboration of four artists; Danielle Gustavson, Jeffery Wong, Jason Budowski, and Robert Louthan. The Sanchez Art Center has agreed to serve as fiscal sponsor for the project. The Mural Subcommittee is recommending approval of the Unity Mural project and is forwarding the proposal to the BAC for their review and approval. The Unity Project understands implementation of the mural will begin once funding has been obtained.

In accordance with the BAC's 'Keep Pacifica Beautiful through Public Art'(KPB) policy and implementation guidelines, it is now in order for the BAC to set a date for a public hearing to allow community input and comment on the project. The Public Hearing date will be set for the next BAC meeting scheduled on March 3, 2021 via Zoom. This will ensure compliance with notification period as described in the KPB Implementation Guidelines.

Proposed images for the Linda Mar beach restrooms (Anza Pump Station)

Artist Statements for the Unity Project/Four Directions Mural

In the wake of an historic and grueling year, we, the people of Pacifica, have an opportunity to build a brighter future for our community, our children and our loved ones. Many of us faced adversity, challenges, horrific sights and consequences from Coronavirus, social inequalities, economic disparities, fires, and so forth. This year has left many with a feeling and a need to heal and to unite for a better future for all.

The proposed murals are based on the concept of the four directions. Each wall of the north restrooms is naturally facing a direction head on and we artists have referred and named each wall based on the direction it faces. Each artist chose a direction they felt a strong connection to. In many Native American tribes across this continent, there is a cultural and spiritual significance to each of the individual four directions. Each of the four directions is equally important and part of a larger circle, or cycle, of life that connects and unites us all. This is why the four directions murals are also being called the "Unity Murals". Each one is part of a story, stage and energy that we, as humans, encounter and live through each year through the 4 seasons, and as we age, the 4 stages of life. Beyond that there are also symbolic representations of animals, daylight (or the absence of) connecting us to the overall energy of each direction.

It is our hope and intention with these murals to transcend the challenges of 2020 and inspire future generations to unify in the name of equality, humanity and universal love.

North Wall narrative:

Homage to Ancestors, Elderlies and Grandparenthood

“Ancestors, make us your tool to bridge the past with the present.

Ancestral spirit, guide us through this life journey, to the future you have planned for us. Ancestral beings, connect us with this living universe, for we can do our part to keep this world whole.”

This mural depicts a disabled grandmother and her granddaughter marveling at the bioluminescence at Linda Mar Beach under a full moon. It is a natural phenomenon of live sea creatures that emit biochemical energy of light from their bodies. The ancestral Ohlone spirits from the past, as impression images of a grandfather, a grandchild and a grandmother are on Pedro Point, where they once resided. In the nightly skies is the Big Bear constellation, as a spiritual being, guards the land every night from above into the future. This mural pays homage to all our ancestors, elderlies and grandparenthood, from whom knowledge, wisdom and love are passed down to the younger generation.

By Jeffrey Wong



East Wall narrative:

East is the direction of the rising sun, spring, children, new beginnings and that which moves us to action. I felt called to this direction, being a mother of a 2-year-old, elementary art teacher, and a pregnant woman. My life is surrounded by the energy of the east. I chose the symbol and wildlife animal of the bald eagle. In many Native American tribes, the eagle and his or her feathers, are of the highest honor. The eagle is seen as a divine messenger and protector. If one is gifted an eagle feather, it is of the highest honor, and it is only gifted after the recipient has made a tremendous act of bravery and love. The importance and the significance of the bald eagle is not solitary to Native American culture but also spans to the appreciation of many in this country, because of its symbolism as a national icon to the United States of America.

There is much to be learned and appreciated from all in the presence of such a magnificent bird. The bald eagle is presented in front of the rising sun and watches over visitors as they enter the bathrooms and pay for their parking.

On the adjacent walls near the showers, are children playing in the shore. They are full of joy and entirely in the moment. They remind us to not forget and to nourish your inner child through play and living in the moment.

The wall next to that one, presents two parents: one pregnant mother holding her child tenderly, and a proud father holding his daughter up on his shoulders. Both parents love their children endlessly, and their children reciprocate that love. The father painted here, is George Floyd, a figure who needs no introduction and a reminder of 2020. The girl upon his shoulders, is his 6-year-old daughter, Gianna Floyd. It is a reminder of their humanity and our collective humanity. It is also a reminder of what moves us to action: protecting those we love. All parents and children are presented in a similar and equal way, to suggest that we are all equal and all deserving of love, respect, and protection.

By Danielle Gustavson



East wall – shower area



South Wall narrative:

About 5 years ago I started teaching art to 5th - 8th graders and found that I was able to inspire and push them to be better artists and creatives, but nothing close to what they gave to me. Teaching this age range of children to young adults has liberated me creatively, so it is fitting that I find myself on this south wall. Under the summer sun children play and explore, laugh and learn. The wishing tree or tree of life anchors in a connection to nature and harmony with the earth. The child becomes a young adult and begins to see the world bigger than themselves and they search for where they belong. Some stand up and use bravery and their heart (of the wolf guardian) and begin to use their enthusiasm and passion to change the world around them to be a better place. All the while, the trick is to stay young at heart and open to life's possibilities. From left to right the young activist portraits are Zanagee Artis, Greta Thunberg, Malala Yusefzai and Autumn Peltier.

By Jason Budowski



West Wall narrative:

'Shed to grow'

A father embraces his child, illuminated by halo of traditional Native American textile design and basket weaving. Beside him, a sun sets to the west. The ocean is calm. Native sage grows beside a birch forest with Autumn colored foliage and falling leaves. The scene transitions into factory pollution and symbolic struggle represented by Sisyphus pushing a rock up the hill; as mechanical gears turn to depict capitalist production.

Referencing the Native American medicine wheel, sacred snake runs throughout the piece shedding it's cracked skin of the old world, and bursting forth in rainbow hues as it leads us into a lush landscape, a father's love, and an opportunity for new growth. Snake's reflected shadow onto the sand dune creates a path for us to move forward.

By Robert Louthan



Lead artist's qualifications and work samples:

Lead artist, Danielle Redlin Gustavson, is an experienced painter/ artist, and international art teacher. She graduated from University of Nevada, Reno with a Bachelors of Arts degree (major in painting) in 2009. She then returned to UNR to complete her professional teaching degree and became a licensed K-12 Art Teacher in 2011. She has shown her artwork in several art shows in Nevada and California. She also has taught art to all ages in K-12 school settings, and has experience teaching art to preschoolers and to seniors. She has experience leading collaborative murals with children and teenagers. She has taught art in K-12 schools in Nevada and California, and abroad at American international schools in Cairo, Egypt and Santa Cruz de la Sierra, Bolivia. She also has lived and studied in Puebla, Mexico and Barcelona, Spain. Danielle's vast amount of experience with people from diverse cultures has shaped her work and understanding of the world in a significant way. Danielle believes that there is much more that people have in common than not, and all people of all cultures are deserving of respect and understanding. Danielle grew up in a biracial/ bi-cultural home and is also bilingual. She has indigenous heritage from the southwest region of North America, which also influences her artwork and world perspective. She believes differences should not only be tolerated but shared and celebrated, as they enrich the tapestry of human life in a variety of ways.

To see her artist website please visit: <https://rawartists.com/danielleredlin>

Other contributing artists to the Unity/Four-dimensions mural project:

Jason Budowski <http://budowski.net/>

Robert Louthan <https://www.robertlouthan.com/>

Jeffrey Wong <https://jeffreymurals.com/>