

Community Wellness through the Medicine Wheel

This mural is grounded in the Medicine Wheel, a symbol of Indigenous communities worldwide. The Medicine Wheel offers an understanding of wellness and balance through the four directions, four peoples, four sacred colors, four plant medicines, and four aspects of wellbeing: mental, emotional, spiritual, and physical.

The artists engaged hundreds of students and community members about how they care for themselves and others. These responses guided the artwork’s content and spirit. The design reflects on personal wellness and the larger story of community wellness.

At the heart of the mural are four columns extending outward, each representing one of the four directions and corresponding colors: white in the northwest, yellow in the northeast, red in the southeast, and black in the southwest. Dakota symbols are on the south wall and Anishinaabe symbols on the north, honoring and naming the original peoples of this land who continue to welcome us here.

This mural is a reflection and an offering. It reflects the voices and visions of the community. It offers a shared space for healing, connection, and celebration. Through the stories within the Medicine Wheel, the artists honor this community’s wisdom and invite ongoing reflection on how we can be well together.

Artists

The artists are Southsiders with a deep commitment to Minneapolis. They passionately combined community engagement, painting, and mosaics to uplift the Southside through symbols of community resilience, unity and pride.

Natchez Beaulieu was born and raised in South Minneapolis and is an enrolled member of the White Earth Nation. Her artistic journey began in her youth in mural-making with Neighborhood Safe Art. She is a graduate of the South High All Nations Program. She writes: “Honoring where I come from is essential to my work. My greatest influence has been my grandmother, Elaine M. Stately, who dedicated her life to creating positive change for the Indigenous community. My father is also a huge inspiration, running an indigenous business for over 40 years in the Minneapolis American Indian Center. In my culture we always share what we have. No one left hungry or out in the cold. Everyone

seeks to find their purpose and feels honored to contribute to the whole. In my mosaic process, we all contribute to the big picture. Teaching our traditional knowledge and stories through imagery is a powerful way to share our knowledge and culture, strengthen our identity and reclaim our community.” Instagram@ashagistudio, Facebook@Ashagistudios

Daniela Bianchini is a public artist, sculptor and mosaic artist with over 10 years of experience. She has studied under prestigious mosaic artists and developed her unique style and language. Originally from Argentina, Daniela has lived and worked in and around Minnesota for the past 25 years. Daniela and Natchez spearheaded the production of the mosaics within the mural. Instagram@dani_db_mosaicsarg, @dakastudiopublicart

Kalaka (Pablo Diego Perez Riesco) is a dynamic muralist and illustrator with an international career spanning Barcelona, Spain, Caracas, Venezuela, Buenos Aires, Argentina, Santiago, Chile and Minneapolis. His illustrative and poetic style captures universal narratives of people in community. Most of his work over the past 5 years has focused on Lake Street, its nuances, unique diversity and evolving identity. Instagram@pablokalaka, elkalaka.com

Greta McLain is the Founder and Creative Director of GoodSpace Murals and has over 20 years of experience. Born and raised in Powderhorn, she is a proud South High graduate and lifelong Southsider. She trained under renowned muralists Malaquias Montoya, Melina Slobodian, and Josh Sarantitis and has had the privilege of collaborating with artists and communities around the world. Her practice is rooted in the belief that muralism can bring people together, transform walls into bridges, tell our stories, and serve as a powerful vehicle for hands-on organizing and education. Instagram@goodspacemurals, goodspacemurals.com

Seitu Jones, Crossroads

Corcoran, Longfellow, and East Phillips have long envisioned a mural for this underpass. This was also the vision of artist Seitu Jones, who created wall sconces and pavement stamps in 2008. These designs focus on the role transportation played in the area by portraying wheels used throughout time. His medicine wheel stamp inspired the mural’s central theme. The sconces were recently conserved. seituJonesstudio.com



Public Art Arts & Cultural Affairs

For over 30 years, the City of Minneapolis has enriched the lives of citizens and visitors by integrating public art into city planning, services, design and infrastructure. The Public Art Program features:

- New commissions
- Care for a collection of over 100 public artworks across Minneapolis.
- Support to artists, community, and other departments and agencies developing public art projects.

Special Thanks

City of Minneapolis: Lake Street Safety Center, Minneapolis Arts Commission, Public Art Advisory Panel, Public Works

Organizations: Andersen United Middle School, COPAL, Center School, Division of Indian Works, East Phillips Improvement Coalition, First Independence Bank, Hope Academy, Longfellow Community Council, Midtown Farmers Market, Midwest Arts Conservation Center, Migizi, Minnesota Department of Transportation, Minnesota Transitions Charter School, Schuler Shook, Semilla Center for Healing and the Arts, South High School

Artist Selection Panel: Lisa Austin, Lisa Boyd, Lydia Four Horns, Mark Granlund, Ed Hernandez, Chidiebere Uguru, Michelle van Kuijk, Kyle Wallace

Steering Committee: Lisa Austin, Muhammed Abdul-Ahad (Moe), Cynthia Berger, Eyenga Bokamba, Lisa Boyd, Justin Bryant, Charise Canales, Mark Granlund, Kelsey Fogt, Ed Hernandez, Megan Moore, Michael Jon Olsen, Kyle Wallace

South High Student Mural Studio: Michelle Tixilema, Ayannah Armstrong, Adrian Cutiopala, Leyatmareyam Yitaferu, Ashley Ramirez, Helena Redd, Oscar Axell, June Scheuermann, Sydney Harlan, Loyan Dalmar, Junuh Coleman

Very Special Thanks: Muhammad Abdul-Ahad, Greg Banks, Kira Bass, Cynthia Berger, Jaidyn Beaulieu-Weston, Madison Beaulieu-Weston, Heather Hinrichsen, My’Kayla Johnson, Seitu Jones, Ramona Kitto, Mayzong Lee, William Martinez, Robinson Moreno, Drew Nelson, Tess O’Day, Sofia Padilla, Amy Rice—for her design of the Wellstone Bus, Angela and Jamie Schwesnedl, Sandy Spieler, Dr. Antony Stately, Charles Stately

...and many others. So many supported this work that it’s impossible to name everyone!

This mural can be found with many more artworks on our interactive map at this QR code.



Embracing Our Stories, Rising Together: Lake Street Medicine



Natchez Beaulieu
Daniela Bianchini
Pablo Kalaka
Greta McLain

2025

South Wall: Held by the Water, Held by Each Other

The south wall represents the directions red (south) and black (west). The Dakota wiŋyaŋ (woman) in the center of the south wall is an enrolled member of the Sisseton Wahpeton Oyate tribe and Anishinaabe decent. She is meant to show how the water and the land hold us, receive us and take care of us. She holds hands with an African American person and an elder. These hands frame the mural on the south wall and symbolize strength, interconnection, and guidance.

On the far left and right are traditional plant medicines, ȥaŋté/giizhik (cedar) and phežihota/bashkodejiibik (sage). They are shared for protection and healing. In the background, overlapping colored circles transition from red to black. Within them are patterns from various cultural textiles, such as star quilts, Central American embroidery, and African wax-dyed fabrics. They speak to the diversity of the community and how identity and tradition are carried forward through art.

Members of our immigrant community carrying their homes on their backs—a poetic representation of migration as natural, beautiful, and deeply human.



An Indigenous woman symbolizing the Dakota People. The blue beadwork in her yoke evolves into water.



Airborne friends carry banners. On the south wall, two monarch butterflies reinforce the theme of movement and transformation. On the north wall, a blue heron, the mural’s grandmother, represents intergenerational knowledge.



People marching with signs representing social and political movements and reflecting the values and activism that emerged from the lcoal community—particularly the strong sense of justice and diversity along Lake Street.



The buildings’ wooden frames become a loom, a metaphor for communities weaving and crafting a future from the wisdom of their roots.



North Wall: Building a New Way Forward

The north wall represents the directions white (north) and yellow (east) and speaks to vision, healing, and transformation. In the center a man opens his arms wide. A sprout grows within him, a symbol of emergence and hope. Behind him stands an elder and a youth. They are three generations supporting a shared future.

This wall is also framed by hands and by sacred plants. On the left, Latin American hands weave a sarape shawl. On the right, Anishinaabe hands bead a Ojibwe floral design of traditional plant medicine. Mashkiigobagwaaboo (swamp tea), makojiibik (bear root), berries and wild prairie rose adorn this corner. The wigwaasikaa (birch trees) on the left are vital to the Anishinaabe way of life and connect us to the north woods. Also on the left are wačhąŋga/wiingashk (sweetgrass) and čhaŋdí/asemaa (tobacco).

Note: Words shared in both Dakota and Anishinaabe are represented in this order: Dakota/Anishinaabe.



Water flows from the young woman with a megaphone, cascading to the base of a large turtle, a reminder we live on Turtle Island and a call to protect our natural world.



Within the man’s shirt are many people, as he embodies community unity. A sprout grows within him, a symbol of emergence and hope.



The large turtle’s shell carries three children: one reading, one playing an instrument, and one balancing a soccer ball. A star on the ball leaps into the sky, forming a constellation with the sprout in the man’s shirt—our shared future written in stars.

