Huonder’s tale of NE transformation

The following are excerpts from a story by Michael Tolan in his Logan Park asset mapping project, which will be linked at MyNortheaster.com.

“The grittiness acts as a filter, and fosters an education. If this portal proves useful, a proof of work in the Arts District. If you are a student, how would you like to learn? Members are working on online platforms that allow teaching artists and lecturers to post events and get paid when they sell seats. If you are interested in gallery space, lectures, posting art, or presenting and instructional critique, members are working on it. We hope to create real tools with sustainability as a guiding principle. Friends, now is our time. Show up to the PechaKucha. Participate in the discussion and help sculpt a developing arts economy.”

—by Malcom Potek

PechaKucha hosted by Rogue Buddha Gallery and Hatch
357 13th Ave NE, Mpls. MN 55413
Sunday, March 11 at 6:30 p.m.

On February 16, two artist couples, Layl McDill (featured as guardian angel), Josh Blanc, Kara Van Wyk and Malcom Potek closed on the purchase of the newly-developed buildings at 695-699 Lowry (at Monroe St. NE) in the Northeast Minneapolis Arts District. They will renovate the space for their business, Hatch, which will be available. Jennifer Young of the California Building Co. (second from right) will handle the leasing, 612-788-5551. David Bunting of Sunrise Banks, assisted in financing the transaction.

Hatch: A Creative Art Center looks to provide an in-district venue for artists to showcase their work and obtain the subsidy money needed, the remaining funds. "If I cannot dictate the conditions of my existence, I will craft north cease to work.”

—thanks Fry-pan Jack, something to work toward.

The problem is, for most artists, the ability to dictate our conditions often stinks. We need help. From patrons and supporters, from neighbors, from family and friends. We work at our best when we bring our best to each other.

Anthony Huonder is a local potter who operates Ash Pottery at the Qarma Building. While in high school, he would visit the stretch of Quincy Street NE between 15th Ave. and Broadway with friends and hang out in what’s now the Qarma Building. Tolan interviewed Huonder (who is pictured at right).

Much of the time, the artistic interaction yields a tangible product or a collaborative project. But the dense concentration of artists in one area also produces intangible benefits through serendipitous interactions and day-to-day chit-chat. “Sometimes it’s just the brainstorming you can have because I have this set of knowledge from my existence and my craft, and somebody else has their own, and I don’t know anything about it. Through random conversations, I’ll have an epiphany, or vice versa,” Huonder said.

Another meeting at those relationships, he believes, have been integral to the identity of Northeast. Whether it’s his landlord, the barista at Matchbox Coffee, or the bartender at the 331 Club, he values seeing and forming connections with the people who run the community institutions. “The more we like them, the more you want to support whatever they’re doing,” he said. “That was part of the initial success within the neighborhood. When something started, you knew who started it. And then they got priced out and I stepped in. And then I’m going to get priced out and someone else will step in.”

“Whether it’s me or somebody else, it doesn’t matter which specific person it is, it’s just that they have those kinds of ambitions and that kind of spirit,” he said. “That was the spirit of Northeast. People were engaged in what they were doing and getting good at it and also using it to help the one next to them get better at what they’re doing.”