



View of Matt Borruso's exhibition "Hands and Feet and Their Supports," 2018, at Cloaca Projects, San Francisco. Photo John Borruso.

Withdrawal Symptoms

by Kevin Killian

IF YOU DROVE southeast down Third Street from San Francisco's Museum of Modern Art and just kept driving, hugging the bay as closely as possible, you'd eventually leave behind the touristy San Francisco that guidebooks sell. You'd forget there are hilly sections of town with vistas as lofty as Rome's. You'd pass into the little nowhere they call Dogpatch, and you'd still be on the same Third Street, but also on another planet, a flat netherland increasingly aerated by artificial inlets, seedy evidence of a once thriving maritime and shipbuilding trade now long in the past, when San Francisco was a harbor city. Later, downtown city planners funneled a once proud black population into projects here, where nothing would grow because of decades of untreated industrial waste. India Basin reeks, exuding a pervasive miasma from chemical compounds likely to adhere to the soil for thousands of years, lodged in the shallow beds south of Islais Creek.

And there you would take a right off Third onto the warehouse-lined Davidson Street. "Like *Pete Davidson*," I shouted to my driver, but Ariana Grande sheds boyfriends so assiduously I shouldn't expect anyone to remember Pete Davidson's name, not now, in the week George H.W. Bush will finally die. I was about to rap on the door of Hunt Projects, an insalubrious art space on a street—or is it in a parking lot?—where, as far as can be determined, not a single human abides. But it's the next big thing, we've been told, this pocket of soured earth where the dream of artists making work cheaply still smells sweet and vernal, like a daffodil in a dung heap.

Six years ago sculptors Charlie Leese and Kerri Conlon opened Hunt Projects in a former warehouse as a network of studios and shared spaces for young artists, many of them recently graduated from the California College of the Arts or the San Francisco Art Institute. Leese had wanted to create an exhibi-

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