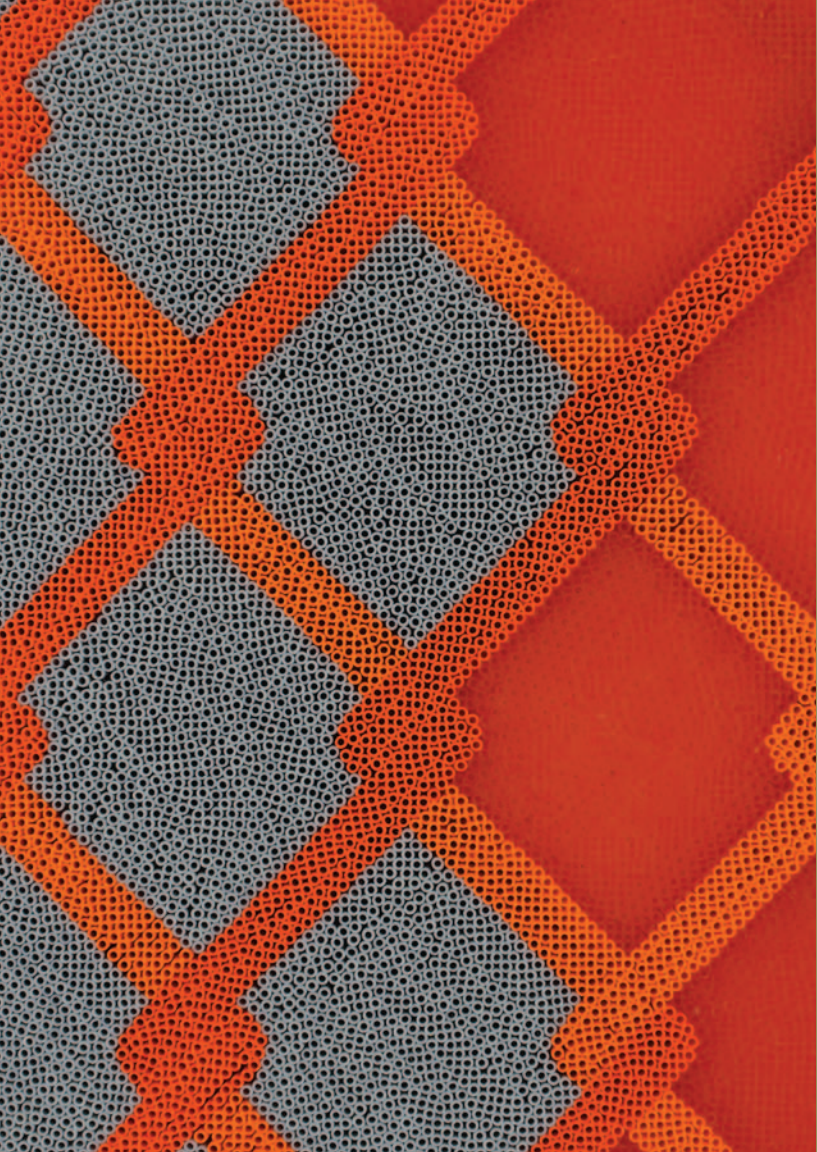


# HOME LAND SECURITY





Neither a man  
nor a crowd  
nor a nation  
can be trusted  
to act humanely  
or to think sanely  
under the influence  
of great fear.

—BERTRAND RUSSELL

Cover and left: Intricately arranged glass beads transform a chain-link motif in Liza Lou's *Conditions of Capture*.

## Curators' Statement

In an unstable world, efforts to bolster security can introduce new threats. Fear of others prevents us from understanding them, and the barriers that individuals and governments erect hide our common humanity. Exclusion defines home in a country built by immigrants. Our personal and intimate identities are open to surveillance, and those who are displaced, fleeing conflicts sparked by fear, are the most vulnerable.

*Home Land Security* brings together an international slate of 18 contemporary artists to reflect on these themes, using inventive media to explore the human impacts of the mechanisms of security and defense. New and recent artworks are installed in military structures at Fort Winfield Scott that mark distinct chapters in the history of our coastal defense and our relationship to the world beyond our borders. Many are open to the public for the first time.

The military setting turns a spotlight on the personal cost borne by soldiers, feelings of isolation and vulnerability, and the thin line between defense and attack. Placing art that examines the human cost of security inside a gun battery or missile installation collapses the distance

between target and source: one cannot hide from the impact. The ocean that surges against our coastal defense becomes a vehicle for diaspora and displacement, for lives adrift in uncertainty. An army chapel may offer as secure a haven as a concrete-fortified gun battery.

The FOR-SITE Foundation presents this exhibition in collaboration with the National Park Service, which this year marks its centennial; the Golden Gate National Parks Conservancy; and the Presidio Trust. The exhibition aims to encourage innovative and inspired thinking about historic sites. By engaging the senses, the mind, and the imagination in unexpected ways, art can provide an intuitive and vital understanding of place, and of our relationship to the past.

Cheryl Haines  
*Home Land Security* Curator  
Executive Director,  
FOR-SITE Foundation

Jackie von Treskow  
*Home Land Security* Assistant Curator  
Program Director,  
FOR-SITE Foundation

## NIKE ADMINISTRATION BUILDING

- **Exhibition Visitor Center**
- **Díaz Lewis** *34,000 Pillows* Workshop
- **Tirtzah Bassel** *Concourse*
- **Michele Pred** *Encirclement*
- **Bill Viola** Four works from the *Martyrs* series
- **Trevor Paglen** *Operation Onymous (FBI Investigation of the Silk Road)* and *Code Names of the Surveillance State*
- **Shiva Ahmadi** *Lotus and Knot*
- **Alexia Webster** *Bulengo Studios*, from the *Refugee Street Studio* project
- **Tammam Azzam** Three works from the *Storeys* series
- **Liza Lou** *Barricade and Conditions of Capture*
- **Yashar Azar Emdadian** *Disintegration*

## BATTERY GODFREY

- **Al Farrow** *Revelation I and Mosque III (after National Mosque of Nigeria, Abuja)*
- **The Propeller Group** *AK-47 vs M16*
- **Do Ho Suh** *Some/One*
- **Krzysztof Wodiczko** *Veterans' Flame*

## BATTERY BOUTELLE

- **Mandana Moghaddam** *Exodus*
- **Yin Xiuzhen** *Weapon*
- **Díaz Lewis** *34,000 Pillows*








## BATTERY MARCUS MILLER

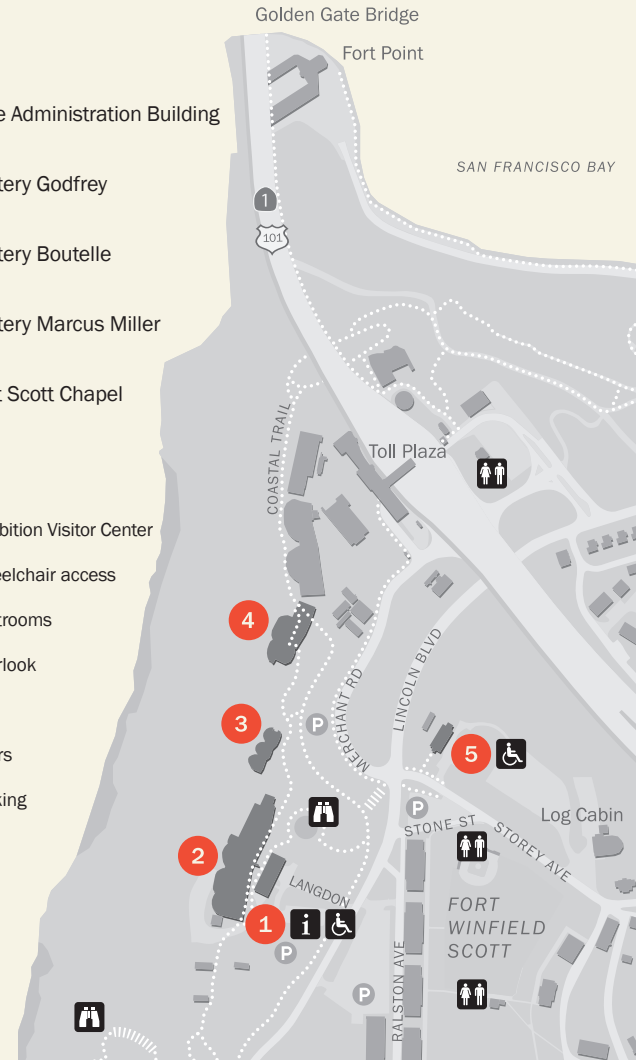
- **Luz María Sánchez** *2487*

## FORT SCOTT CHAPEL

- **Shahpour Pouyan** Five works from the *Projectiles* series

- 1 Nike Administration Building
- 2 Battery Godfrey
- 3 Battery Boutelle
- 4 Battery Marcus Miller
- 5 Fort Scott Chapel

-  Exhibition Visitor Center
-  Wheelchair access
-  Restrooms
-  Overlook
-  Trail
-  Stairs
-  Parking



## NIKE ADMINISTRATION BUILDING

During the Cold War, the United States and the Soviet Union competed for influence, and fear of nuclear attack was pervasive. The Nike Missile Program, with 12 launch sites surrounding San Francisco and 300 nationwide, was part of a national anti-aircraft security system. This building served as a headquarters. Nike missiles (1954–70) could fly 2.25 times the speed of sound, but by the late 1960s Soviet intercontinental ballistic missiles had a range of 7,500 miles, which rendered the Nike program obsolete. ★ The works on view here examine the real and perceived impacts of security, and what we are willing to endure in its pursuit.



## Díaz Lewis

(Established 2012, Havana/Chicago)

# 34,000 Pillows Workshop

Based in Chicago, the duo Alejandro Figueredo Díaz-Perera and Cara Megan Lewis make art together to prompt social change. In Díaz-Perera's words, "Art can go places where other platforms cannot." Alarmed by the congressional mandate that Immigration and Customs Enforcement (ICE) maintain a "bed quota" of 34,000 detained immigrants per day in its facilities, Díaz Lewis set out to make a pillow for each bed. Continuing the project they began in Chicago last January, the artists construct pillows from clothing donated by undocumented immigrants, former detainees, and their allies to form a collective patchwork of individual experiences. The pillows' comfort and support are not purely symbolic: the artists plan to sell each handcrafted object for \$159—the government's daily cost for detaining an immigrant—and to donate the funds to an organization that provides alternatives to the bed mandate and detention centers, specifically one whose efforts restore human dignity to former detainees. Visitors are welcome to participate in the pillow-making; please inquire with an exhibition Art Guide for details.

*34,000 Pillows, 2016–ongoing; performance and participatory workshops; courtesy the artists and Aspect/Ratio, Chicago*



## Tirtzah Bassel

(Israel, b. 1979)

### Concourse

An Israeli artist based in New York, Tirtzah Bassel draws with duct tape—a material most often associated with quick fixes and temporary solutions—to explore the airport as a modern space of transience and transformation. The painterly and sculptural effects she achieves with her limited palette conjure the intrusive physical intimacy of a security pat-down, the postures of waiting, or the no-man’s-land of the transit lounge. Under the heightened security regime since 9/11, the traditional emblems of travel—freedom, adventure, global connection—have become entangled with more complex emotions of vulnerability, discomfort, disempowerment, and exposure as travelers find themselves “trapped” between destinations. Applied directly to the walls, Bassel’s images explore the relationship between power and space, and the permeable borders between public and private domains.

*Concourse, 2016; duct tape on wall; courtesy the artist*

## Michele Pred

(United States, b. 1966)

### Encirclement

Soon after the homeland security regulations following 9/11 went into effect, Swedish American conceptual artist Michele Pred began lobbying for access to the objects confiscated from travelers by the newly established Transportation Security Administration at San Francisco International Airport. For most of a decade, she used thousands of the sharp or combustible items to create a series of assemblages that express how our lives were transformed by 9/11 and our collective reactions to it. “Scissors,” she explains, “were a particularly interesting symbol of that time in that they could represent all the lives cut short, the pain of their families, and how what was once a mundane household tool was now considered a threat.” The intimate, personal nature of the objects and their exaggerated danger highlight the ways we sacrifice privacy in exchange for illusions of safety.

*Encirclement, 2003; airport-confiscated sharps; courtesy the artist and Nancy Hoffman Gallery, New York*

## Bill Viola

(United States, b. 1951)

### Four works from the Martyrs series

Four human figures—isolated on separate screens but orchestrated to form a coherent whole—each experience the overwhelming onslaught of a natural force at a dramatically slowed pace. Each is a witness (the original meaning of the Greek word *martyr*) to the human capacity to bear pain and death, and to inflict them on others in loyalty to our values and beliefs. Commissioned as a single piece for St. Paul’s Cathedral in London, the component works transcend specific faith or ideology: what motivates the endurance and suffering remains abstract. Recognized as one of today’s preeminent video artists, Bill Viola creates video and electronic installations that explore universal human themes. His art has roots in both Eastern and Western spiritual traditions, defying narrow categories and challenging our notions of identity and “other.”

*Earth Martyr, Air Martyr, Fire Martyr, and Water Martyr, 2014; color high-definition videos on LCD displays; executive producer: Kira Perov; performers: Norman Scott, Sarah Steben, Darrow Igus, and John Hay; courtesy the artist*

## Trevor Paglen

(United States, b. 1974)

### Operation Onymous (FBI Investigation of the Silk Road) Code Names of the Surveillance State

As cyber threats increasingly push security efforts into virtual realms, Trevor Paglen’s work examines the many facets of government intelligence. Installed in a building that once served as home to the 902nd Military Intelligence Group—in a vault that housed classified documents—*Operation Onymous (FBI Investigation of the Silk Road)* invokes the motif of an FBI challenge coin, a cryptic medallion recognizing an agent’s affiliation with the organization; the coin featured here was given to those who aided the takedown of the notorious Silk Road darknet market in San Francisco. *Code Names of the Surveillance State* presents a scrolling list of more than 4,000 code names used by the National Security Agency (NSA) and Government Communications Headquarters (GCHQ) for surveillance programs.

*Operation Onymous (FBI Investigation of the Silk Road), 2016; high-density epoxy and chrome; courtesy the artist and Altman Siegel Gallery, San Francisco. Code Names of the Surveillance State, 2014; four-channel HD video installation, looped, no sound; courtesy the artist and Metro Pictures, New York*

## Shiva Ahmadi

(Iran, b. 1975)

# Lotus Knot

The fantastical realms portrayed in Shiva Ahmadi's large-scale paintings and animated video adaptations teeter on the threshold of annihilation, as a menagerie of Orwellian creatures carelessly brandishes bombs, hand grenades, and pipes. Stability and security are at their mercy; chaos is poised to erupt. Based in California but born in Tehran, Ahmadi was a witness to the destruction of the Iran-Iraq War at a formative time of her life. Her art reflects this experience in exploring the intersections of religion and politics, power and corruption, and the psychic landscape of war—a fearsome, controlling power that threatens to spin out of control at any moment. The delicate lines, gold tracery, and tiny figures suggest Persian and Indian miniature paintings transposed to a grand scale. The watercolor, imprecise and flecked with hair, rice, and salt granules—elements that introduce uncontrolled effects—conveys a precarious foundation beneath the precise, mechanistic imagery of war.

*Lotus, 2014; single-channel animation; courtesy the artist and Leila Heller Gallery, New York. Knot, 2016; watercolor and gouache on paper; courtesy the artist*

**Left: Beautiful imagery thinly disguises nefarious intentions.**





## Alexia Webster

(South Africa, b. 1980)

# Bulengo Studios, from the Refugee Street Studio project

Alexia Webster sets up temporary mobile portrait studios in the streets of refugee camps around the world, where she offers families uprooted by violence the chance to reclaim their heritage, dignity, and sense of belonging through professional photographs: “Whether in war or security, poverty or wealth, a family photograph is a precious object. It affirms our identity and worth, and our place in humanity,” Webster explains. Using a portable printer on-site, the artist makes a print for each sitter, thus restoring an important possession that most were forced to leave behind when they fled. The vibrant patterns and colors in her subjects’ clothing and the studio backdrop enliven otherwise stark and somber settings—both the camps where the sitters live in limbo and the long-vacant exhibition space where the photographs now reside—and they hint at the indomitable spirit that shines behind each pair of eyes.

*Refugee Street Studio, Bulengo IDP camp, D. R. Congo, 2014–ongoing; digital archival prints; courtesy the artist with support from the Prince Claus Fund*

**Right: Refugee families reclaim their humanity through portraiture.**



## Tammam Azzam

(Syria, b. 1980)

### Three works from the Storeys series

Though widely known for the digital art he created after losing his studio and fleeing Syria, Tammam Azzam originally trained as a painter in Damascus. Now based in the United Arab Emirates, he returns to his roots for a series of paintings that convey the magnitude of devastation in his homeland. He bases his paintings on news photographs of Syrian cities but eliminates visual clues that might identify their locations and restrict the works' impact. The resulting images could depict any world city in the aftermath of war; installing them in a former military command building underscores the human cost of weaponry. The viewer stands at the beginning of a refugee's road: no fixed destination and countless obstacles. Azzam describes the process of creating his paintings as a physical and emotional struggle. "Bullets are more powerful than art now," he says, but he believes art can help rebuild the future.

Untitled 1–3, 2016, from the Storeys series; acrylic on canvas; courtesy the artist and Ayyam Gallery, Dubai

## Liza Lou

(United States, b. 1969)

### Barricade Conditions of Capture

A gatelike structure encased in 24-karat gold-plated beads, *Barricade* provides only the illusion of a barrier—it lacks any solid support. The nearby wall piece *Conditions of Capture* similarly disguises the motif of chain-link fencing with millions of vibrant glass beads. Part of a recent series on the architecture of confinement, these works have no power to contain beyond what imagination invests in them. They juxtapose the drudgery of restricted movement with the superficial image of luxury. Raised by religious fundamentalist parents, Liza Lou chooses to engage with emotionally fraught themes through the meditative, labor-intensive process of applying beadwork to objects. Since 2005 she has worked in South Africa, collaborating with Zulu women. Their traditional bead craft adds another layer of meaning to the art, signaling the anonymous labor behind the gilded mythologies that restrain us.

*Barricade*, 2007–8; gold-plated beads on aluminum; courtesy the artist and White Cube Gallery, London. *Conditions of Capture*, 2006–8; glass beads on aluminum; courtesy the artist

## Yashar Azar Emdadian

(France, b. 1981)

### Disintegration

Born and raised in France, Yashar Azar Emdadian has lived in Iran since 2013. His art draws on the tension between the cultures of his two homelands, exploring themes of identity, immigration, and paranoia. In this video performance, he stands on a Persian carpet—a family heirloom—in the garden of the Tuileries Palace in Paris and shaves his body hair. Two world views clash in this transgressively intimate act performed in a public space: the rational perspectives of architecture from the European Enlightenment and the floating nostalgia of the traveler's carpet. The artist's body becomes the boundary between a migrant's molting of his personal identity and his integration into another culture. A subtext may read differently depending on perspective: the removal of body hair suggests a process of Westernization, but it may also refer to a Muslim rite of purification before pilgrimage.

*Disintegration, 2012; single-channel video with rug; courtesy the artist and Aaran Gallery, Tehran*

### BATTERY GODFREY

Battery Godfrey's 12-inch guns were the first of that scale mounted in the country, in 1892, a sign of San Francisco's strategic importance. The guns were mounted on fixed barbette carriages that always pointed over the parapets. The targeting system used multiple observation posts scattered along the coast to telephone data on the approach of enemy ships to artillery crews. ★ The art here reflects on the illusion of security and on soldiers' sacrifice to the mythologies invested in warfare.



## Al Farrow

(United States, b. 1943)

### Revelation I

## Mosque III (after National Mosque of Nigeria, Abuja)

Bay Area-based Al Farrow's sculptures are strangely beautiful meditations on the relationship between religion and violence. Combining a draftsman's precision with an understanding of metaphor, he makes art from spent ammunition and weapons. By fashioning these materials into religious symbols, he forces us to confront the role that religious extremism plays in instigating violence, and how war becomes its own religion, driven by the global arms trade in pursuit of profits. These harmonious assemblages of disturbing materials aim to provoke thought about the hypocrisy of violence exacted in the name of religion, and the irrational faith we place in instruments of destruction as a source of security.

*Revelation I, 2009; bullets, guns, steel, polycarbonate, steel shot, and Bible, with facsimile of Dürer's Four Horsemen of the Apocalypse. Mosque III (after National Mosque of Nigeria, Abuja), 2010; "tank-killer" missiles, bullets, brass, steel, and trigger. Both courtesy the artist and Catharine Clark Gallery, San Francisco*

## The Propeller Group

(Established 2006, Ho Chi Minh City, Vietnam)

### AK-47 vs M16

Created by a collaborative team—Phunam, Matt Lucero, and Tuan Andrew Nguyen—based in both Ho Chi Minh City and Los Angeles, this piece envisions a contest between the AK-47 and the M16 that unpacks the historical era of the Cold War and the resulting ruinous violence of the Vietnam War in a sculptural freeze-frame of colliding bullets. The opposing weapons are iconic: the cheap, mass-produced, and often faulty AK-47 carried by Soviet troops and countless guerrilla insurgents worldwide versus the expensive and precise American M16. The ballistics gel that lodges the impact of the two bullets was originally designed to mimic the density of human and animal flesh in weapons testing, and to simulate the effects of bullet wounds. Accompanying the gel block is a slow-motion video recording the moment of impact, using a camera that captures 100,000 frames per second to reveal what is invisible to the human eye.

*AK-47 vs M16, 2015; fragments of AK-47 and M16 bullets, ballistics gel, custom vitrine, and digital video; edition 14/21; courtesy the artist and James Cohan, New York*





BATTERY GODFREY

## Do Ho Suh

(South Korea, b. 1962)

# Some/One

Living between New York and his native Seoul in a permanent state of migration, Do Ho Suh moves among cultures that have different views of individual and collective identity, fueling his interests in themes of identification, suspended illusion, and the fabric of memory. In his sculpture *Some/One*, thousands of dog tags representing individual soldiers combine to create a larger-than-life suit of armor, an arresting totem that suggests power composed of the many. But closer inspection reveals the dog tags to be fictional, each “name” a nonsensical string of characters. The mirrored surface inside the sculpture reflects the ambiguity of the individual’s relationship to the piece: When we see ourselves enrobed in the garment, are we secure in its embrace, or are we complicit in the illusion of security?

*Some/One*, 2005; stainless steel military dog tags, stainless steel structure, fiberglass resin, mirrored stainless steel sheets; edition of 3, exhibition copy; courtesy the artist and Lehmann Maupin, New York and Hong Kong

Left: Imbricated dog tags form imposing armor.



## Krzysztof Wodiczko

(Poland, b. 1943)

# Veterans' Flame

A flame hovers in space, seeming to flicker in response to the breath of a speaker—one of many veterans of the wars in Iraq and Afghanistan who have entrusted their stories to New York– and Cambridge-based artist Krzysztof Wodiczko. His art is a memorial to the trauma the veterans have suffered and to their comrades who did not survive. The art creates a safe space where voices that might otherwise be marginalized or stifled can be heard—where veterans can hear themselves, and begin to heal. Through the truth-telling that happens in the course of the collaborative creative process, art redefines our understanding of security. To observers who have not shared the soldiers' experience of trauma and sacrifice, Wodiczko extends an invitation to come closer, to absorb their stories. If we can decrease the distance between us, he believes, we may reduce the need for such work in the future.

*Veterans' Flame, 2009; single-channel video projection with sound; courtesy the artist and Galerie Lelong, New York*

## BATTERY BOUTELLE

Completed in 1901, the three five-inch guns of Battery Boutelle could fire around 10 rounds per minute against mine sweepers and fast torpedo boats as distant as seven miles out to sea. The guns of the two-story battery were located on the top level, and ammunition was stacked in wooden boxes in the magazines below. Each complete cartridge, weighing 84 pounds, was carried up to the gun-loading platform by hand. ★ The art housed here reverses the guns' trajectory, imagining the refugee's journey from a home that exists only in memory, through war, to the uncertainty of arrival on our shores.



## Mandana Moghaddam

(Iran, b. 1962)

### Exodus

Mandana Moghaddam knows firsthand the refugee's sense of loss and displacement, hope and renewal. At age 21 she fled Iran after her father was executed in the revolution and she was barred from higher education as a penalty for political activities. After five years in transition in Turkey, she was granted asylum in Sweden, where she lives today. Her video installation captures that experience through the motion of suitcases adrift on the ocean, lost in passage—the baggage of our worldly goods that both protect us and expose us, cloak us and mark us as individuals or as members of a certain culture. The uncertainty of their delicate dance on the waves, and the comfort of reaching solid ground, evoke empathy and a desolate sense of loss, amplified by the sheer simplicity and beauty of the images.

*Exodus, 2012; single-channel video; courtesy the artist and Aaran Gallery, Tehran*

## Yin Xiuzhen

(China, b. 1963)

### Weapon

Based in Beijing, Yin Xiuzhen often uses secondhand clothing to explore how memory invested in the material presents a counterforce to the anonymity and homogenization of globalized culture. “I see clothing as a second skin,” she explains. “Once it’s been worn, it bears the traces of the wearer’s experiences.” In this installation, a barrage of weapons suspended in flight reveals itself on closer inspection to be an assortment of obscure objects made from secondhand clothes, worn fabric, and crocheted scraps. They are spindles of personal stories on a trajectory of escape, tracing individual journeys. Together they form an umbrella of collective experience that also encompasses the viewers who approach the battery. Their softness and inherent intimacy contrast with their designation as instruments of violence, and with the cold, hard surfaces of the surrounding military environment.

*Weapon, 2003–7; used clothes and materials from everyday life; courtesy the artist and Beijing Commune*

BATTERY BOUTELLE

## Díaz Lewis

(Established 2012, Havana/Chicago)

# 34,000 Pillows

See Díaz Lewis's *34,000 Pillows* Workshop listing in the Nike Administration Building section of this publication.

*34,000 Pillows, 2016–ongoing; used and donated clothing and Kapok fiber filling; courtesy the artists and Aspect/Ratio, Chicago*

Below: Repurposed clothing forms a patchwork of individual experiences.



## BATTERY MARCUS MILLER

Named in honor of Brigadier General Marcus Miller—a veteran of the Civil War, the Modoc and Nez Perce wars, the Spanish-American War, and the Philippine-American War—the battery had a 43-man crew. When the United States entered World War I, the large-caliber gun tubes of the Coastal Defense System were removed and modified for service in Europe; those at Marcus Miller came down in 1920. The war ended before they could be shipped overseas, and both guns and carriages were eventually scrapped. ★ The art on view here turns a personal lens on a global crisis, offering a contemplative response on the human costs of forced migration.



## Luz María Sánchez

(Mexico, b. 1971)

# 2487

The number that provides the title for Luz María Sánchez's sound installation in Battery Marcus Miller represents a disturbing tally, an attempt at quantifying the individuals who lost their lives crossing the United States–Mexico border between 1993 and 2006. Sánchez gives voice to those who can no longer speak by recording the name of each known decedent as a single sound file and allowing the collection to play at random—a continuous stream of sound emanating from different points in the space, alternately overlapping and punctuated by moments of silence. The sequence never repeats exactly, the rhythm never becomes predictable, echoing the uncertain terrain traversed in the Mexican diaspora, as well as the “elements of chance” that can have such profound impacts on migrant journeys. The effect is both hypnotic and chilling, lulling visitors with the poetry of the artist's voice even as the piece underscores the tragedy of these deaths—whose actual total number is unknowable.

*2487, 2006; 2,487 3-second sound files (AIFF format), Max/MSP patch, 16 self-amplified speakers, computer, and digital sound interface; edition 1/3; originally commissioned by Artpace San Antonio; courtesy the artist*

## FORT SCOTT CHAPEL

Built in 1941, when military infrastructure was under rapid construction as the army mobilized for World War II, the chapel follows a standard design replicated at nearby Fort Baker and Fort Barry, with almost identical versions at other camps across the nation. With capacity for 300 worshippers, it served all denominations and included a space for sacred Jewish texts. Though other multipurpose buildings could have been used for religious services, the chapel was recognized as a valuable morale booster. Its iconic familiarity provided those who served here with a symbolic and psychological sense of community. ★ The art here invites reflection on culture's role in shaping national identity and historical legacy, and the relationship between beauty and strength.



## Shahpour Pouyan

(Iran, b. 1979)

### Five works from the Projectiles series

Shahpour Pouyan's art questions whether military strength or cultural achievement marks the high points of history. His *Projectiles* are metal sculptures suspended in space that merge forms reminiscent of missiles and drones with those of antique Iranian helmets and chain mail. Pouyan was born during the Islamic Revolution, the son of a military engineer, and his childhood was consumed by the eight years of the Iran-Iraq War; his art, however, draws as much from the refined cultural heritage of his homeland as from its war-torn past. He works with artisanal metalsmiths, who fabricate traditional armor still used for costumes in the Shiite passion plays and religious rituals that are closely linked to Iranian nationalism. The ornamental floral patterns, birds, and calligraphy etched into the metal and inlaid with brass and gold bring a surface elegance and lightness to these symbols of dominance and militaristic power.

Untitled 1–3, 2016; Untitled 4, 2014; *courtesy the artist*. Projectile 10, 2013; collection Nader Ansary, New York. All from the *Projectiles* series; steel, iron, and ink

Left: Artistry and aggression intermingle in intricate, militaristic forms.





## ABOUT THE EXHIBITION

Occupying a suite of former military structures in the Presidio overlooking the San Francisco Bay, *Home Land Security* brings together works by contemporary artists from around the globe to reflect on the human dimensions and increasing complexity of national security, including the physical and psychological borders we create, protect, and cross in its name. The exhibition invites viewers into decommissioned batteries, an administrative building, and a chapel that served for decades as key sites in the US Army's Coastal Defense System. The 18 featured artists represent diverse points of origin—including China, Cuba, Iran, Israel, Mexico, Poland, South Africa, South Korea, Syria, the United States, and Vietnam—underscoring the universality of themes of home, safety, and defense in an increasingly pervasive climate of fear and distrust.

## ABOUT THE SITES

The Presidio has defended the San Francisco Bay since 1776, when Spain established a fort here. California's gold rush expansion and American imperial aspirations in the 1890s led to heightened defense and construction of the batteries at Fort Scott, the first modern military installations using concrete and electricity. During the Cold War, Nike ground-to-air missiles were placed nearby. The seacoast defenses have never come under attack.

## MORE INFORMATION

[home-land-security.org](http://home-land-security.org)

## ACKNOWLEDGMENTS

*Home Land Security* is presented by the FOR-SITE Foundation in partnership with the National Park Service, the Golden Gate National Parks Conservancy, and the Presidio Trust. The exhibition is made possible through the generosity of our donors.

### PIONEER

Roger Evans and Aey Phanachet

### VANGUARD

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Drusie and Jim Davis  
Randi and Bob Fisher  
Sako and Bill Fisher  
Ed Frank and Sarah Ratchye  
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HOME LAND SECURITY

September 10–December 18, 2016

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ACCESSIBLE RESOURCES

*Inside Home Land Security*, the open-captioned video on view in the Exhibition Visitor Center, features all of the art installations in the exhibition, some of which are not wheelchair-accessible. Large-print and braille versions of the exhibition brochure are also available. Ask an Art Guide about these and other resources.

PRESENTING PARTNERS

FOR-SITE Foundation: [for-site.org](http://for-site.org)

National Park Service: [nps.gov](http://nps.gov)

Golden Gate National Parks Conservancy: [parksconservancy.org](http://parksconservancy.org)

Presidio Trust: [presidio.gov](http://presidio.gov)

Photos: Shiva Ahmadi (*Lotus* detail); Díaz Lewis (*34,000 Pillows* installation view); Nina Dietzel (Fort Scott sites); Kevin Noble (*Projectile 10*); Do Ho Suh (*Some/One* detail); Tom Powel Imaging (*Conditions of Capture* details); Alexia Webster (*Refugee Street Studio* portrait)

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