



[Introduction: The following images are photographs that show installation views of the exhibition, *The view from here: Selections from the SFU Art Collection*, at SFU Gallery.]

[Image description 1: A mix of materials are used for the façade of the SFU Gallery entrance: from the left to right is a cement wall, open glass doors, a door length and shallow glass vitrine, and a wooden wall with three hooks holding programs. Above the gallery doors, and vitrine, is a thick rectangular wooden overhang. A sign that reads “SFU GALLERY” is right-centered along the front in white. The image invites you into the gallery with its open doors giving an unobstructed path towards Rebecca Belmore’s artwork *State of Grace*.]



[Image description 2: The angled view of the west facing wall in the gallery captures a white ceiling above and modeled brown wooden flooring. Three dark-framed ink drawn images, three horizontal wooden-framed photographs, and one mixed media dye-print hang along the wall from left to right. The ink drawings are by Lawrence Paul Yuxweluptun Lets'lo:tsehtun and are called, *Untitled [four trees]*, *ID*, *Land Grab*; beside them are Sandra Hanson's three photographs, *Mountain View (Sulphur, Wood Fibre, Coal)*; lastly, there is Christos Dikeakos' work, *x wáyxway / x' áy'xi*. To the left of these artworks is the title and description of the exhibit, neatly printed along the height of the wall, beside which is a small wooden shelf with paper booklets resting on top.]



[Image description 3: Shows the corner of the gallery space, where a white wall and rusty orange wall meet. Hanson's and Dikeakos' pieces can be seen again along the white wall and Belmore's artwork hangs on the rusty orange wall. Hanson's three framed photographs, seen on the left, show a close view of large mounds of yellow sulfur, light brown wood fibre, and bluish-black coal. The next work is a dye-print of a water park in Stanley Park. It hangs under a mounted transparent piece of glass. As you shift to the next wall Belmore's black and white photograph of a woman lying among white sheets is shredded vertically. It is mounted slightly away from the wall, allowing it to drift.]



[Image description 4: The right corner of the gallery, where the rusty orange wall meets an east-facing white wall. A wooden structure sits on top of a white platform in the center. There are two framed serigraphs on the former wall and a shelf with images on the latter. The serigraphs are lessLIE's *Protecting Prosperity*, and Corita Kent's *love's complexity*. Under the shelf sits a long white table. The wooden structure is a grid that stands in a leaning, crumpled position. An orange, a yellow, and a blue rag hang from different heights along the holes of the grid. This piece is called *Relatively Speaking* by Samuel Roy-Bois.]





[Image description 5: A close up of a white display table is positioned along the eastern white wall, a small shelf hangs above it. On the shelf stands, in an accordion fold, Jin-me Yoon's *Long View*, a series of six chromogenic prints photographed on a Long Beach in Tofino. The surface of the display table has a shallow depth with a glass cover. There are a total of twenty black and white photographs resting on a black surface. They are split into three groups, of nine, five, and then eight. They are of Michael de Courcy's *Greetings from the Urban Wilderness*, and *Urban Wilderness Revisited: Nine Selected Views* and Kathryn Walter's, *An Intervention Represented*.]



[Image description 6: Further along the same wall as the white table and shelf is a large framed C-print. This work is Arni Haraldsson's *Canterbury Place, Phase II, British Properties, West Vancouver, B.C.* Again, the wooden structure known as Samuel Roy-Bois' *Relatively Speaking* is in the center of the image. From this angle the structure is even more unsteady. One of its supports is elevated as if in the midst of toppling over.]



[Image descriptions 7: The corner of two white walls juts out toward the viewer almost directly cutting the image in half. Jack Shadbolt's graphite drawing, and Allyson Clay's *Stereo Library: Double Tower* hang on either wall. A red vinyl with uneven edges is seen as if floating in a clear box. This work is called *10 Riot Songs* and is by Cranfield and Slade. It is positioned along the right wall beside Clay's long horizontal artwork that is bisected to show a mirror on the left and two purple buildings on the right.]



[Image description 8: The wall with the Cranfield and Slade vinyl and Allyson Clay's artwork extends showing a large diagonal slit that partially looks into an office space. The wall connects to another with a shelf lined with books. Below this is a simple wooden bench with two mustard-coloured cushions.]