

*Natural Wonders* focuses on the real and artificial landscapes within the diverse field of tourism and leisure documenting constructed habitats such as aquariums and zoos, theme parks, holiday resorts and nature reserves. A carefully landscaped miniature golf field course is photographed under artificial lights contrasts against the warm setting sun where vegetation vibrates with unreal colour under artificial lighting. Sculptured paths of astro-turf are traversed by players people putting in a strangely miniturised landscape. Anther image depicts a hydroponic orchid garden surrounding large ponds in the transit lounge of an airport terminal with a young girl observing the movement of fish. A mature garden park planted to replicate an English landscape shows kangaroos gazing back at the viewer in an uncanny way. Lookout points are signposted as sights of consumption to be viewed from idealised vantage point and navigated in predetermined pathways. A geyser is activated by pouring soap powder into its opening causing it to spurt and blow at a specific time each day while a solar eclipse predicted well in advance has sites staked out for the day until 'totality' is achieved. Nature can be turned on, hyped up and encountered within the boundaries. This colonising of the natural world through the tourism and leisure industry makes nature safe but limits our experience of it.

Some images in *Natural Wonders* bare no resemblance to the natural world but focus rather on fabrications of the industry. Santa's Kingdom for example begins with a tunnel decorated entirely with giant sized Christmas decorations. Reality is substituted for an illusion that is more ideal than life itself. Adults are mesmerised by its supernatural lustre and are transported to an imaginary world of make-believe. As visitors to these artificial worlds we behave like children wanting to believe in the illusion and lose ourselves in it. This is spectacle at work.