Masakatsu Kondo presents landscapes drawn – not from life – but from our idealised notions of how it might or should exist. These are the sanitised visions propagated by the tourism industry. Mountains are stretched to assume a 'perfect' mountain shape; skies are supposed to be blue, so the artist paints them blue. Nevertheless, we perceive something awry in these idealised vistas. In Kondo's tree-landscapes, foliage is rendered in lush greens and yellows and sunlight dapples the forest floor. Yet, glimpsed through the trees, the sky is dull and grey, inconsistent with the heightened colours below. In two of Kondo's most recent works, these ideas are extended: a pool of water is portrayed as a turgid, non-reflective mass amidst the sun-lit vegetation that surrounds it; a council block rises from behind an area of idyllic leafy woodland. Kondo's work plays upon our desires to believe in the ideals presented to us. Whilst the artist exposes the artificiality of the illusion, we remain its willing dupes.

Louisa Fairclough's video work, 'Looking for the Ideal Place to Pitch a Tent', is based on her ongoing journey around the British coastline. Cycling in a clockwise direction and striving always to remain in sight of the sea, Fairclough pitches her tent when she finds a site she

Left to right: **Redwood**, 2002, acrylic on canvas, 190cm x 260cm
Blue Forest Stream, 2001, acrylic on canvas, 170cm x 240cm
Birch Woodland, 2001, acrylic on canvas, 200cm x 240cm
Courtesy the Artist and David Risley