My interests lie in the mapping of the landscape: urban, natural, industrial, geological, signs, ciphers or markers. Similar to Hamish Fulton or Richard Long who document the activity of walking whilst in the most stunning natural landscapes and using photography, texts and notes on maps, my interests are inclined to the city landscape. Images are generated from the perspective of the bird’s eye; I am looking down as if flying over it and document my journeys through photography. The documentation process might include taking the camera for a walk. Accidentals such as a shoe or the edge of a skirt are sometimes shown.
As an Australian living in the USA, many phenomena common in the Northern Hemisphere seem exceedingly exotic, if not downright strange, to someone who has spent most of his life in the Antipodes.

Of particular interest is the nature of things that fall from the sky. Like many northern hemisphere countries, upstate New York where I reside, is constantly visited by snow, rain, freezing rain, hail, autumn leaves, pollen, seed pods etc. For one who is accustomed to (at worst) the year-round shedding of eucalyptus and reasonably regular deposits of rain, these phenomena cannot go un-noticed.

Over the years I have documented a number of these events. In particular, I am very attracted to the seed-pods that spread themselves abundantly over the countryside during Fall.
Following a series of ephemeral installations, I have portrayed the dolls that had travelled with me (performing and witnessing) during these years. Because of their roving experience, their expressions are no longer a single image, but an accumulation of layers, the layers of multiple lives. Portraying these fragments implied not only to capture them but also to 'make' visible their many layers through a printing process. By over-layering the many phases of these faces, I revisit the displacement that produced their (our) gesture.
Curling blonde hair is an icon of feminine allure and a symbol of conformity. Have More (Blonde) is both seductive and suffocating, much like the idealised femininity it depicts.

In my work I examine the tension between public space and private identity. Through manipulations of familiar images, I suggest that our public and private selves are not easily reconciled.
Alastair Clarke

Skylight
Pigmented inkjet print
Image size 74 cm x 100cm
Somerset Velvet Enhanced

Based on an experience of witnessing the northern lights, Skylight makes reference to the Aurora Borealis, observed as gestures of light flashing across the night sky. I am intrigued by the primeval, almost timeless, aspect of the Aurora whose evocative, mystical qualities suggest pure luminous energy. That a skylight can also be a small window or opening seemed fitting in making reference to the small area near the magnetic poles where the Aurora enter into the Earth’s atmosphere. To create the piece, gestural brushmarks were scanned and then manipulated extensively, transforming paint gestures back into light gestures on screen.
**Hugh Sanders**  
*Delivery Entrance*  
Pigmented inkjet print  
Image size 68 cm x 88 cm  
Hahnemühle Photo Rag

“Whatever its other aspects, the everyday has this essential trait: it allows no hold, it escapes. It belongs to insignificance; the insignificant being that is without truth, without reality, and without secret, but also perhaps the site of all possible signification. The everyday escapes. In this consists its strangeness - the familiar showing itself (but already dispersing) in the guise of the astonishing.”  
Maurice Blanchot “Everyday Speech”

This image is one of a series which have developed using memories & influences, particularly in cinema and TV.

I have created a number of digital images intended to imply situations or events or emotions. The work uses plastic, card and model accessories. It is lit using torches and lamps, photographed and scanned in to Photoshop™.
The print was made to comply with a 1930 regulation code, police handbook which details the methods to be used in assessing the values of ‘transfer event’ evidence; the traces usually left in dust at the scene of a crime. The marks and the white dust on the floor in these images, appeared outside my room overnight whilst I was staying alone in an old building (VSW, New York). The principles used to make the drawings and photographs were in keeping with the standards in the handbook, to try and work out how and why they came to be there.
These are photographs which treat the non-place as destination, they form a narrative of an actual journey but represent thousands similar. The images are a stationary viewpoint of the moving observer. The photographs challenge the rules of the non-place they represent; to amplify the obligation with which we have been programmed, that is - to move through this space, and many similar, as quickly as possible. By isolating the unobservable, or perhaps more specifically, the unnoticeable in a slow contemplative manner, a sense of place is drawn from non-place.
Much of my work explores themes surrounding the infinite cycle of decay and regeneration found in life and nature. To address these issues I use and reference an amalgam of visual languages common to print in which fragments – often dating from the industrial revolution to the present - are appropriated and arranged to form narratives that extend poetically beyond the rationale of their original context.

This particular image employs flotsam washed up on a beach in South Wales. Each object was been captured digitally and arranged to create the image. While digital imaging has infinite possibilities for manipulation, my aim was to build a piece that maintained the size and proportion of each component in order to produce a construction that was grounded in fact not fantasy. The only concession to digital manipulation is in the repetition of the pieces allowing the image to be built and decorated in a manner that echoes traditional modular building techniques.