

The background of the entire image is a photograph of a seascape. The sky is filled with heavy, grey clouds, with a bright patch of light breaking through near the top center. The ocean is dark and turbulent, with white foam from a wave crashing in the foreground. A small, distant blue object is visible on the horizon line.

INNER/
OUTER

LANDSCAPE

a digital zine

landscape

noun

1.
all the visible features
of an area of land,
often considered in
terms of their aesthetic
appeal.

Definition from Google

This zine forms the basis for an inquiry into the way that landscapes, feeling, and the processes of colonisation/decolonisation are connected.

It takes as a starting point spontaneous responses to a number of prompts devised to facilitate a transcultural conversation on landscape and colonisation/decolonisation.

Interspersed in the zine are quotes from *Radical Ecopsychology* by Andy Fisher, a text we all felt was relevant to this project.

We are four women based in Singapore, London, and Hong Kong.

We are enrolled in STREETS Shared Campus Summer School because we have the privilege of being enrolled in higher education.

We are able bodied, and have taken to the streets and landscapes around us for inspiration in putting together this zine.

We, in our own unique configurations, descend



ARTIST STATEMENTS

I really enjoy the process of research and collecting for this zine. The process of finding old photos and rethinking about my memories to the landscapes that I have been to or I am currently in, is just inspiring, like a journey turning back time to relative and emotional places. There are definitely numerous questions floating in my mind when I am looking back at the landscapes with a perspective of colonisation and decolonisation, which just drives me further on looking beyond the surface of my local landscapes.

- Wing (Li Wing Yuet) @ahyu_t

My responses to the prompts which have inspired this zine centre on my personal feelings and are, at times, diaristic in style, consistent with aspects of my wider art practice. I raise more questions than I answer. I view the process of contributing to this zine as documenting seeds of thoughts and ideas which, with the help of research and further inquiry - can grow into a larger project. I feel some discomfort at sharing my thoughts and process in this nascent stage. This is not a finished work, and I have a lot to learn.

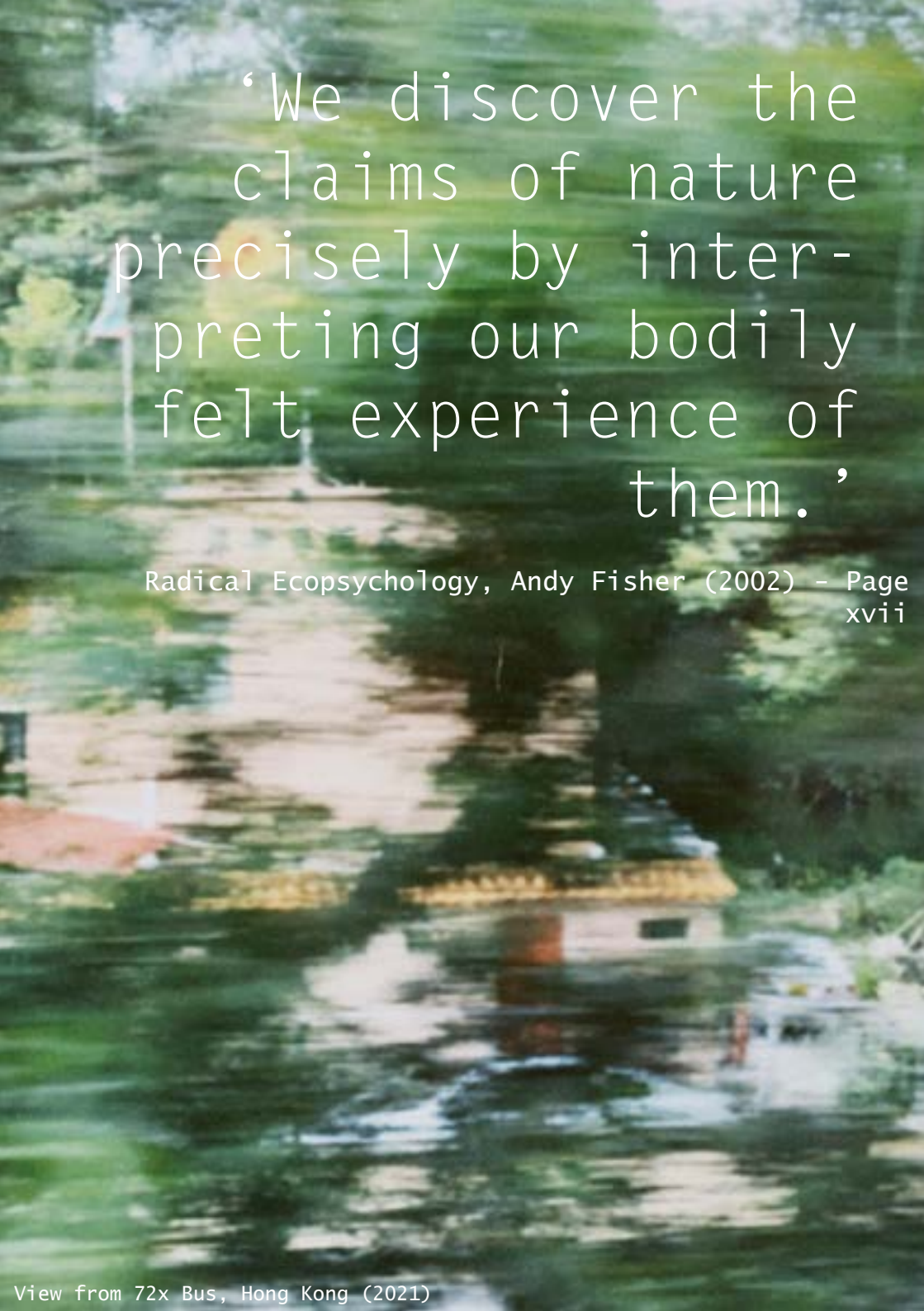
- Becca Thomas @bectomart

In the process of making this zine, I have gained more understanding and experience of the things I see in daily life.

- Gwai (Lee Ka Wai)

Working on this zine provided an offloading of emotions from the past two decades. From experiencing this city with naivety, to listening to the realities of those around me. I try to make sense of our histories, and untangle the threads of colonial hurts from our today. Then I muster up some courage to imagine possible future for us.

- Vanessa Wee Wen Yu



‘We discover the
claims of nature
precisely by inter-
preting our bodily
felt experience of
them.’

Radical Ecopsychology, Andy Fisher (2002) – Page
xvii

THE CONNECTION BETWEEN LANDSCAPE AND EMOTION



Somewhere in Hong Kong (2021)



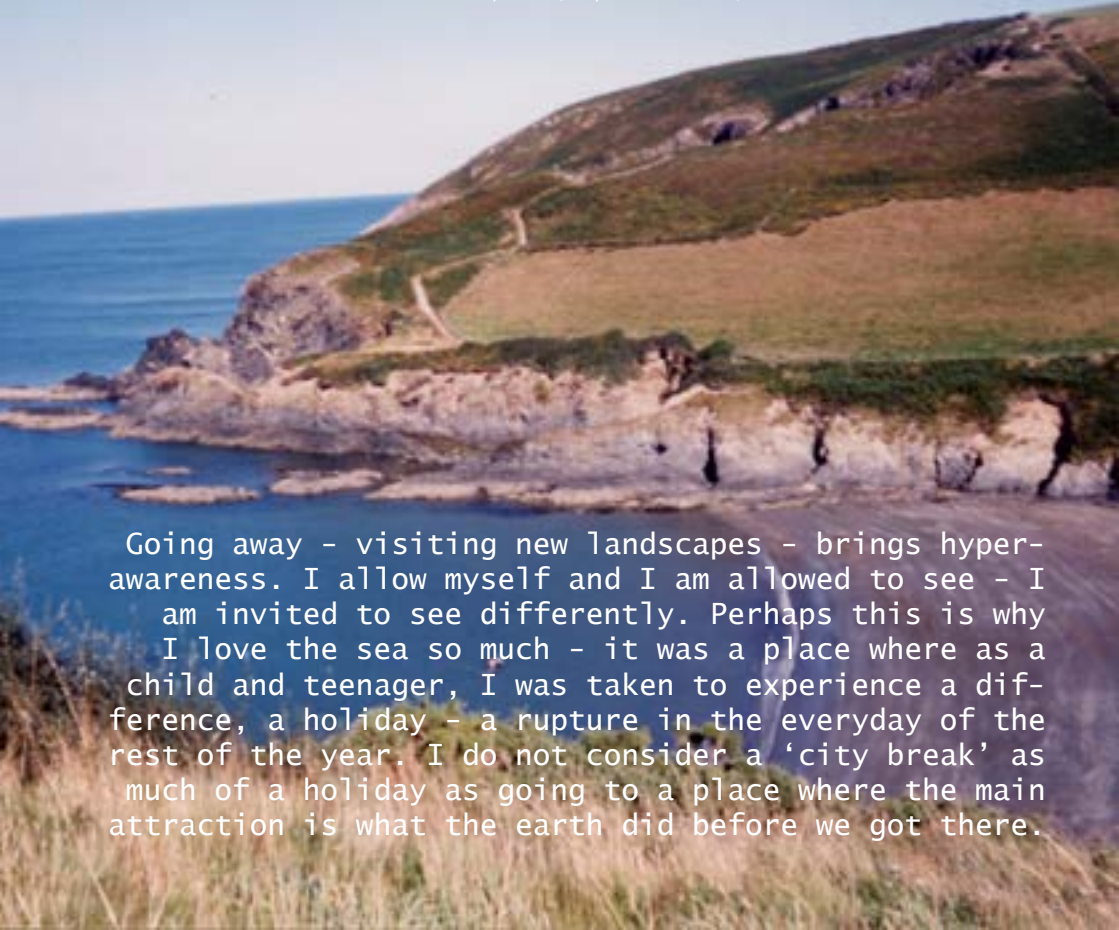
Looking at the natural scenery can indeed make people feel relaxed and happy. If the personal emotions are too strong, the scenery will strengthen an emotion. It will not replace it with other feelings.

When I think of the connection between landscape and emotion, I think of a feedback loop. In the landscapes I have settled in - urban or otherwise: the world around myself becomes fixed and firm, unchangeable, and there is safety in this. Perhaps this is the allure of concrete.



Still from footage captured while driving around London (2021)

Childhood photograph - holiday in Pembrokeshire circa 2003



Going away - visiting new landscapes - brings hyper-awareness. I allow myself and I am allowed to see - I am invited to see differently. Perhaps this is why I love the sea so much - it was a place where as a child and teenager, I was taken to experience a difference, a holiday - a rupture in the everyday of the rest of the year. I do not consider a 'city break' as much of a holiday as going to a place where the main attraction is what the earth did before we got there.

It feels dissonant to speak of holidays with such privilege, and to then think of travel, landscape, and emotion in the context of colonisation. What possessed those men to travel so far; was it to say 'look at me - I am worth something'? There is much that documents their maladjustment to difference - their hyperawareness wrapped up in threat. What was so lacking in their lives - had they already subjugated all that they could around them? Were their worlds fixed, firm, unchangeable? Was it a big dick competition? Why - despite their handprints cemented over centuries all over the world - do their discontented spirits still linger? What parallels exist between my travels and theirs?

FAVOURITE PLACE IN THE CITY

‘Ever since the Enlightenment, technological civilisation has assumed a clear divide between the presumably “exterior” world of material nature and the presumably “interior” world of the mind and emotions. In Europe and North America, we have lived with this division for several long centuries, and it has taken a tremendous toll – on ourselves, on our relationships, and on the animate earth around us.’

Radical Ecopsychology, Andy Fisher (2002) – Page ix



we will play and rest on the Padang
for the field is vast
more vast than you can conquer

If you are tired in the city
come here to breathe
if you are tired as you shall be



On the way to Millfields Park in London

My favourite place in London is PARKS - arguably the least city-like places in the city. Particularly parks with WATER in them (rivers, ponds, lakes).

In 1993, someone named Nan Hesse Dreher wrote a [dissertation](#) titled 'Public Parks in Urban Britain, 1870-1920: Creating a New Public Culture'. Dreher highlights rapid urbanization in early Victorian Britain as a motivating factor in helping citizens to envision new kinds of public space in the city.' However - 'these new public spaces also posed a fundamental dilemma' - tangled up the envisioning of these new landscapes were all kinds of societal issues which still rear their heads today. These include - 'differences of class and gender stimulated conflicts ranging from the demarcation of public boundaries to exclude workers or [homeless] persons from parks.'

I hear echoes of this conflict in 2021 headlines like '[Anger as Starmer joins calls to restrict access to Primrose Hill](#)' - Campaigners say Labour leader should not follow 'Tory agenda' over night curfews at north London park':

"Campaigners opposing the move wrote to Sir Keir Starmer, MP, for Holborn and St Pancras, to air their concerns about proposed closures of the popular Primrose Hill park. Now to their shock, they find the park has been closed off with nine-foot aluminium barriers, locking off London's only permanently open royal park from the public on weekend nights and, they claim, maintaining its exclusivity for wealthy residents."

Kier Starmer is a wetwipe (and fuck the Tories and the monarchy too).

Dreher also writes that 'comparisons of British and foreign parks bolstered national pride and made parks symbols of the nation, while botanical and zoological gardens advertised imperial variety and incorporated the British

*Looking to the sky from the stage at Hong Lim Park,
Singapore*

i haven't found myself here
not in pink
i couldn't play your games
i shall have love
i shall have care
i shall have kindness
i shall have air
i shall have water
i shall have food
i shall have shelter
i shall have light

And then maybe i shall spare you some

Here is the street near my home. Every time I go home
and pass by late at night, I feel very relaxed
because when the weather is good, there are many
stars and faint lights.

Sometimes when I come back early, I pass by a street
lamp by chance, and it suddenly lights up. This
coincidence makes me feel a little lucky, and it
satisfies me.



A
LANDSCAPE
THAT I FEEL
CLOSE TO
OR SAFE IN

“Eco” derives from the Greek
oikos which means “home.”

Radical Ecopsychology, Andy Fisher (2002) - Page 3

I feel comfortable when I am with nature, however, I
might need a shelter to protect me from the weather.
The natural landscapes, especially mountains, always
give me a sense of relief and closeness. I guess this
might be because of where I live and my family's
habit of hiking.

*The nearest park from my apartment is a waterfront park,
which many people like chilling and having leisure
activities here, it is always relaxing when we have space
to keep a distance with busy city for a while.*

I feel like when I am near nature, I feel like I'm
more connected to my own childhood memories. But a
shelter could also be a symbolic thing of a family
and a sense of security to me. The relation is always
complicated to me, as I feel like I could be colonis-
er to the nature, but also colonised by modernisation
and urban lives.

A tree at Robertson Quay, by the Singapore River

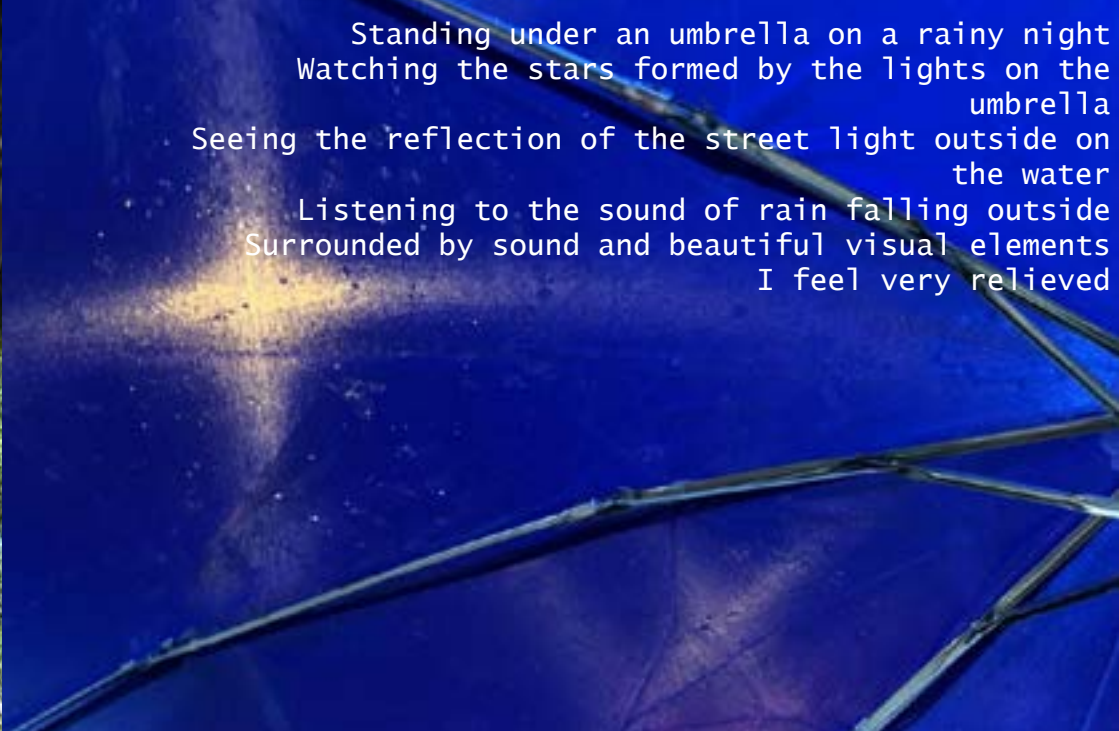


wake up
get ferried
somewhere
find a tree
make it yours
do not think
of all the
other people
who have
made it
theirs
too
They haven't

Standing under an umbrella on a rainy night
Watching the stars formed by the lights on the
umbrella

Seeing the reflection of the street light outside on
the water

Listening to the sound of rain falling outside
Surrounded by sound and beautiful visual elements
I feel very relieved



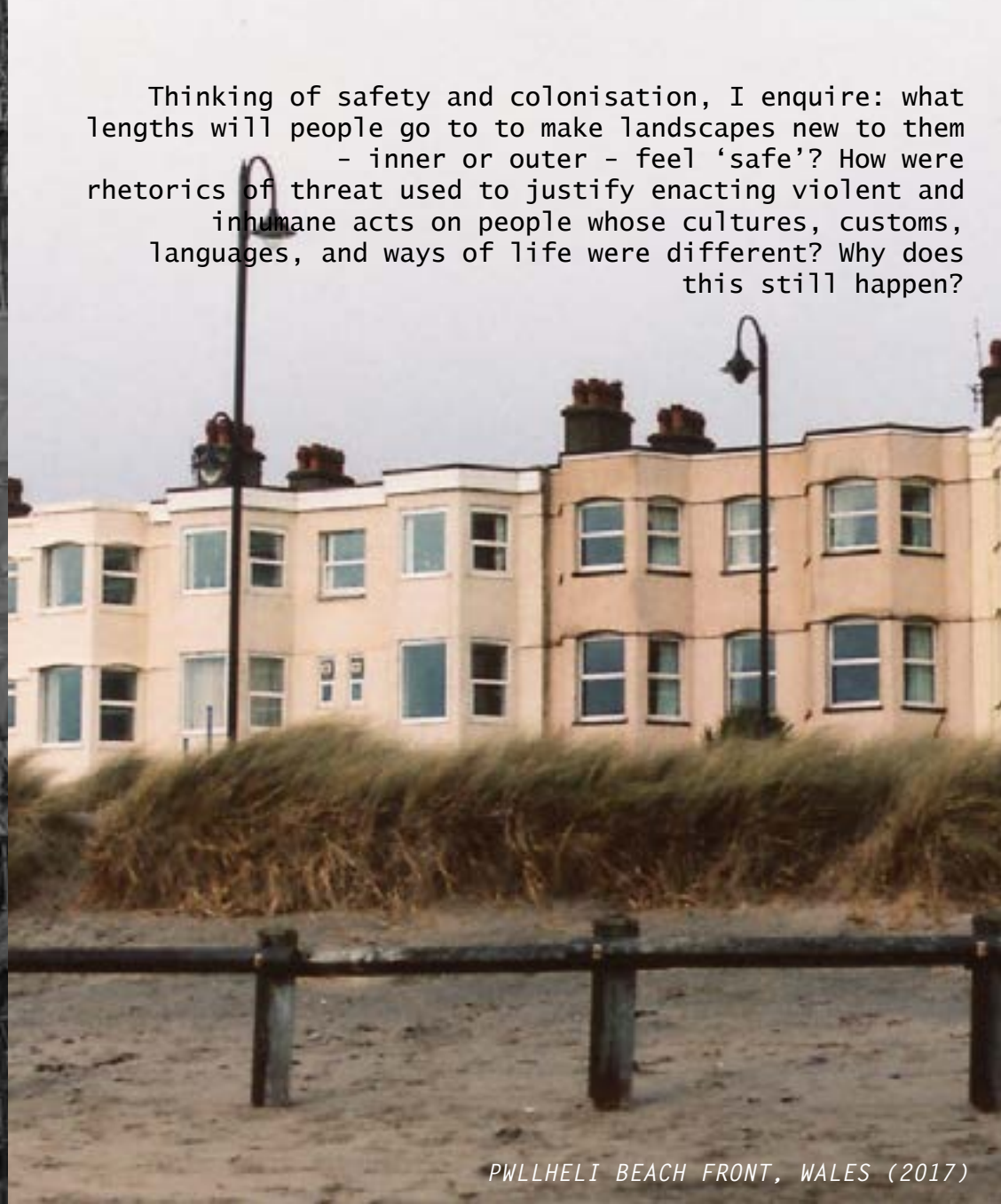


I feel safe and unsafe
in city landscapes; safe
because there tend to
be more people who look
like me. I am not as
much of an alien in
London as I am in the
town in North Wales
where my mum lives.
I feel unsafe in
cities when I am alone
at night. I avoid parks.
My favourite places in
daylight become places
that feel dangerous.

LIVERPOOL STREET, LONDON (2018)

I feel unsafe in the countryside when people shout
things like “WELSH BEACH FOR WELSH PEOPLE” at me, even
though I am part Welsh. I feel unsafe when people stare,
or when they avert their eyes as if returning a hello as
we meet on a narrow coastal path is too much to ask.

Thinking of safety and colonisation, I enquire: what
lengths will people go to to make landscapes new to them
- inner or outer - feel ‘safe’? How were
rhetorics of threat used to justify enacting violent and
inhumane acts on people whose cultures, customs,
languages, and ways of life were different? Why does
this still happen?



PWLLHELI BEACH FRONT, WALES (2017)



aaЯjan
@aarjanistan



"london is unfriendly" - someone who has never been a brown person walking into a country pub in the middle of buttfuckinghamshire somewhere

1:09 PM · Aug 19, 2021 · Twitter Web App

1,854 Retweets

175 Quote Tweets

19.3K Likes

A
STORY
FROM
A
LANDSCAPE

SENTENCE ON A VALLEY

Pathe News Courtesy of British Pathé

I can tell two stories of two different landscapes associated with my dual heritage.

1. My grandparents' land was taken. Different land, near the Aberdare Ranges, was eventually sold back to them: my grandmother still lives there. The land was taken by people who had no right to take it, and sold by people who had no right to sell it. I cannot tell this story fully yet.

2. 'Fifty years ago, an idyllic Snowdonia village was flooded to provide Liverpool with water. Seventy people were forced to leave their homes as Capel Celyn, with its school, chapel, post office and 12 houses, disappeared under the waters of the new Tryweryn reservoir. The building of the dam stirred up nationalist indignation and a desperate fight to save the village. Half a century on, the trauma is still fresh in the minds of those who lived through it.' ([Source](#))

View of Sentosa Island, what once was Pulau Belakang Mati



““We abuse land,”
he said, “because
we regard it as a
commodity belonging
to us””

Aldo Leopold from *Radical Ecopsychology*, Andy
Fisher (2002) - Page 5

how do i make this sure? that our children know
the story that i barely stumbled upon myself
of natives, of people strong

why do we erase and erase and erase and erase
all to build

nothing



Liverpool Street, London (2018)

A LANDSCAPE YOU ARE CURIOUS ABOUT

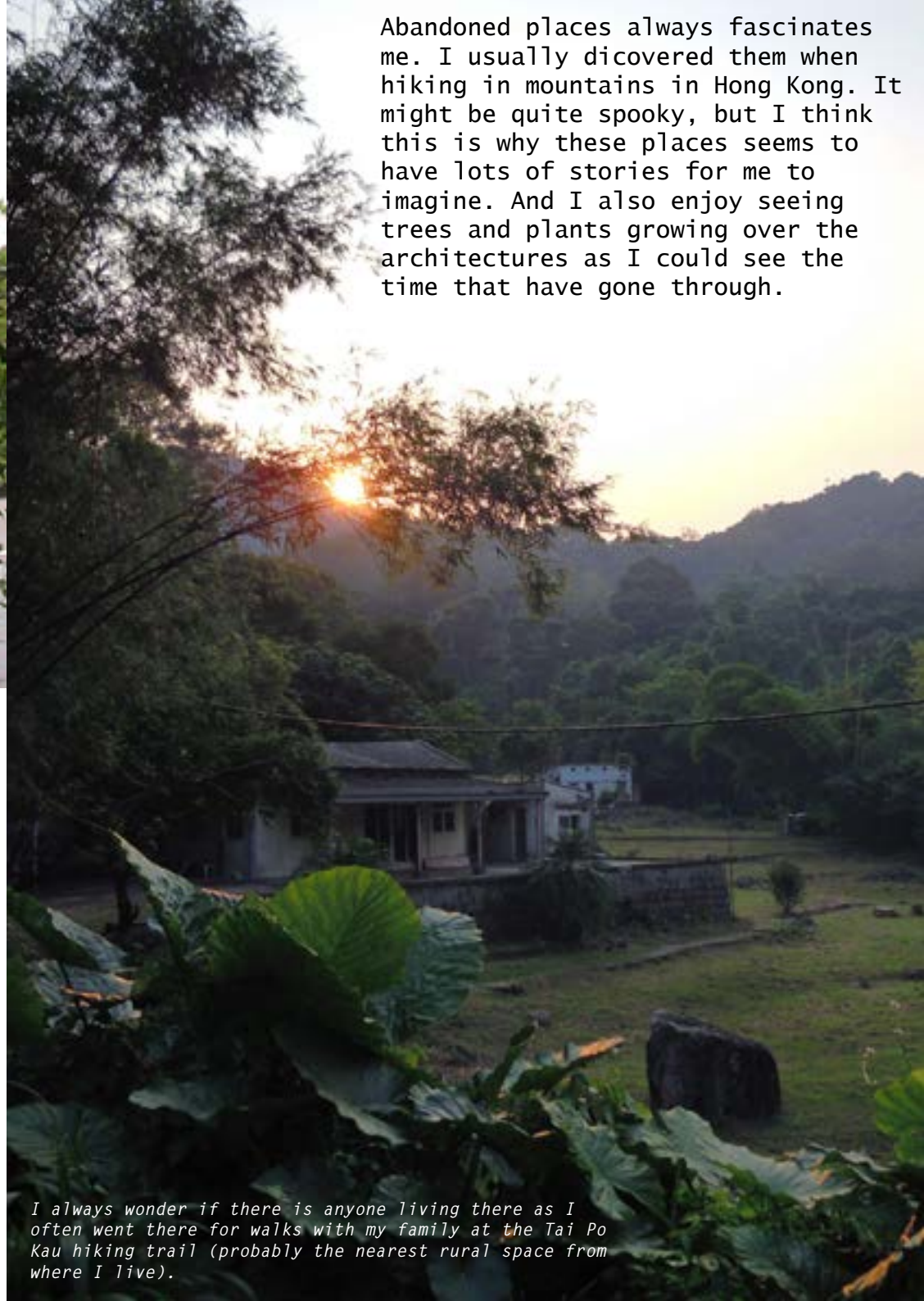
When you get on the 72x bus, you will always pass by this historic building because it is very different from a modern building, but every time I pass by the bus very quickly, I still don't know what it is.





*Unnamed forest area along Toh Tuck Rise,
Singapore*

Dear manicured streets
Is this beastly?
This is wrong, right?



Abandoned places always fascinates me. I usually discovered them when hiking in mountains in Hong Kong. It might be quite spooky, but I think this is why these places seems to have lots of stories for me to imagine. And I also enjoy seeing trees and plants growing over the architectures as I could see the time that have gone through.

I always wonder if there is anyone living there as I often went there for walks with my family at the Tai Po Kau hiking trail (probably the nearest rural space from where I live).

A LANDSCAPE THAT MAKES YOU ANGRY



These are also some natural landscapes that relates to my childhood, since I used to live near the mountains (a natural preserve), so my former apartment is probably surrounded by nature.

I always thought that the woody vines and trees surrounding my apartment are like three enormous elephants. There are literally a few carrots as far as I could remember, but I could not find it anymore either from the internet or the google map. I wonder if they are still in place.

There are also a village nearby. When I was just a kid, I waved to them as they went out to their garden which had some banana trees. I would feel so happy when they just waved back. I always dreamed of having my own garden too! lol





2015



2019



Personally, in Hong Kong, landscapes or cityscapes (accurately saying), particularly those appear to be incompatible to the existing community are places that makes me feel stressful and uncomfortable. Especially some “modernised” infrastructures, which sometimes gives an unwelcoming and intruder appearances to the streets outside.

A new public estate is building among the mountains and greenery from the view of my apartment. This new public resident court just brings a new controversy to the local community, mainly on population problems. The white surface of the building also seems not too in place with the greeneries around in my own opinion. :((



a friend once said
of these office lights
each bit lit is a worker at his desk

what a sick joke
this beautiful skyline

Office buildings that form the Singapore city skyline



On the 72x bus, you will always see these color blocks in different corners.
Below these painted blocks are the messages left by someone under the Hong Kong movement this year.

Covering up, White paper coated with white modification tape is a modification or a remedy. It's like a place was painted with the same color paint. Painting different colors on the wall, this conspicuous color block is to cover as someone want to cover it as fast as possible

Hong Kong has changed a lot during the recent year.
Sometimes decolonization is not always with a good result
Erase the long-standing free thoughts in a place
It will be like repainting a completely different paint
It seems to be back to the original, but in fact, it is completely different from the original



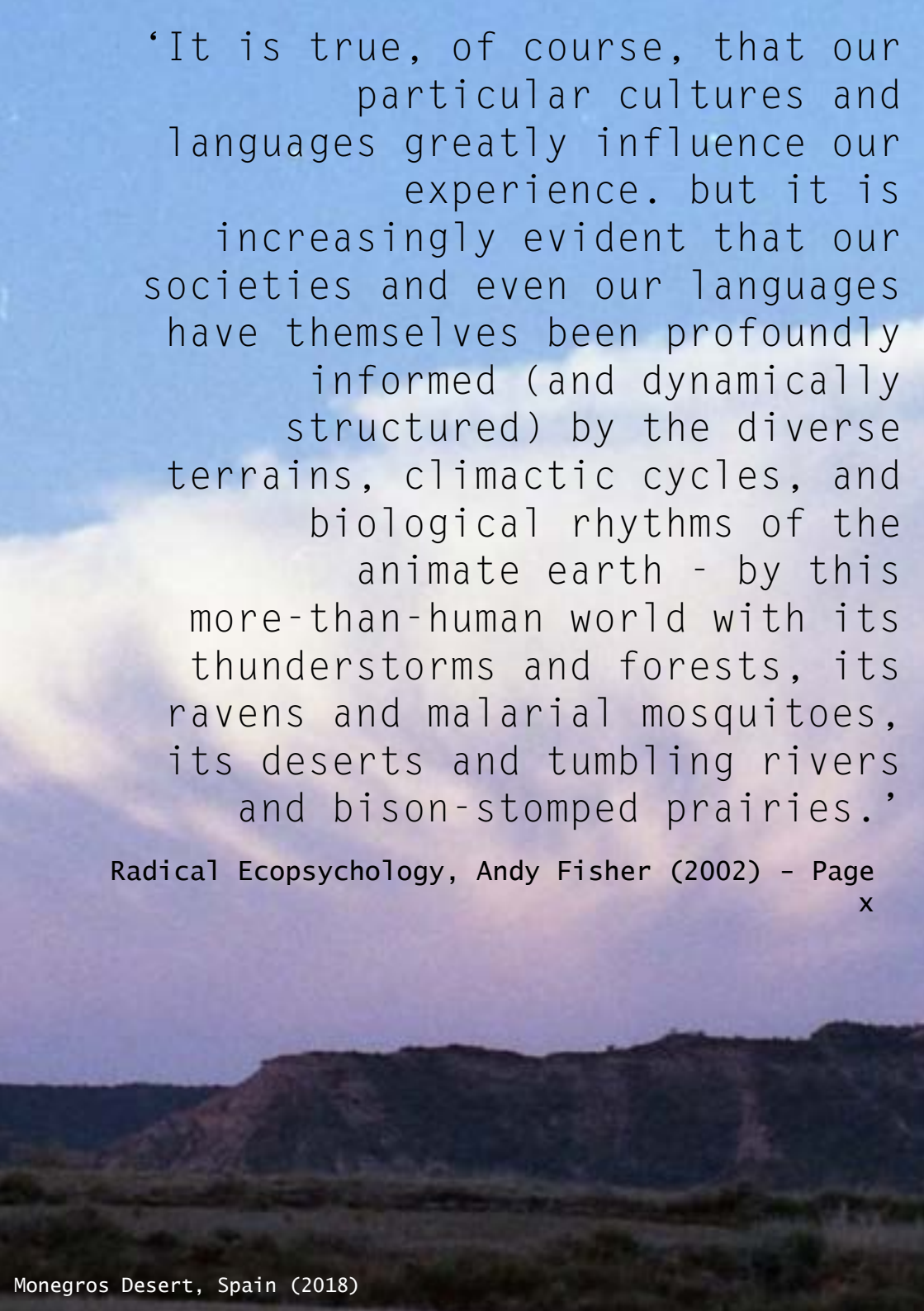
Landscapes where there is fresh evidence of human heavy-handedness make me angry, particularly if the landscape was previously unspoiled or protected.

I read about HS2 - a new high speed railway in Britain - which is coming at a high cost with irreplaceable ancient woodlands and other natural habitats being destroyed. I feel confused and alien.

Landscapes like golf courses which are resource heavy and give little back make me angry.

I hate golf courses.

Fuck golf.



‘It is true, of course, that our particular cultures and languages greatly influence our experience. but it is increasingly evident that our societies and even our languages have themselves been profoundly informed (and dynamically structured) by the diverse terrains, climactic cycles, and biological rhythms of the animate earth - by this more-than-human world with its thunderstorms and forests, its ravens and malarial mosquitoes, its deserts and tumbling rivers and bison-stomped prairies.’

Radical Ecopsychology, Andy Fisher (2002) - Page
x

WHAT IS THE
DISTINCTION
BETWEEN
NATURAL AND
MAN-MADE
LANDSCAPES?

IS THERE A
DISTINCTION?




UNG MEI has always been regarded as a sea area with rich ecological resources and is not suitable for building artificial beaches.



An artificial beach
was built next to the
rocky beach
It's just that from
the surface, it's
indistinguishable that
it is man-made.
But the artificial
beach, whenever we
use we are occupying
the habitat of marine
life,
The beach has only
recently opened, and
there have been many
problems, such as
bacteria-carrying sea
water and black sand,
which may cause skin
sensitivity. As well
as being stabbed by
sea urchins and jelly-
fish.
Even if the artificial
beach is destroyed
now, it is difficult
to change it back to
the original state.



Artificial beach in LUNG MEI VILLAGE



Similar things happened few years before. sha lo tung: 2016 a rapeseed flower field is found in the village, however people dont know the rapeflowers are actually harming the original wetland under, which becomes quite an irony as people went there to visit, take pictures and only appreciate how beautiful the “human-made nature” is but didnt know what is actually going on within the ecology.



the land is then recovered by
government and support from
environmental NGOs

‘...“the only
safety and
protection we can
ever know is in our
profound
connectedness with
our sensory selves,
as part of the
living earth,
warning us of our
danger.”’

Rinzler, quoted in *Radical Ecopsychology*, Andy
Fisher (2002) - Page 88



I want to say that we are part of nature and therefore, there is no difference between natural and 'man-made' landscapes. Seeing ourselves as other or above, I believe, is at the root of our oppression of the myriad of worlds in which we are not at the center. However, so much of what we have already built and the processes required to sustain this do not obey the same chaotic laws of order evident in more 'natural' landscapes:

Infinite and uninterrupted cycles of death and decomposition and rebirth

death and decomposition and rebirth.

Much of what we have built and what we do cannot be sustained and is not regenerative in the ways reflected in natural cycles of death and decomposition and rebirth.

I have an image of a toddler learning their impact on the world. They are elevated on the shoulder of their uncle, drunkenly grabbing at the leaves of nearby trees to see if they can pluck them, plucking and discarding, discarding and plucking.

I am reminded of an ex-boyfriend who could not walk in a forest without a stick to test and hit and whip the foliage around him. Destroying as a means to understand and interpret - as a route to knowledge. I wondered if those following in his footsteps might've thought a larger animal had passed by.

*Multiple exposures of places near Reading University in Reading, England, accidentally overlaid.
Text on the back of this photo reads 'Approaching May's Lane (Court's Road) and the bus station 11/5/2014.'*



END

Design by Becca Thomas (@bectomart)

*Cover photo:
The sea off Pwllheli Beach, Becca Thomas (2017)*