

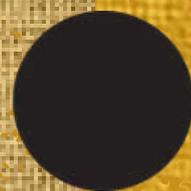
**PRESENT
LAND**

MAYMANA AREFIN

**FRUITINGS
WILL COME**

**A DIGITAL RESOURCE
FOR EXPLORING CLIMATE JUSTICE
THROUGH CRAFTS AND CREATIVE MAKING**

iniva





ABOUT FRUITINGS WILL COME

This digital resource is developed as a space to expand upon the ideas that emerged during the making of *Present Land*, iniva's community project exploring climate justice through creative making. The project unfolded through four participatory workshops held at Grand Junction, Westminster, London, between November and December 2025, bringing together artists and community members to think about how climate justice is lived, felt, and imagined.

Artist Maymana Arefin developed the framework *Fruitings Will Come*, which guided the four workshops. Each session was supported by a collaborator from *Climate Reframe*, a network of environmental education practitioners. The workshops explored the topic through shared discussion and hands-on craft, creating space for dialogue, care, and creativity. Together, the project planted ideas, practices, and questions, inviting reflection on what may take root when climate justice is approached with softness and community.



ACCESS NOTE

These workshops are designed with flexibility in mind. Attendees are invited to participate in ways that support their body, energy, and access needs. Choice, rest, and adaptation are part of the practice.





Below the Surface

BELOW THE SURFACE — WALKING WITH KIN

A nature walk and collaging workshop that explores kinship with nature and interdependence through outdoor observation and creative imagination.

MATERIALS NEEDED

- Coloured A4 cards
- Magazines for collaging
- Selection of markers, pastels, coloured pencils for drawing
- Scissors and glue sticks
- Instax film camera and film packs (optional)

PROGRAMME STRUCTURE

[Total duration: 2 hours]

10 minutes: Arrival

10 minutes: Introductions & Grounding

- Welcoming: An introduction to the session, centred on connecting with the natural environment and responding through creative practice.
- Introductions: Participants share their names, pronouns, and any access needs, helping to create a welcoming and supportive space.
- Somatic grounding: A guided bodily exercise using soft-belly breathing to support presence, ease, and attunement at the start of the session.



25 mins: Guided Walk in the Nearest Green Space



- Introduce the condition of the green space and its urban context. Invite observations about the environment, particularly how soil that is likely contaminated and low in nutrients shapes what can grow, and how weeds, grasses, and trees can be symbolic.
- Encourage participants to think about what lies beneath the ground—roots, possible mycelial networks, and other unseen systems that enable connection, support, and shared thriving.
- Guide the group to take notice of what they can see, hear, feel, smell, and taste.
- Pause to look more closely at two or three plants, discussing their characteristics, resilience, and relationships to the surrounding environment.
- Invite participants to capture video, audio, and photographs of details encountered along the walk, to be used later as material for creative making.

ACCESS NOTE

Accessible alternatives include shorter walks with seating and regular breaks, alongside wheelchair-accessible or stationary participation using photos, videos, and sound recordings. Nature could also be brought indoors through materials such as tree bark, plants, and soil.

15 mins: Rest / Comfort Break

30 mins: Collaging & Creative Making

- Back inside, invite participants to share a phrase they live by or words of wisdom as a starting point for reflection.
- Using magazines and instant (e.g. Instax) photographs (optional), participants create collages informed by their reflections and impressions from the walk.
- All final collages are photographed or scanned and brought together to form a collective response to the activity.

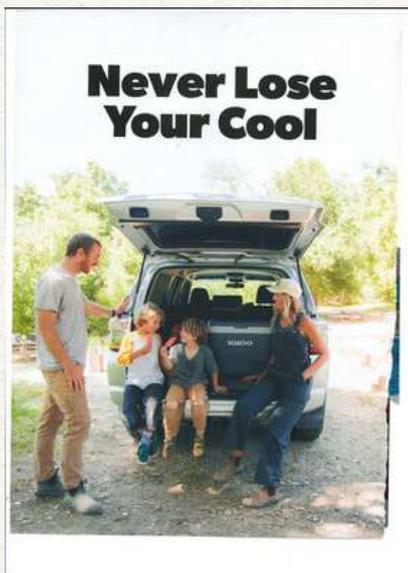
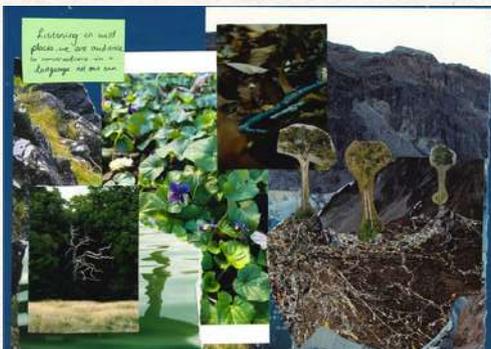
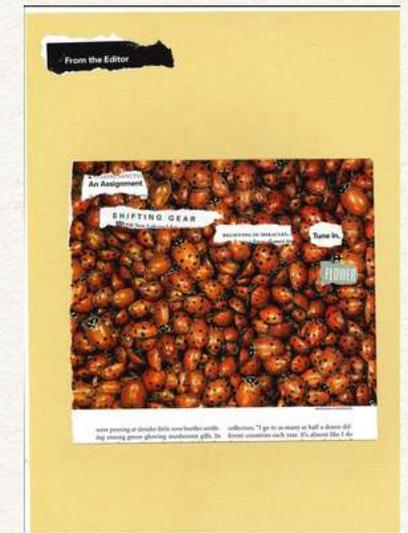
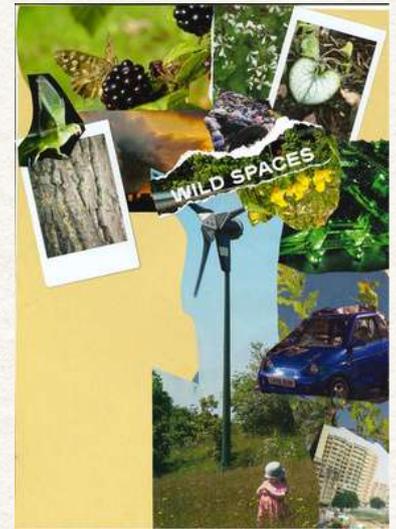
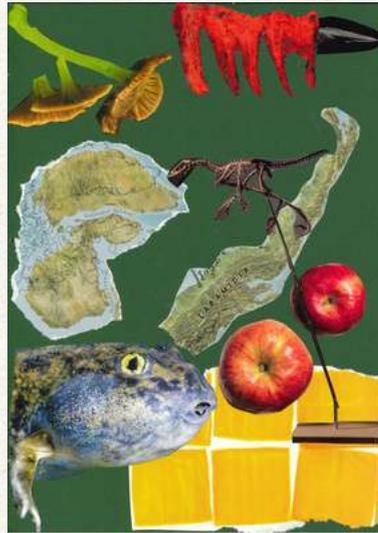
15 mins: Sharing Circle

- Each participant shares what they have made and what they are taking away from the workshop.

15 mins: Gratitude & Group Pack Down



ARTWORKS BY PARTICIPANTS



“To walk with the land is to remember that we are never moving alone. Even in a city - with its concrete, traffic noise, and hidden waterways - the land is still speaking. Roots push through cracks. Weeds insist on their right to bloom. Trees lean toward the light. Beneath us, life is always weaving, breathing, becoming.

This workshop is an invitation to slow down and meet the land as kin. Instead of treating nature as scenery or backdrop, we walk with the understanding that everything around us - the soil, the stones, the plants, the water - is part of a vast living network. Even here, in an urban space with contaminated ground and thin layers of earth, there are stories unfolding below the surface: roots touching roots, threads of mycelium carrying messages, ecosystems adapting.

As we walk, we pay attention to the subtle things we often ignore: the textures of bark, the grit of soil, the way wind moves through leaves. We notice what grows in places that seem inhospitable, and in doing so, we also notice what grows in us - the memories, migrations and lineages that live under our own surfaces. Many of us carry landscapes from elsewhere: the soil of childhood homes, the forests our families left behind, the warmth of places we can no longer return to. These stories travel with us, shaping how we relate to land here.

Through grounding exercises, gentle observation and noticing, this workshop becomes a practice of deep listening. We walk not to arrive somewhere, but to be more present in ourselves. We gather impressions - sounds, colours, textures - and let them guide our creative making. Our collages later become visual maps of connection: what we found, what we felt, what surfaced when we paid attention. Below the surface, everything is connected. Below the surface, nothing stands alone. This workshop is simply a reminder - that we, too, are part of that web of life, and that even the smallest act of noticing can bring us back into relationship with the world around us.”

Maymana Arefin





Threads of Memory

THREADS OF MEMORY — THE STORIES WE STITCH

Connects personal and ancestral stories of migration and belonging through collective weaving.

MATERIALS NEEDED

- Embroidery threads
- Plastic large eye needles
- Fabric scraps
- Calico cloth
- Fabric glue
- Scissors
- Personal archival photos (optional)

PROGRAMME STRUCTURE

[Total duration: 2 hours]

10 minutes: Arrival

10 minutes: Introductions & Grounding

- Welcoming: An introduction to the session: connecting with our histories, our stories of migration, homeland and belonging
- Introductions: Participants share their names, pronouns, and any access needs, helping to create a welcoming and supportive space.
- Somatic grounding: Group practice the head and heart hold exercise to bring awareness back to the body





25 mins: Sewing & Sharing Circle on Our Histories

- Each participant chooses an embroidery thread that resonates with them and stitch their photo onto fabric
- Participants go round and speak about the photo they brought and why
- Using prompts, the group hold the discussion e.g. first memories with land



10 mins: Rest / comfort break

40 mins: Stitching Together Our Stories (Optional)

- Participants work in pairs and continue discussion whilst stitching the tiles together to make a larger piece.



15 mins: Sharing Circle

- All participants come back together as a larger group and share lived experiences, what resonated, what stories we share, and how these relate to land and place.

5 mins: Gratitude & Group Pack Down



“When we talk about climate justice, it can feel overwhelming - too large, too painful, too complex to hold all at once. The scale of the crisis often leaves us disconnected from our own stories, our own hands and our own ability to repair. As a textile artist and weaver, I return again and again to the small, tangible acts of making. I think about the scraps that capitalism leaves behind: fast-fashion remnants, discarded fibres, pieces of cloth that have travelled across oceans through the machinery of globalisation. I imagine the living memory inside each material - who touched it, where it moved through, what land it grew from.

In many ways, our lives are no different. We each carry stories of where we have come from, the journeys we have taken, the experiences that have shaped us, and the places that feel like home. As a person of colour with parents who migrated to the UK, questions of belonging, place and lineage are tender. I often think about how land itself holds memory - how soil, water and fabric can all carry the traces of movement and displacement.

This workshop brings these threads together. As we stitch pieces of old recycled sarees into a shared patchwork tapestry, we are invited to slow down and practise mindful repair. We honour the histories inside these materials - their colours, their travels, their wear - and we reflect on our own migrations, our own ruptures and restorations.

The act of stitching becomes a reminder that we are interconnected, that none of us exist in isolation and that collective repair is made through many small, steady gestures. Our tapestry becomes a metaphor for climate justice itself - a practice of tending, mending, holding complexity, and remembering that we are the sum of all of our parts, individually and together.”

Maymana Arefin





Gestures of Care

GESTURES OF CARE — THE POLITICS OF RADICAL SOFTNESS

A workshop that explores softness as resistance through rest and textile craft.

MATERIALS NEEDED

- Autumn leaves and natural materials
- Assorted colour felt sheets
- Fleece tiles cut into squares
- Fabric glue
- Scissors

PROGRAMME STRUCTURE

[Total duration: 2 hours]

10 minutes: Arrival

10 minutes: Introductions & Grounding

- Welcoming: An introduction to the session: explain that the workshop is about care, mutuality, and interconnectedness
- Introductions: Participants share their names, pronouns, and any access needs, helping to create a welcoming and supportive space.
- Somatic grounding: Centring exercise: participants are invited to take a quiet moment to arrive, noticing the space around them, focusing on a single sound or colour, or gently bringing attention to the breath.





30 mins: Guided Discussion about Care in Nature

- Focus on the lessons of care, resistance, and support that nature shares with us.
- Through observing and feeling seasonal materials such as twigs, leaves, seeds, moss, lichen and fruits, the facilitator narrates the story from dormancy of autumn/winter into mutualism and plant-animal relationships.



10 mins: Rest / comfort break

40 mins: Soft Space for Making

- Participants are invited to design and create patchwork using felt, fabric, and natural materials, then turn them into a tile representing themes of softness and care.



15 mins: Sharing Circle

- Each participant shares what they have made and what they are taking away from the workshop.

5 mins: Gratitude & Group Pack Down



GESTURES OF CARE - THE POLITICS OF RADICAL SOFTNESS

ARTWORKS BY PARTICIPANTS



“Radical softness begins quietly, almost like a breath you didn’t know you were holding. It’s the gentle refusal to harden in a world that keeps asking us to be sharper, faster, tougher. The poet and artist Lora Mathis first coined the phrase “radical softness” to describe the unapologetic expression of emotion - the courage to stay tender in the face of a society that rewards numbness. Mathis reminds us that softness isn’t weakness at all; it’s a form of resistance. It’s a way of saying: I will not abandon my humanity, even when the world tries to take it from me.

When we are working toward climate justice, this kind of softness becomes essential. Because the climate crisis is not just about rising temperatures or disappearing species - it’s about grief, displacement, memory, migration and longing. It’s about the stories our families carry, the lands that hold our histories and the ache of what has been lost. For many people, especially those whose communities have been shaped by colonialism or forced movement, climate change is already tied to personal memories of instability, uprooting or harm. These emotions deserve space. They deserve tenderness.

Radical softness invites us to slow down. It asks us to feel the things we’ve been told to bury - the sadness, the love, the nostalgia, the fear, the hope. It teaches us that feeling is not a distraction from the work; it is the work. Softness lets us notice the quiet relationships that sustain the world: the way fungi share nutrients, the way trees lean toward each other, the way moss clings gently but faithfully to bark. Nature shows us that care, mutuality and interdependence are what make life possible.

In this workshop, we root ourselves in that understanding. We turn toward our emotions with the same attention we give to the land. We hold space for our vulnerability, knowing that tenderness can build the kind of trust and connection that movements for justice really need. When we soften, we make more room - more room for each other, more room for healing, more room for imagining futures that actually nurture us.

Softness is how we remember we belong. Softness is how we stay human. Softness is how we create the kind of world we want - one gentle stitch, one honest breath, one shared moment of care at a time.”

Maymana Arefin





What The Land Holds

WHAT THE LAND HOLDS — SOIL AND SOMATICS

Bring awareness to soil as an archive of memory and colonial history through clay sculpture.

MATERIALS NEEDED

- A bag of soil
- Jars
- Air-drying clay
- Pipettes
- Aprons
- Table covers

PROGRAMME STRUCTURE

[Total duration: 2 hours]

10 minutes: Arrival

10 minutes: Introductions & Grounding

- Welcoming: An introduction to the session: land and soil as living archives
- Introductions: Participants share their names, pronouns, and any access needs, helping to create a welcoming and supportive space.
- Somatic grounding: Butterfly hug: participants cross their arms over their chest, creating a butterfly shape. With eyes open or closed, alternately tap one hand and then the other in a slow, steady rhythm, bringing regulation and a sense of safety.





30 mins: Guided Discussion about Connecting Our Histories to Soil

- Exploring how soil holds our loved ones, our histories, our ecosystems and uses them as a foundation to keep us stabilised.
- Look into the colonial histories to the soil: how colonial powers stole land, exploited and extracted natural resources, introduced invasive plants, ignored indigenous knowledge and cultivation practices.
- Recognising the ecocentricity of soil (putting nature at the centre) and honour what it holds for us to thrive and survive.
- Mini activity: if your memories were layers of soil, what would be on the topsoil, and what would be deeper down?



10 mins: Rest / comfort break



30 mins: Clay Pinch Pot Making

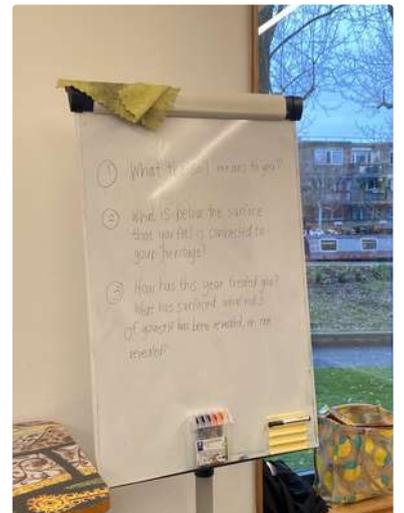
- Participants are invited to use air-dry clay to sculpt a pinch pot with their fingers and hands, mindfully imagining themselves as soil; living beings shaping and connecting with the earth through clay.



15 mins: Sharing Circle

- Each participant shares what they have made and what they are taking away from the workshop.

15 mins: Gratitude & Group Pack Down



ARTWORKS BY PARTICIPANTS



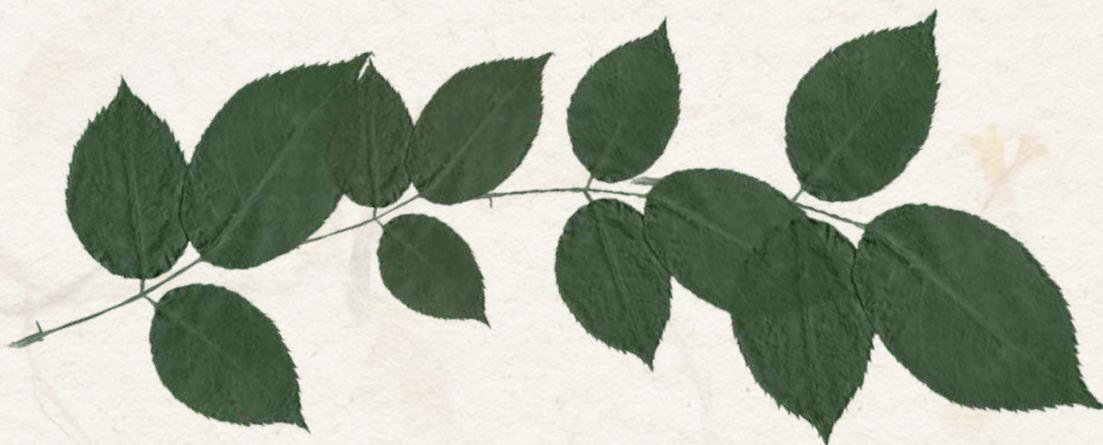
“Soil is often spoken about as something beneath us - a surface, a material, a resource. But when we slow down and listen, we begin to understand that soil is not just ground. It is memory. It is archive. It is ancestor.

Every handful of soil holds stories: of loved ones who are gone, of seeds that once dared to sprout, of plant roots weaving in and out of each other like conversations. Soil carries the histories of migration and colonisation, of nourishment and extraction, of what has been taken and what is still possible. It remembers droughts and monsoons, footsteps and footprints, buried griefs and quiet beginnings. It is the oldest record keeper we have.

This workshop invites us to meet soil as a living relative - not something we stand on, but something we belong to. Through somatic practice, we connect our bodies to this deeper knowing: that we are made of the same minerals, the same water, the same ancient matter as the land itself. Our bones and the rocks share a lineage. Our breath and the wind share a rhythm. The land does not simply hold us; it recognises us.

When we work with clay in this workshop, we shape something that is also shaping us. We learn from its patience, its weight, its ability to hold form and still remain soft enough to change. In touching clay, we touch the earth - and in doing so, we might remember something about ourselves. What the land holds, it holds with care. What the land remembers, it remembers for all of us. And when we listen closely, we find that the soil's story and our own are not separate - they are intertwined, layered, and full of possibility.”

Maymana Arefin



ABOUT THE LEAD ARTIST



Maymana Arefin

Maymana Arefin (she/they) is an artist, community organiser and writer based in London. Through leading nature immersions, plant and fungi walks, her work centres deep rest, care work and restoring communion with our more-than-human kin. In 2020, Maymana founded @fungi.futures, a space to map radical alternative futures guided by the wisdom of mycelium. Maymana's current practice responds to themes of ecological grief, embodiment and the power of collective imagining.

ABOUT COLLABORATORS FROM CLIMATE REFRAME



Charlie Nwanodi

Charlie Nwanodi is a wildlife lover, nature photographer, wellbeing facilitator, and crafter. Through holding nature connection spaces for people from marginalised backgrounds, their work weaves creative practices with holistic care to build reciprocal relationships between communities and the natural world. They love providing people with foraged materials, art supplies and the confidence to draw inspiration from nature whilst nurturing a community of people and wildlife. In their spare time, you'll find Charlie somewhere scenic, connecting with the land through their camera lens, collaging, painting and the occasional spontaneous sketch.

ABOUT COLLABORATORS FROM CLIMATE REFRAME



Amber Amoo-Gottfried

Amber Amoo-Gottfried is a climate justice advocate and youth learning designer for social change, championing intersectional and interdisciplinary approaches to climate action. They are a beVisioneers Fellow with global 'learning by doing' organisation, The DO, a Campaigns Associate for pan-European environmental anti-racism organisation, Union of Justice, and a Board Trustee for British nature-connection collective, The Visionaries.

Working with educators, arts institutions, local authorities, non-profits, and funders—such as the Natural History Museum, Greater London Authority, and Green European Foundation—they are keen to facilitate cross-sector and community-led approaches to climate education and action planning. Their work invites communities to envision a world where 'sustainability' no longer reinforces global systems of marginalisation and exploitation, but reimagines and rebuilds towards a new future which is just, regenerative, and truly sustainable, for all.

ABOUT COLLABORATORS FROM CLIMATE REFRAME



Hafsah Hafeji

Hafsah Hafeji is a community horticulturalist whose work focuses on the relationship between people and plants. She is particularly fascinated by cultural, social, and economic factors that influence people's thoughts of the living world around them. In her practice she explores this using nature's colours, textures, and sounds.

Hafsah has also written in *Gardeners World Magazine* and various other publications as well as spoken at conferences and trainings covering topics such as nature education, rest in charitable work and advocating for community gardens.

She works for a city farm in east London, is a trustee for the Wildlife Gardening Forum and founder of a Muslim women's gardening group in east London.

ABOUT COLLABORATORS FROM CLIMATE REFRAME



Samia Dumbuya

Samia Dumbuya is a climate educator, facilitator, and the founder of The People's Ark, focusing on upskilling and educating marginalised communities in the UK to be active climate changemakers. Their work focuses on making climate and environmental education accessible to marginalised communities in the UK. For the past 10 years, they have been facilitating workshops dedicated to climate education to ensure young people and local communities understand the significance of how the climate crisis and the deterioration of the environment impact their lives and planetary health.

Samia uses community engagement as a tool to create space for people to imagine climate-just futures for all and take community-led action. She is a member of the Future Generations Council for Veolia, the world leader in ecological transformation, supporting the organisation to shape circular economies for future generations.

ABOUT INIVA

The Institute of International Visual Arts (iniva) is a charity based in Pimlico, London. Founded to challenge inequalities in the visual arts, since 1994 we have created spaces for Black and Global Majority artists and communities, nurturing creative practices and expanding the ways we understand art, culture and society. Through commissions, residencies, workshops, exhibitions, and publishing, iniva supports artistic practices that critically engage with lived experiences of racism, anticolonial struggles, identity politics, and social change.

At the heart of iniva is the Stuart Hall Library (SHL), named after the influential cultural theorist, our founding Chair. The SHL houses a world-class collection of over 10,000 volumes, artist books, catalogues, journals, zines, and mixed-media archival materials from over three decades of iniva's history. Providing a unique research centre dedicated to sharing knowledge, addressing inequality of representation and ensuring the visibility and legacy of diverse artistic practices, the library is a vital gathering space for artist audiences, researchers and communities.

iniva's core programmes engage artists locally and internationally through our Research Network, Library Residency, Digital Pavilion, CoLab school programme, Exhibitions Programme and public events at the Library and partner venues.

Our Vision

Make art from a global perspective accessible to everyone.

Our Mission

We nurture, develop and support anti-racist and equitable spaces that centre Black and Global Majority artists and their communities for creativity, wellbeing, and joy.

Our Values

Care, Community, Collaboration, Access, Education, Justice and Joy.

ABOUT CLIMATE REFRAME

Climate Reframe is a network and directory of over 200 UK-based environmental and climate justice activists, experts and advocates from racialised minority backgrounds. The lack of diversity, fair representation and equal access to resources in the climate and environmental movement hampers climate action. To help redress this imbalance, Climate Reframe seeks to uplift, empower, and support the voices on the frontlines of the climate crisis and climate solutions.

ABOUT GRAND JUNCTION

Grand Junction is a multi-arts and community venue based in the spectacular Grade I listed St Mary Magdalene Church in Paddington, London. Opened as a venue in 2019, Grand Junction presents an eclectic, year-round programme of workshops, concerts, theatre, heritage tours, and community festivals for young people, families, and adults. Visitors can also enjoy the canal-side cafe or hire one of the venue's beautiful spaces for events, exhibitions, and meetings.

ADDITIONAL RESOURCES

Maymana's presentation from the final gathering:



[Present Land Final Gathering Presentation](#)

For more information about the project, click [here](#).

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