

Powerhouse Portraits

A community portrait of Moss Side, Manchester using photography, writing and magazine making

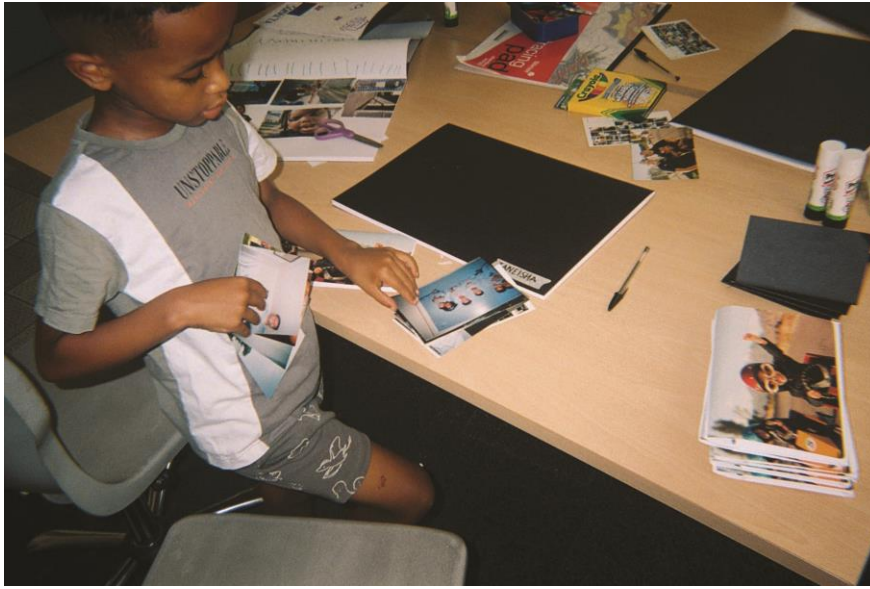
-- FINAL REPORT --

by Leo Macdonald Oulds and Kooj Chuhan



A project by Segment Arts in collaboration with Crossing Footprints, 2023
together with partners Powerhouse, First Cut Media and Young Identity

- Involving 45 local people using 100 film cameras through 18 workshops
- Creating a vibrant photographic, creative writing and art exhibition
- 24,500 live exhibition visitors over 9 months
- Also showcasing decades of rarely seen work by local photographer Ian Johns
- Producing and distributing 300 copies of a 100-page full colour professional A4 publication
- Special launch event with guest speakers and poetry performance
- A diverse, intergenerational project involving people of ages from 8 to 87 years
- Transforming a community centre into an art gallery



“Powerhouse Portraits shines a spotlight on the flourishing creative talent of Moss Side. Lining the walls of Moss Side Powerhouse, the photographs on display are beautiful records of the community, past and present, by the people at the heart of it... *Powerhouse Portraits* captures Moss Side with a rare tenderness possible only through shared experience.” Katie Evans, Creative Tourist

Executive Summary

Powerhouse Portraits was an ambitious and innovative community engagement project which took place May-July 2023, the first of its kind in Moss Side. The resulting exhibition is continuing for at least the next 10 months including at the time of writing this report in 2024. Segment Arts worked collaboratively with community members from 8 to 84 years old across three new workshop groups. The project gave out 100 disposable film cameras to over 45 participants, who were taught photography and creative writing over six weeks.

Over the course of the workshop sessions our Artists created personal albums using their photographs and creative writing. We then compiled these albums into a 100-page A4 book which was given out to the community for free at our launch event in an edition of 300. Guest speaker (and Moss Side Councillor) Erinma Bell spoke alongside a performance from poet Nasima Bee at an event attended by 200 people.

This project was our first project as a newly formed group, however drawing on the expertise of our members over thirty years' experience we were pleased to deliver a highly successful project, which will provide the grounding for the delivery of our future projects. The project developed a new partnership between Segment Arts, with Young Identity and First Cut Media.

The exhibition and Launch event was appraised by press reviews including in, Big Issue North, Creative Tourist and the Manchester Wire. We received highly positive feedback on the project from our participants, visitors and the Powerhouse staff.



“Powerhouse Portraits explores the intergenerational lives and stories of the area’s residents. The multi-format collection features vivid reflections of people and place from those ingrained in the community.” Bradley Lengden, Manchester Wire

Introduction

The aim of our project was to explore new models for a participant-led socially engaged arts project, using the accessibility of photography to generate new engagement with art. The format of the project was designed to allow participants freedom of expression across both writing and visual art, working synergistically to respond to their local environment.

The format of the workshops combined tuition in photography and creative writing to develop responses over 6 weeks, with participants being given 3 disposable cameras and a notebook and album to work with. We then explored combinations of imagery and text, and selected from these albums to create the final book.

We aimed to create a high-level project, which delivered a professional outcome whilst providing an educational experience for people who may not have worked in the arts previously.

Community Engagement process

A large part of this project was meeting with all of the community groups at the Powerhouse and Hideaway to introduce our organisation and develop our ideas alongside community leaders. We partnered with two Moss Side based arts organisations First Cut and Young Identity to give our project as much local relevance to the community as possible. We selected the powerhouse as our venue due to its strong relationship with the community and its location and facilities.

Word of mouth was a crucial means of recruitment, alongside using printed flyers, posters and digital marketing. Altogether the workshops were well attended, particularly the adult senior group. Our workshops were fully disability accessible which allowed our participants with disabilities and mobility issues to enjoy the workshops.

Our 8/12 group was strongly attended, which was helped by planning out activities through the summer holidays. The 13/18 group was our most challenging age to engage with which was echoed across all activities based at the centre. The range of ethnicities included Caribbean, Irish, English, African (including Somali), and Afghans.





Workshops

We delivered a series of six weekly workshop sessions on photography and creative writing led by local artists in which participants recorded their reflections on their local area. We ran the workshop series for three different groups, 8-12 year olds, 13-18, and adult-senior. In total we produced 18 workshops for over 40 participants.

Photographer Ian Johns led interactive workshop sessions, offering guidance across the workshops on troubleshooting technical problems as well as considering creative solutions to express each participant's vision. Each participant was given 3 free disposable cameras, and returned prints the following session, in which they could arrange their images and stick them into their albums in the next session. These sessions were led by poet Nasima Bee, and artist Leo Macdonald Oulds. Nasima performed her Poetry and read from her inspirations to the group, as well as leading creative writing exercises responding to the groups images and memories.





Artistic Development

The project was developed to move towards considering artistic practices that were less solitary. We aim to establish stronger social connections within the community delivering an outcome which highlights a broad range of diverse voices. We enabled our target community of Moss Side Residents to both self-reflect on and assert their identity, and generate a strong sense of a warm and vibrant community.

Our project taught skills in photography, creative writing and design. We also formed three new groups and intergenerational connections. Each participant got to keep their own albums of images and text exploring their community and local area. All of these personal authentic perspectives benefited the wider community through creating an honest and nuanced portrayal of beauty in the everyday.



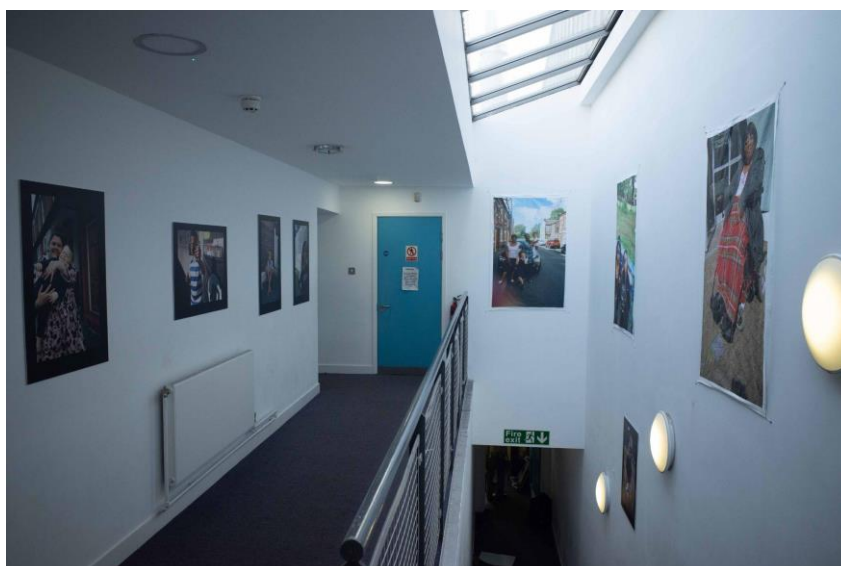


Exhibition

Over 75 images were installed across 2 exhibitions over both floors of the Powerhouse. On the ground floor a retrospective of Moss Side photographer Ian Johns was hung showcasing 30 years of images of the neighbourhood. Upstairs we hung images from our portraits project, with some images printed on fabric banners over 1.4m wide and hung 7m above ground level.

The project transformed the Powerhouse from a bare-walled community centre into an art gallery, attracted new visitors and opened up the possibility for continuing arts programming at the centre in an area with limited other arts venues.

Our exhibition has been extended to 10 months due to the overwhelmingly positive response. One incredible benefit in having an art gallery in a community space is that the art works are viewed on a regular basis by a substantial number of visitors, who become intimate with the work and are able to appraise its meaning in a deeper way.





Publication

The albums produced over the 18 workshops were then scanned and edited to produce a 100-page A4 book, which was produced in an edition of 300. The book was designed by Amrit Singh Randhawa and the foreword for the book was written by Artist Sara Davidmann. The book was given out for free at the launch event at the powerhouse centre.



Launch Event

The launch event was attended by approx. 200 people. Councillor and professor Erinma Bell spoke about her love for seeing everyday images of Moss Side celebrated and her experiences living in the neighbourhood and becoming its councillor. The Powerhouse community and development coordinator spoke about the inter-generational success of the project and the way out connected the community. There was also a performance by poet Nasima Bee.



Finance and budget

The project was funded by the Arts Council England and Awards for All (Community Fund), in total just over £25,000 plus another £13,000 'in kind'. This was underfunded as the labour and costs exceeded the funds available, and this represents a key item of learning for future work. Significant costs were materials, printing costs, staff time and design. Under budgeted items relate to the ambition of installing an art show of this scale and include the time required to organise, edit and design a book selecting from nearly 3,600 images produced over 6 weeks.

Evaluating the project

The deeper meaning of a project like this is not possible to evaluate using standard exercises and forms, the report and images shown here give some insight but a longer-term engagement with communities would be required and is outside the scope of this project to write up. However, some comments from staff after the exhibition had been launched are worth noting:

- Brilliant project. Intergenerational aspects v strong. Also a good mix of cultures. All [kinds of people] became involved but not tokenistic.
- Leo pitched it well, but especially they all saw who he was [ie. authentic]. Leo was v adaptable, with different ages was not easy. Also he was very organised. And also v respectful.
- The project enhanced the venue, and got older people more involved compared to before. It has raised the profile of the Powerhouse.
- The exhibition has been good for mental health, wellbeing, connecting with history and with current themes.
- We want another project like this. Residents loved Moss Side being celebrated. It has made the venue a happier place.

The older group scored the project workshop process very highly, averaging 9 out of 10 and the lower scores within this were only given due to suggestions about hot drinks and other minor requests. The younger group scores averaged 7.5, which is reflective of this age range when engaging with a project that does not fit easily within the more commercially driven cultural values during the early process. The feedback at the final exhibition stage rose to around 9 which supports the idea that younger people benefit despite being unsure during the process.

The average score for the combination of exhibition, magazine and launch event from all who attended the exhibition launch was 9.6 out of 10, based on 25 feedback sheets received. More females than males attended the launch event, there was a wide range of ages from juniors up to seniors, half of those who filled in the forms declared a disability. The ethnic range was similar to the workshops, encompassing Caribbean, Irish, English, African (including Somali), and Afghans, and most attendees were from the local area.





Comments from workshop participants

“I was really surprised at the number of people who were there.

“And the lovely mix, you know, different ages, young and old, different ethnicities. It’s very representative of the place.

“Ian taught us how to use disposable cameras and we had to take 27 photos per week. Then, we had to put the photos together in an album and write a little bit about each photograph. It was a great experience.”

Comments from exhibition visitors

“I felt a better connection to my neighbourhood. A lot of images of Moss Side in the media are negative. So good to see happy smiling families and people enjoying life here.”

“Beautiful photography, which really captured the warmth and diversity of Moss Side. Could really tell how much joy the project had brought to people.”

“The event was informative and entertaining. Really good session. May join the next project.”

“I loved the photos and the booklet. I used to live in Moss Side many years ago.”

“Beautiful atmosphere and very inspiring concept. Brilliant.”

Conclusions

The overall reaction to the project was extremely positive with Strong engagement, throughout with people particularly impressed by the final outcome.

The framing of the project could have been better to create even stronger engagement earlier, however as it was a first of its kind, there was difficulty showing how it would work. The project under delivered on social media and web development due to staff time being overstretched in delivering the workshops and publication

The Powerhouse youth and Community development coordinator Michelle Scanlan youth and development coordinator responded that the project enhanced the venue, and got older people more involved with a strong inter-generational focus. The exhibition has been good for mental health, wellbeing and connecting with history and with current themes. Residents loved Moss Side being celebrated. It has made the venue a happier place and raised the profile of the Powerhouse.



[Press coverage](#)

We were fortunate to have an excellent press and PR professional work with us on the project - Lesa Dryburgh from [Stop The Pigeon](#). The following excellent and thoughtful press coverage was achieved:

<https://ilovemanchester.com/moss-side-powerhouse-portraits-exhibition>

<https://manchesterwire.co.uk/powerhouse-portraits-celebrates-the-intergenerational-lives-and-stories-of-moss-side/>

<https://www.creativetourist.com/event/powerhouse-portraits-at-the-powerhouse/>

<https://www.redeye.org.uk/exhibitions/powerhouse-portraits>

<https://www.bigissuenorth.com/street-news/2023/08/powerhouse-portraits-celebrating-the-everyday-in-moss-side-manchester/>

<https://loadstodo.co.uk/events/powerhouse-portraits-at-the-powerhouse/>

<https://mosssidestory.uk/moss-side-events/powerhouse-portraits-project/>

<https://allevents.in/moss%20side/powerhouse-portraits-project-seniors-and-adult-group/10000631706801047>

Copies of selected articles are presented over the following pages.

BIG ISSUE NORTH article on Powerhouse Portraits

Street News

Powerhouse Portraits: celebrating the everyday in Moss Side, Manchester

Arts • 6 min read • 18 Aug 2023

By Bronte Schiltz

Moss Side, a predominantly working-class and ethnically diverse part of Manchester, has faced decades of biased press.

In 2018, a BBC news article noted that the area "has historically had a reputation for being a neighbourhood of gangs and gun crime" - but also, quoting historian Dr Charlotte Wildman, "a flourishing suburb where diversity is celebrated", home to "strong communities".

Now, a photography project at Moss Side's Millennium Powerhouse, a community centre in the heart of the area, is aiming to bring those aspects of its surroundings to light.

Powerhouse Portraits combines a 30-year retrospective from local photographer Ian Johns with a community project through which 40 local participants were given 99 disposable cameras, sketchbooks and notebooks to document their community. These photographs are displayed on the walls of the Powerhouse and compiled in a limited-edition magazine.

"It's time they were given a platform and taken seriously," says Kooj Chuhan of partner organisation Crossing Footprints, which uses creative processes to work towards human rights, environment, equality and wellbeing. "There's a huge number of people who have walked through and said, 'Oh, hang on, isn't that so-and-so?' or, 'I remember that!'"

"Low-income communities, generally, are poorly documented, and whenever people do heritage projects, they say, 'Okay, we can do oral history projects with people, but where are the visuals?' Suddenly, we've got an area of Manchester that somebody bothered to document. It's a really important community, too - it's the Brixton of Manchester."

Throughout 18 workshops across six weeks, Johns led participants in their photographic practice, while allowing them the freedom to work authentically. "At the time he was doing it, people weren't really taking it seriously," says Chuhan, "but suddenly, he's accumulated this huge body of work, and I think people realised, 'Thank God somebody bothered to do that.'"

Johns' own retrospective captures the everyday life of generations of Moss Side residents. An elderly couple sit on their patio, a man holds his young grandchild, and a woman stands in her living room in a fairytale wedding dress surrounded by young bridesmaids, the

television on in the background. The span of time is marked by shifting car models, fashions and hairstyles.

Their exhibition is much overdue. "The fact that he never had a platform at the time is emblematic of the experience of marginalised communities;" Chuhan says.

For Chuhan, who lectures at Manchester Metropolitan University and previously taught an adult education course in Moss Side, the Powerhouse is the ideal exhibition space.

"You arrive in Moss Side, and you realise where you are - there are no other galleries or anything of that nature. The Powerhouse is a combined library, community centre and youth centre. You wouldn't expect to see artwork there - or if you did, you'd expect it to be graffiti-esque, in the stereotypical young people sort of vein, larger than life and in your face.

"The exhibition has got the air of an art gallery when you walk around, and that's kind of deliberate. Integrating that language and currency that's normally reserved for more formal art venues into a regularly used community venue is a really strong intervention."

Celebrating art by marginalised communities is a form of sociopolitical action, he argues.

"When groups of artists turn up in a poor area and open art studios, it begins a process that will end up in gentrification down the road, but this feels like integrating all of that stuff that tells people, 'This is valued' - because there's a language to those kind of preserves of the upper echelons that is about what we value.

"We're doing what usually leads to gentrification without the gentrification, because it's keeping it embedded with the people who are in the area already - people who need to have access to the things that more gentrified communities have."

The exhibition does not have a theme - but, for Chuhan, this makes it all the stronger. "When you see photography of people doing just normal things, it's usually celebrities or royalty, but people in poor areas are only considered worth seeing if there's an issue. Seeing normal people doing normal things, it says that they're as important as anyone else.

"When you consider all those dynamics, it's actually a very powerful thing that has taken place, and it changes the venue as well. When people walk in, they treat the venue differently - there's a cultural feeling in there. Institutional corridors and blank workplace walls have transformed into something quite different.

"It has become a hub where people can share identity and narratives, and that is big to me better than if the exhibition was about gun crime or policing or the cost of living crisis, because you have to see people as they are, taken by their peers."

Participants were split into three groups: 8- to 12-year-olds, 13- to 18-year-olds, and senior/adults.

"The group that took to it most strongly was probably the senior/adults group," Chuhan says. "It wasn't that the younger people didn't take to it strongly, but they met anyway, whereas the senior /adults session wasn't something that happened anyway, so they were coming actively, taking time out from everything else in their lives.

"People in their fifties, sixties, seventies, especially, were so passionate and enthusiastic - though there were also people in their twenties and thirties who liked the reflective aspect of it. We lost about half of the teenage group, but the small group who stayed right to the end were really keen. Some of them even travelled quite a way - one got two buses to get there."

This is no doubt due, at least in part, to the project's celebratory heart. Far from delving into the stigma attached to the area, it instead explores the beauty of everyday life and love.

"The most important thing, for me, is that you can see people really relaxed," Chuhan says. "They have lovely expressions on their faces - there's a real intimacy - and you can feel the photographer standing there carefully because they've only got one click, and I think that creates a different dynamic. With a phone, you don't quite capture those moments."

"There's a democratisation, too - if you let people use their phones, some people have got lovely phones and some people haven't, so the fact that everyone's got exactly the same kind of camera means that there's a level playing field, so you're not getting some photos that are better than others because someone could afford a better phone."

His hope is that the exhibition will encourage locals to see the value in their often undervalued community.

"When you go to a gallery, you're going there to look at work and as soon as you enter, you shift into looking mode;" he says. "We're asking people to do that, but they're going there for another purpose, so I'd like people to allow themselves time to do a little bit of what they'd do if they were going to a gallery in addition to what they're there for anyway."

Powerhouse Portraits is free to visit Moss Side Millennium Powerhouse until 31 October. For opening times and more information, visit msmpowerhouse.org.uk

"If you want to see the real Moss Side, it's all here"

Thom Bamford
7–9 minutes

A remarkable photography, creative writing, and art exhibition titled “Powerhouse Portraits” is set to take centre stage at [The Powerhouse](#) in Moss Side, Manchester, from 29 July until 31 October 2023.

Powerhouse Portraits: A Snapshot of Moss Side

[Moss Side](#), an inner-city area of Manchester, has long been a melting pot of cultures and identities, celebrating its diversity while experiencing ongoing transformations.



Life in Moss Side

“Powerhouse Portraits” serves as a visual and narrative documentation of the lives and stories of Moss Side’s residents, both young and old, capturing the essence of the neighbourhood’s intergenerational dynamics.

The project, led by artist Leo Macdonald Oulds, photographer Ian Johns, and local poet Nasima Bee, handed out 99 disposable cameras, sketchbooks, and notebooks to 40 participants from different age groups, ranging from 8 to 87 years old.

Over six weeks, these enthusiastic participants attended a series of eighteen workshops, pouring their hearts into capturing the essence of Moss Side from their unique perspectives.

Deanne Heron

We spoke to Deanne Heron, who is a writer, poet and radio presenter about her involvement in the project.

“I saw the advert in a community group made by Ian Johns, one of the photographers and I just thought what a great idea it is.

“So I went along.

“I was really surprised at the number of people who were there.

“And the lovely mix, you know, different ages, young and old, different ethnicities. It’s very representative of the place.

“Ian taught us how to use disposable cameras and we had to take 27 photos per week. Then, we had to put the photos together in an album and write a little bit about each photograph. It was a great experience.”

“We used to come down to Moss Side all the time, me and my mum, to do shopping.

“It used to be the only place you could get amazing Caribbean Food, so we were all over it!

“Manchester is just so beautiful.

“I’ve had many opportunities to go to other cities, London, Nottingham, Birmingham.

“But every time I go anywhere and I come back to Manchester, I just feel like I’m home.

“You know, I just feel like I’m, I’m Manchester is my place. I think it’s so beautiful on so many different levels.”

I asked Deanne what changes she had seen in Moss Side since she arrived in England in 1967.

She said: I mean, when I knew Moss Side as a little girl, it was mainly, maybe African Caribbean, there were a lot of Asian people, white people as well.

“But I would say there was a nice mix.

I asked Deanne about people's preconceived notions about Moss Side and some of the stereotypes associated with the area.

"Don't believe what you've heard about the place, it's wonderful.

"We're world citizens. We should be able to travel wherever we want to and live happily with friendly neighbours. Moss Side reflects that diversity, and it's a beautiful place.

"But everybody outside of Moss Side, I think, assumed that it was all black people, but it wasn't, and isn't.

"It is a very diverse community, with a lot of Irish people, too.

"There is still a good sense of community, but there have been a lot of changes.

"A lot of people living there now are from other African countries. Not so many African Caribbean, most of them seem to have moved away. Recently, a lot of the houses that have gone up for sale, they've been bought by people from the South."

Kooj Chuhan

Kooj Chuhan is a Digital artist, filmmaker, researcher and creative producer



One of Kooj's photos

Kooj interweaves racial justice with climate resistance using a range of interactive, visual, media and performance approaches combined with critical cultural democracy.

Co-founder of Black Arts Alliance and artist collective Virtual Migrants, he won an award for digital arts connecting refugees with climate change, curated the 'Footprint Modulation' climate migration exhibition, co-authored Revealing Histories on transatlantic slavery and Manchester, and numerous projects for 40 years.

He also chaired the campaign committee demanding justice for the Manchester racist murders in 1992 among other activism roles.

Currently director of Crossing Footprints CIC which connects creativity with issues of human rights, environment, inequality and wellbeing.



Snaps from the street

In late 2022 Kooj co-founded Segment Arts with fellow artist Leo Macdonald Oulds, facilitating debut photography and writing project with local communities in Moss Side.

He is now taking a role in the new Exhibition and we spoke to him about his love for Moss Side.

Kooj said: "I used to work in Moss Side as a teacher back in the 80s, and I think it's fair to say it was a lively place.

"It's also full of incredible people and has a vibrant culture possibly like nowhere else in the city.

"I think the riots in the 80s, and activism needed to happen because it drew attention to some of the awful things that were happening in the area, and in many respects, are still happening.



“More recently, BLM (Black Lives Matter) have formed part of a very real curve of defiance in Moss Side.

“This is a place that is so rich in knowledge and culture and community spirit, being given a chance to document that was a truly wonderful thing.

“I didn’t realise the diversity of the place.

“The range of different communities involved in the project is huge.

“I didn’t realise there was such a strong Irish community in Moss Side. They all said to me, it’s really important for us to be visible, because we’re invisible in a lot of places, you know.

“I think the place has dropped a lot of stereotypes that have previously been associated with the place.

“At the end of the day, we’re all just people with the same aspirations and the same problems.”



I asked Kooj how he got involved in the exhibition, and he said: "I've known Leo, who helped set up the project for a long time.

"He did a project with Skateboarders in Morocco, giving them all disposable cameras and what came out was incredible. They were so interesting and he produced a publication based on that.

"He did suggest he was thinking of doing something similar in Manchester and lo and behold, here we are.

"His Moroccan project was so cool, I just had to get involved."

Kooj said his favourite aspect of the exhibition was that there was nothing prescribed, people can just take photos of what they want. It's open for people to decide on what they take photos of, and that's what makes the installation so intriguing.

"It's driven by all the communities in the area.

"It's just small stories of people's lives. There's no big edge to it.

"But you realise that it's the small things, meeting the family, hanging out, they are the big things. It honestly makes for fascinating viewing.

"There's a quote by John Lennon, which says "Life is what happens when you are busy making other plans." It's so true in this exhibit.

"The installation and magazine look amazing, so you should check it out.



Nasima Bee and Professor Erinma Bell MBE DL JP

The exhibition launch on 29 July promises to be a momentous event, featuring poetry readings by Nasima Bee (Young Identity) and esteemed local peace activist Professor Erinma Bell MBE DL JP.

Additional speakers from the Moss Side community, including writer Deanne Heron and photographer Dorothy Ennis Hand, will also be present, underscoring the significance of community-driven creative projects like “Powerhouse Portraits.”

Ian Johns, one of the featured photographers, brings a unique perspective to the exhibition with his 30-year retrospective.

His photographs challenge negative stereotypes of Moss Side’s African Caribbean community and showcase the tenderness and empathy of shared experiences, particularly in his “Fatherhood Projects.”

Powerhouse Portraits at Moss Side Powerhouse | Exhibitions

4–5 minutes



Exhibition photo of Euphema and family. Photo by Powerhouse Portraits participant.

Powerhouse Portraits shines a spotlight on the flourishing creative talent of Manchester's Moss Side.

Lining the walls of [Moss Side Powerhouse](#), the photographs on display are beautiful records of the community, past and present, by the people at the heart of it.

Taken by Moss Side residents, the works are accompanied by a 30-year retrospective from photographer Ian Johns. Determined to challenge negative stereotypes of Moss Side's African Caribbean community, Johns' extraordinary images sensitively capture the everyday lives and celebratory events of a community at the centre of Manchester's identity.

The [exhibition](#) is the result of workshops led by Johns, as well as artist Leo Macdonald Oulds and local poet Nasima Bee. Ninety-nine disposable cameras, sketchbooks and notebooks were shared with 40 participants, re-balancing the power dynamic of photographers and their subjects.

Powerhouse Portraits captures Moss Side with a rare tenderness possible only through shared experience.

Powerhouse Portraits at [Moss Side Powerhouse](#), Manchester

29 July — 31 October 2023

Entrance is free

[Visit now](#)

Powerhouse Portraits celebrates the intergenerational lives and stories of Moss Side

Bradley Lengden
~2 minutes

A new photographic, creative writing and art exhibition celebrating the diverse identity of Moss Side comes to The Powerhouse.

Powerhouse Portraits explores the intergenerational lives and stories of the area's residents. The multi-format collection features vivid reflections of people and place from those engrained in the community.



99 disposable cameras, sketchbooks and notebooks were issued to 40 participants, ranging from 8 to 87 years old, who took photographs and wrote about their lives and experiences for the exhibition and an accompanying magazine.

Participants worked over a period of six weeks in a series of eighteen workshops, led by artist Leo Macdonald Oulds, photographer Ian Johns and local poet Nasima Bee in three groups, 8-12 years old, 13-18 years old and senior/adults.



This exhibition also includes a 30-year retrospective from photographer Ian Johns, who originally graduated from Jamaica School of Art and has been determined to challenge negative stereotypes of Moss Side's African Caribbean community.

Powerhouse Portraits will be open until Tue 31 Oct.

Sat 29 Jul - Tue 31 Oct, Moss Side Millennium Powerhouse,

140 Raby Street, Moss Side Manchester M14 4SL

Words:

Bradley Lengden

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