



**World Social Forum, Mumbai
2004**

The fourth World Social Forum took place in Mumbai from January 18 to 21, 2004. Slightly more oriented toward Asian countries than previous forums, some 150 000 people came to the financial capital of India to declare that, "another world is possible." Discussions not only highlighted the drifts of global economics and of World Trade Organization; the 2 500 conferences, seminars, and workshops gave also voice to India's social problems: religious intolerance, exclusion due to the caste system, and the position of women in society.

The activist Maude Barlow, president of the Canadian Council and member of the network "Our world is not for sale," declared that, "for the first time the forum touched the poorest strata of the population on earth." Indeed, more than 80% of the participants were Indians, and a majority came from the countryside or underprivileged urban neighborhoods.

In Porto Alegre (Brazil), the public was mostly composed of the middle and upper social classes and, among them, many officials and professors. "Unlike previous occasions, this forum is a place for social expression, not for intellectualization. It offers a platform for the people, some of them have never before had the opportunity to express themselves in such a visible way," said the leader of *Confédération paysanne*, José Bové.

This success is worrying to the organizers and founders of WSF, for they think that a limit has been reached, beyond which the "Movement of Movements" might become unrecognizable and unable to formulate concrete proposals.



Bruno Serralongue

Program
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The series of images Bruno Serralongue produces, explains critic Pascal Beausse, "are the result of protocols which lead him to confront the concrete conditions under which information is produced and disseminated. Breaking with the supposed self-sufficiency of art, he travels regularly to places where news is happening." Working alongside photojournalists or on commissions, he uses these professional procedures to produce his work while at the same time readily abandoning some of the prerogatives and decisions that are usually attached to artistic activity. "His pronounced refusal," says Beausse, "of his own signature effects, places him in a clear documentary lineage. His critical approach to the status of news images is that of a line of thinking deriving from Conceptual art and the interventionist strategies of the early 1990s."

This publication offers an overview on Serralongue's work, organized in series and by typologies. It is accompanied by a discussion between the artist and curators Marta Gili and Dirk Snauwaert, as well as with a new essay by Carles Guerra.

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