

Visual Rhetoric of COLORS Magazine

Erik Hirschmann

ABSTRACT

As the field of graphic design continues to evolve as an academic discipline, particularly for its role in contemporary communication, Tibor Kalman's work at COLORS magazine emerges as a pioneering force. Drawing on typologies for visual rhetoric developed by Phillips & McQuarrie, Almeida, and Dyer / Durand, this paper explores the rhetorical techniques that allow COLORS magazine to function so seamlessly as both an instance of advertisement and journalism. The paper concludes by reflecting on Kalman's enduring influence on contemporary journalism, and his ability to showcase the power of graphic design to inform global audiences.

INTRODUCTION

In recent years, the field of graphic design has undergone a significant evolution marked by an increasing interest in design theory and the formal recognition of graphic design as an academic discipline (Redström, 2017). This "academization" of design reflects a much broader recognition of its importance in shaping contemporary worldviews through visual communication. Graphic design serves as a powerful method of communication, transcending linguistic and cultural barriers to convey complex ideas with clarity, precision and impact. Through the strategic use of typography, color, photography, and layout, graphic designers have the ability to evoke emotions (Zhu, et al. 2023), provoke thoughts, and influence behaviors (Phillips and McQuarrie, 2004). As such, graphic design plays a critical role in capturing and retaining audience attention (Zhu, et al. 2023), ultimately shaping the visual identities of organizations, brands, and cultural movements (Manzini, 2015).

In the context of graphic design's evolution

as an academic discipline and its role in shaping contemporary communication, the work of Tibor Kalman emerges as a transformative—yet thus far academically overlooked—force. Kalman is probably best known for his precedent-shattering role as editor-in-chief and art director of COLORS, the bilingual Benetton house magazine, where he challenged traditional editorial norms by infusing each issue with provocative imagery, innovative design layouts, and insightful commentary on pressing social issues (Hall, 1998). Despite being consistently visually captivating, Kalman's design philosophy during his tenure at COLORS stood out in an era defined by the stylish and grunge-forward Emigre trend; Kalman always valuing substance and impact of the message above aesthetic considerations. His work on the project exemplifies his commitment to using graphic design as an impetus for social dialogue, and platform for challenging perceptions and advocating social change.

The story of COLORS magazine began in

1984. The advent of the personal computer marked a significant shift in the dynamics of the graphic design profession, particularly in the sphere of editorial design. With the digital design tools that computers brought to the table, editorial specific processes like typesetting could be fused with the design process, allowing for highly designed magazines and other publications, as well as the first instances of designer as content creator. Consider, for instance, the highly aesthetic works of Neville Brody for *The Face* magazine, David Carson for *RAYGUN*, or Rudy VanderLans' seminal design magazine which came out of his own Emigre firm.

New York designer Tibor Kalman, however, found the shift in the design profession to be a regressive one more so than one towards the future, famously referring to the aesthetic-focused design trends of the late-1980's and early-1990's as form without function, or style without substance (Hall, 1998). Consequently, when approached by Oliviero Toscani—a longstanding adman and photographer for the Italian fashion brand Benetton—to assist in creating a globally-oriented Benetton house magazine, Kalman aimed to challenge these trends. The result was *COLORS* magazine, “a magazine about the rest of the world.”

With *COLORS*, Kalman sought to present Benetton as a global brand by creating a Benetton associated publication which aligned itself as empathetic to global issues like race, religion, pollution, and even the AIDS epidemic. Despite the lofty ambitions of the project, many would argue that *COLORS* never fully transcended its original intention as advertisement. In her content analysis of *COLORS* magazine, Ann Tyler (1996) argued that while *COLORS* presented a unique take on diversity, the magazine “often strains to minimize or ignore conflict,” a demonstration of the ideal worlds often found only in advertisements (p. 64).

Despite Kalman's idealized portrayal of diversity, his work at *COLORS* represents one of

the earliest and most impactful examples of visual rhetoric applied within the realm of journalism. Consequently, this paper examines the first thirteen issues of *COLORS* magazine (those developed during Kalman's tenure as editor-in-chief and art director) through the lens of visual rhetoric.

BACKGROUND

Design scholar Richard Buchanan (1985) opens his essay, “Declaration by Design,” with the statement that “if one idea could be found central in design studies, it most likely would be communication” (p. 4). He continues that the study of design, particularly graphic design, is concerned with communication as rhetoric; the ability to use language effectively and persuasively to convey ideas. As such, researchers in the field have become increasingly interested in the study of graphic design as an instance of a visual language that can be analyzed through rhetorical functions. Methods for the rhetorical analysis of visual design—particularly in the context of advertisement design—tend to consist of a taxonomy which classifies visual artifacts based on the rhetorical techniques being used.

One such typology was outlined by Barbara J. Phillips and Edward F. McQuarrie (2004) in their seminal research “Beyond Visual Metaphor.” Phillips and McQuarrie discuss the classification of advertisement through three visual structures of increasing complexity: (1) juxtaposition—two side-by-side images; (2) fusion—two combined images; and (3) replacement—when the image present points to an absent image. Further, Phillips and McQuarrie explain that each of these visual structures can be employed particular ways in order to achieve two critical meaning operations: connection (A is associated with B), and comparison (A is like B, or A is not like B), (Phillips and McQuarrie, 2004).

A similar, yet distinct, typology was proposed by Christina de Almeida in 2009. Almeida outlines

four “discursive functions” which are often utilized by effective rhetorical imagery. The first, summation, refers to “abbreviated representations of entities” (Almeida, 2009, p. 189). Consider the ability of a successful logo to summarize the values of a brand. The second, juxtaposition (similar to Phillips & McQuarrie), pertains to the “the delivery of concise statements through a combination of visual cues” (Almeida, 2009, p. 190). Narration, the third discursive function proposed by Almeida, concerns the “development of an argument through time,” a function traditionally exemplified through editorial layouts and multi-page publications (Almeida, 2009, p. 190). Almeida’s fourth and final function, exposition, “implies the visual demonstration or the clarification of relationships between the parts to the whole or among disparate entities,” (Almeida, 2009, p. 191). A strategy most notably employed through charts and other information graphics.

The final typology that is considered by this

paper is outlined in English by Gillian Dyer (1982) in her book *Advertising as Communication* and borrows extensively from a typology developed by French critic Jaques Durand in 1970. The result, once again, is a collection of four rhetorical operations: addition, suppression, substitution, and exchange. Similar to the work by Phillips and McQuarrie, outlined through their “meaning operations,” Dyer / Durand’s classification highlights the ability for each rhetorical operation to be utilized to different effect depending on the relationship between the two elements in question. For instance, addition in the context of similarity results in simile, suggesting a connection between two elements, while addition in the context of difference results in accumulation, which can convey the idea of abundance or disorder (Dyer, 1982). Durand’s original table for “Classification of rhetorical figures” is discussed by Dyer in her book, and is also provided below for clarification (Dyer, 1982, p. 130).

Relation between elements	Rhetorical Operation			
	Addition	Suppression	Substitution	Exchange
Identity	Repetition	Ellipsis	Hyperbole	Inversion
Similarity				
– of form	Rhyme		Allusion	Hendiadys
– of content	Simile	Circumlocution	Metaphor	Homology
Difference	Accumulation	Suspension	Metonymy	Asyndeton
Opposition				
– of form	Zeugma	Dubitation	Periphrasis	Anacoluthon
– of content	Antithesis	Reticence	Euphemism	Chiasmus
False homologies				
– ambiguity	Antanaclasis	Tautology	Pun	Antimetabole
– paradox	Paradox	Preterition	Antiphrasis	Antilogy

Table 1.

METHODS

While the works of Phillips & McQuarrie, Almeida, and Dyer / Durand all provide valuable lenses through which to consider visual rhetoric, there remains significant overlap between the compositions of each typology. As such, for the purposes of this paper, the three typologies will be considered simultaneously: the recursive functions of each being grouped into three categories. For instance, those functions related to how visual information is organized or arranged to convey ideas effectively—juxtaposition from Phillips & McQuarrie, exposition from Almeida, and substitution from Durand’s original framework—are discussed simultaneously in *Structural Organization*. A second category, *Representation and Emphasis*, focuses on functions relating to how visual elements are represented and emphasized to convey meaning. This category considers functions such as Almeida’s summation, Phillips and McQuarrie’s functions of fusion and replacement, and Durand’s contrasting functions of addition and suppression. The final section, *Narrative Development*, combines the functions of narration from Almeida and exchange from Durand into a category which considers techniques that contribute to the development

and progression of a visual narrative.

This consolidated typology of visual rhetoric provides a framework through which to consider the significance of Tibor Kalman’s work on *COLORS* magazine, serving both as advertisement for Benetton and journalistic expression. Additionally, through this lens, we can examine the ultimate effects of Kalman’s rhetoric as a result of either employing or subverting these functions.

STRUCTURAL ORGANIZATION

*The First Issue**. When the debut issue of *COLORS* magazine was released in 1991, Tibor Kalman had bedizened Benetton stores and newsstands around the world with the unflinchingly raw image of childbirth. The cover of the first issue of *COLORS* (Figure 1) not only announced the magazine’s provocative intentions but also serves as

a starting point for a conversation about, and a testament to, Kalman’s masterful use of substitution as a rhetorical principle.

In the context of Jacques Durand’s framework, substitution under the relationship of similarity, results in metaphor. When considering *COLORS* debut issue, hereafter *COLORS 1*, we see Kalman’s vision of the baby as a substitution—or metaphor—for new beginnings; be those new conversations



Figure 1. Cover of the first issue, *COLORS* Magazine

surrounding culture and the rest of the world, or simply the “birth” of a new magazine.

One of Kalman’s strengths in substitution, however, was his ability to leave the analogue for his metaphors up for interpretation, allowing the reading of his work to be dependent on the biases of the reader and, in turn, leaving certain aspects of editorial bias out. As a result, the cover of *COLORS* 1 (and subsequent *COLORS* publications) can be interpreted differently by different readers depending on what they believe the child delivery is a metaphor for. Perhaps new beginnings; the magazine’s provocative intentions; or simply the concept “life,” the one thing Kalman truly wanted to capture with the *COLORS* project. After all, as Leiss, et al. (1986) stated in their seminal textbook *Social Communication in Advertising*, “at the core of [design’s] purposes now is not the message itself as a communicator of meaning, but rather its relationship to the audience” (p. 199, Leiss’ italics).

Defend Yourself in Style. The cover of Issue no. 9 (Figure 2), sometimes referred to as “The Shopping Issue,” serves as another compelling example of Kalman’s design rhetoric during his tenure at *COLORS* magazine. This time through the function of juxtaposition. The Shopping Issue prominently features a handgun,

rendered on the magazine’s cover at a larger-than-life scale which magnifies its visual importance. Immediately considering the image in traditional semiotic terms, it seems pretty simple. We have the signifier—the actual gun; the signified—power, protection, and violence; and their unity in the sign of a powerful weapon.

However, this is where Kalman subverts the traditional notions in advertising rhetoric. To the right of the prominent image of the handgun, Kalman displays only one word large enough to be read without picking up and examining the magazine: “Shopping.” At first glance, the juxtaposition seems rather incongruous. However, the gun on the cover of *COLORS* 9 comes from designer house Bijan in Beverly Hills, is fashioned from gold, studded with diamonds, and costs US\$98,000 (*COLORS* 9, 1994, cover). With this understanding, a deeper analysis of the cover’s

semiotic juxtaposition enhances our understanding of Kalman’s unique approach to visual rhetoric.

The handgun still serves to signify power and violence. However, now the gold and diamonds—both symbols of luxury and status in western cultures—serve as an additional signifier for wealth and opulence, and the polished appearance of the gun for sophistication and refinement. It’s ultimately the juxtaposition of



Figure 2. Cover of Issue no. 9. *COLORS* Magazine

these contrasting signifiers which Kalman relies on to provoke the social discourse. To present extravagance and violence in a single object, presents a paradoxical visual antiphrasis, which suggests an interweaving of wealth and privilege with aggression and harm.

REPRESENTATION AND EMPHASIS

One of the most significant achievements of Tibor Kalman's work at COLORS was his ability to communicate complex concepts about the world through simple, visual cues. Consider, for instance, two major spreads from COLORS 6, which featured the theme of ecology. The first, entitled "What goes in must come out," highlights the ecological impact of a 225g hamburger through visual indications

and arrows. For example, the graphic explains that the 225g hamburger in question requires "enough water for 17 showers" to raise, which ultimately results in "3.4kg of topsoil erosion," (COLORS 6, 1994). The second, called "(hunger) is a relative term," uses the scaling of photographs to compare the amount of certain food groups (i.e. beef, wheat, dairy, alcoholic beverages, etc...) that are consumed by countries around the world. In the decades following Kalman's death,

this language of communication through visual summation that he helped pioneer with COLORS would flourish, evolving into what we now recognize as 'infographics'. However, the power of visual representation to convey complex information is epitomized in Kalman's handling of the AIDS epidemic.

What is AIDS? At the height of the AIDS epidemic in the early 1990's, misinformation about the virus was widespread. With the seventh issue of COLORS, entitled simply 'AIDS,' and featuring a striking image of a hand dressed in a thick red latex glove gesturing the middle finger on the cover (Figure 3), Kalman aimed to debunk prevailing misconceptions about AIDS in a universally understandable manner—

visually. (Yes, the magazine was sold inside a plastic cover. For your protection.) (Hall, 1998).

The magazine uses techniques of visual summation to emphasize the urgency and importance of understanding the virus to prevent its transmission. Consider the layout on pages 18–19 (Figure 4), which outlines two main ways the virus can be spread (blood and semen), using two large scale images, and only eight key words: "In HIV+ people, it lives here. And here," (COLORS 7, 1994).

It's Kalman's use

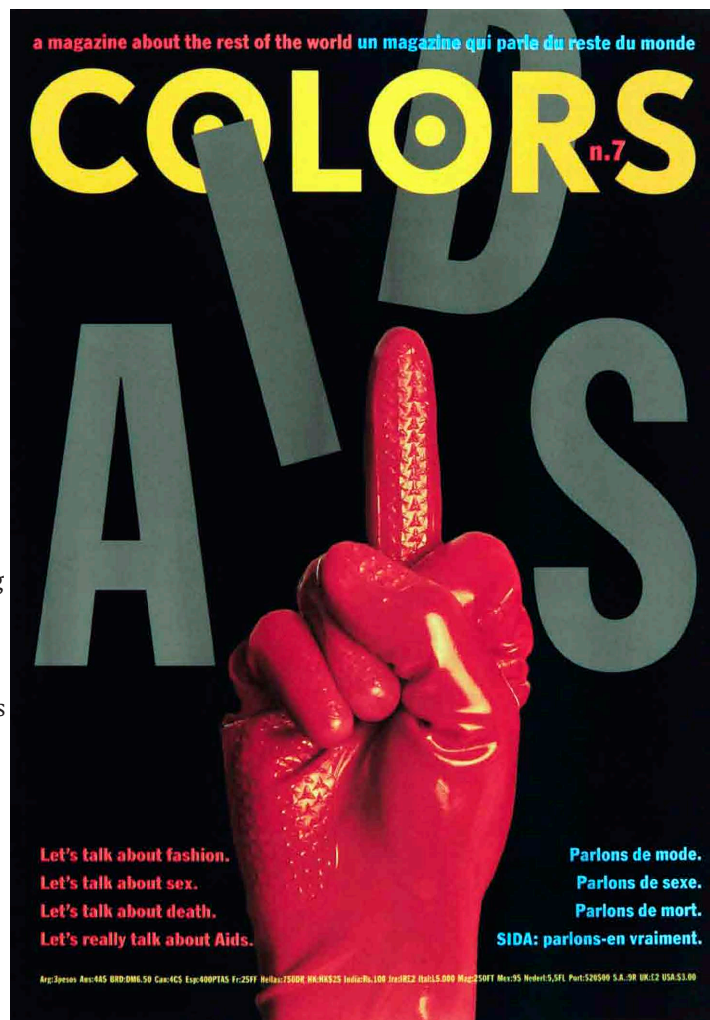


Figure 3. Cover of Issue no. 7. COLORS Magazine



Figure 4. Layout on pages 18–19 of Issue 7. COLORS Magazine

of rhetorical summation, not to advertise or sell, but rather to impart critical information with clarity and substance, that gives issues like 7 the bulk of their weight. By stripping away the complexity and misinformation of the era, Kalman’s approach highlights the magazine’s commitment to public education and journalism in addition to its initial role as advertisement.

What If...? Beyond summation, Kalman also relied on rhetorical functions like replacement for emphasis and cultural thought provocation. Perhaps no issue demonstrates this better than COLORS’ first themed issue, COLORS 4, which focused on race. One section in particular, given the caption “What If...?” challenges societal perceptions of race by reimagining public figures with an opposite race (i.e. a black Arnold Schwarzenegger or a white



Figure 5. Image of the Queen of England as a black woman. COLORS Magazine

Spike Lee). The most prominent and controversial example, which sparked outrage particularly in the United Kingdom, depicts the Queen of England as a black woman (Figure 5), prompting the reader to consider simply: what if...?

Similar to the discussions surrounding Kalman's use of juxtaposition in the last section, the "What If...?" segment of *COLORS* 4 relies heavily on the biases of the reader for its ultimate interpretation. The editorial provides no additional words to supplement the section, explicitly allowing the audience to consider the question individually. As a result, *COLORS* 4 ultimately prompts a reconsideration of the underlying assumptions about race in the 1990's western worldview. Specifically, through the depiction of the Queen as a black woman, Kalman challenges the idea that power is inherently tied to racial identity and further demonstrates that the difference between races and people are not as disparate as some had previously assumed.

NARRATIVE DEVELOPMENT

When Christina de Almeida outlined her typology for "The Rhetorical Genre in Graphic Design," she emphasized that the function of narration was predominantly observed in multi-page publications and storytelling contexts. Consequently, it would be a glaring omission for this paper not to examine issues of *COLORS* magazine, a multi-page publication, as complete narratives in visual form.

A Magazine About the Rest of the World. Since its inception, *COLORS* magazine has proudly carried the subtitle "A Magazine About the Rest of the World." With this motto, the editors like Kalman aimed to convey their dedication to representing diverse cultures globally, ultimately suggesting an equal regard for every reader's culture. While this ambitious ethos was not unfailingly realized,

it nonetheless underscored his commitment to celebrating cultural diversity through narrative.

For instance, the first issue, before *COLORS* transitioned to thematically driven content, featured a story about a person in each time zone around the world, highlighting *COLORS*' inclusive editorial strategies. Further, *COLORS* 5, entitled "Eat the Street," served as a visual essay on street fare around the world, featuring limited words and full-scale photography allowing the reader to compare and contrast the myriad activities occurring in the streets of urban centers worldwide. From street food: "the street is a restaurant," to street gangs: "THE STREET IS A WAR ZONE" (*COLORS* 5, 1993). Issue 10 adopted a similar approach in looking at unique sports around the world, its cover depicting kids from Rio de Janeiro "surfing" commuter trains for fun. The magazine would continue to explore such diverse pastimes as basketball, pato (a combination of polo and soccer) in Argentina, and toilet-bowl tossing (self-explanatory) in California. *COLORS* 12, with the theme of heaven, expanded on this exploration by considering different notions of "heaven" across the globe.

It should be noted however, that each of these global storytelling explorations used the thematic umbrellas to highlight their similarities before emphasizing their differences. For instance, arranging various sports equipment from balls, to shoes, to helmets side-by-side in arrays, or tying descriptions of heaven together through the visual motif of white clouds in a blue sky. This strategic approach serves as a unique instance of the meaning operations outlined by Phillips and McQuarrie, where Kalman suggests comparison for the purpose of both similarity and opposition simultaneously. The result is a magazine which attempts to celebrate the richness of cultural diversity, while also recognizing the shared human experiences which transcend cultural boundaries.

YUJPO I;Y?F

The final issue of COLORS for which Kalman was editor-in-chief, COLORS 13, serves as a magnum opus of sorts, cohesively combining all the strategies above into a singular work of visual journalism. The cover of COLORS 13 states: “warning: this magazine contains no words,” and its pages contain 359 images, each precisely arranged to communicate *something* about the world. Because the issue contains no words or captions, what that *something* is, depends entirely on the person who is reading the magazine. Kalman expands on this concept in a brief addendum to COLORS 13, where he explains that people expect too much from words. “They expect words to tell them what’s going on in a photo, when all that words really do is impose an interpretation. Words literally tell us what to see,” (COLORS 13, 1995, p. 86).

The lack of words, however, do not indicate that the magazine could mean anything. Every spread in COLORS 13 is meticulously curated to evoke a range of emotions, from confusion to empathy. The journey Kalman provides within navigates from serene depictions of nature to stark reminders of humanity’s impact on our environment; from the arrays of diverse human faces to collections of inanimate objects that resemble them; from close-ups of feet to eyes to noses to genitalia. Each page invites a different contemplation of—either upholding or challenging—the preconceived

notions of the human experience and the world around it.

CONCLUSION

Tibor Kalman’s work during his tenure as editor-in-chief of COLORS magazine provides unique insight into the ways that graphic design can bring visual rhetoric into the sphere of journalism. As we reflect on Kalman’s legacy, it is evident that his innovative approach to visual rhetoric continues to make ripples in contemporary media landscapes. Since his passing in 1999, the emergence of social media has changed conceptions of what an editorial outlet is, underscoring the significance of Kalman’s work.

Examine, for example, the Instagram account of the globally acclaimed newspaper, The New York Times (@nytimes). Here we witness a modern manifestation of Kalman’s original vision for COLORS, where simple photographs and infographics are employed alongside compact captions to convey complex information. In essence, Kalman’s legacy as problem solver and communicator extends beyond the now obscure pages of COLORS magazine, shaping the visual rhetoric of contemporary journalism and upholding the power of graphic design to engage and—more importantly—inform audiences around the globe.

WORKS CITED

- Almeida, Christina de. 2009. "The Rhetorical Genre in Graphic Design: Its Relationship to Design Authorship and Implications to Design Education." *Journal of Visual Literacy* 28 (January): 186–98.
- Buchanan, Richard. 1985. "Declaration by Design: Rhetoric, Argument, and Demonstration in Design Practice." *Design Issues* 2 (1): 4–22. doi:10.2307/1511524.
- Dyer, Gillian. 1982. *Advertising as Communication* / Gillian Dyer. Methuen. <https://research.ebsco.com/linkprocessor/plink?id=1b97ea50-a023-3d3b-a898-1a198c13acd3>.
- Hall, Peter, ed. 1998. *Tibor Kalman, Perverse Optimist*. London: Booth-Clibborn.
- Leiss, William. 1986. *Social Communication in Advertising : Persons, Products, & Images of Well-Being* / William Leiss, Stephen Kline, Sut Jhally. Methuen. <https://research.ebsco.com/linkprocessor/plink?id=0b7e5e79-1ab0-3407-ae0e-d7f87a280779>.
- Manzini, Ezio. 2015. *Design, When Everybody Designs : An Introduction to Design for Social Innovation* / Ezio Manzini ; Translated by Rachel Coad. The MIT Press. <https://research.ebsco.com/linkprocessor/plink?id=f7A4636-bd4b-372d-8ac3-8c42a0d1bee1>.
- Phillips, B. J., and E. F. McQuarrie. 2004. "Beyond Visual Metaphor: A New Typology of Visual Rhetoric in Advertising." *MARKETING THEORY*, January 1. <https://research.ebsco.com/linkprocessor/plink?id=db35d245-a007-3a44-8710-43546b61d335>.
- Redström, Johan. 2017. *Making Design Theory* / Johan Redström. The MIT Press.
- Tyler, Ann. 1996. "It's A Nice World after All: The Vision of 'Difference' in Colors." *Design Issues* 12 (3): 60–76. doi:10.2307/1511703.
- Zhu, Yuanyuan, Tina Tessitore, Paul Harrigan, and Kristof Coussement. 2023. "A Guide to Graphic Design For Functional versus Experiential Ads Color-Evoked Emotion and Design Complexity Can Enhance Effectiveness." *JOURNAL OF ADVERTISING RESEARCH* 63 (1): 81–104. doi:10.2501/JAR-2023-002.

COLORS MAGAZINES

- Benetton (Firm). 1991. *Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo* 1. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV), Italy: United Colors of Benetton.
- . 1992. *Colors : A Magazine About the Rest of the World : Ein Magazin Über Den Rest Der Welt*. 2, [Immigration]. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV), Italy: United Colors of Benetton.
- . 1992. *Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo*. 3. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV), Italy: United Colors of Benetton.
- . 1993. *Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo*. 4, Race — Razza. Edited by Oliviero Toscani and Tibor Kalman. New York: Colors.
- . 1993. *Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo*. 5, Eat the Street — Mordi La Strada. Edited by Oliviero Toscani and Tibor Kalman. New York: Colors.
- . 1994. *Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo*. 6, Ecology Now — Ecologia Adesso. Edited by Oliviero Toscani and Tibor Kalman. Roma: Colors.
- . 1994. *Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo*. 7, AIDS. Edited by Oliviero Toscani

- and Tibor Kalman. Ponzano Veneto (TV): Colors.
- . 1994. Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo. 8, Religion — Religione. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV): Colors.
- . 1994. Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo. 9, Shopping. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV): Colors.
- . 1995. Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo. 10, Sports — Sport. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV): Colors.
- . 1995. Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo. 11, Travel Special — Speciale Viaggi. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV): Colors.
- . 1995. Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo. 12, Heaven — Paradiso. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV): Colors.
- . 1995. Colors : A Magazine About the Rest of the World : Una Rivista Che Parla Del Resto Del Mondo. 13, [No Words]. Edited by Oliviero Toscani and Tibor Kalman. Ponzano Veneto (TV): Colors.