

IN PRISON

50 issues of COLORS

This magazine's message is that your culture (whoever you are) is just as important as our culture (whoever we are)

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When *Colors* was launched in 1991 very few would have bet on the likelihood of reading the magazine's 50th issue over ten years later.

It was very different from any other magazine because it was produced mainly by young people with no experience in journalism, it selected unique subjects and tackled them in diverse ways, and it went against all the rules of the publishing market (for the first fourteen issues it changed graphic layout each time). Yet that one, simple basic idea—differences are healthy, diversity is good for you—proved strong enough for *Colors* to reach this important goal as strong and healthy as ever.

Although the editorial policy has generally been followed quite faithfully, some changes have contributed to keeping *Colors* at the forefront. The “nomadic” editorial offices that moved from New York to Rome, then to Paris finally settled in Fabrica, between Venice and Treviso, in the beautiful architectural complex created by Tadao Ando. A succession of Editors-in-Chief (after the first, unforgettable, Tibor Kalman) from many different nations, each brought his own vision and culture. Not to mention the continued increase in circulation and editions—over 500,000 copies worldwide and five bilingual editions. And Fernando Gutierrez's new graphic layout.

Today *Colors* is still a “magazine that talks about the rest of the world” and it does so by trying chiefly to give a voice to those who would normally be ignored by traditional media. After the intensely important subjects of the past (war, AIDS, ecology) and after its fast and sharp visual style which today is more suited to television or the internet, over the past year—under the creative and editorial direction of Adam Broomberg, Oliver Chanarin and Renzo di Renzo—*Colors* has chosen to study in-depth and cast a “compassionate” eye (not in the Christian sense but rather in its etymological sense of “suffering together”) on various communities of individuals. The result has

been a number of significant issues —such as the one about refugees in a Tanzanian refugee camp, or the one on madness—to which the new graphic layout has lent greater emphasis. But without forgetting the fun and irony of the past with issues like Leisure World number or Tours.

At last, after over ten years of “visual crimes against banality”, *Colors* has gone to jail for its 50th issue—as many over the years probably hoped it would. Do not worry, its incarceration has nothing to do with what has been written or shown over the past 49 issues; *Colors* only wanted to take a lucid, no-illusions, non-judgmental look at one of the fastest growing communities in the world, that of over eight million prison inmates.