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## Benetton ads 1990s

By Eilidh Nuala Duffy8 December 2017As the provocative artistic director Oliviero Toscani returns to Benetton after a 17-year hiatus, Vogue looks back on the most controversial advertising campaigns of the Italian photographerEN APRIL 2000 United Colors of Benetton fired its artistic director Oliviero Toscani on his advertising campaign on the death penalty, entitled Looking Death in the Face. At the time, Rory Carroll of The Observer speculated that Toscani will almost certainly never reach a global audience on the scale of its Benetton billboards again, but last week it seemed that he had spoken a little prematurely. Toscani joined Benetton once again, with Luciano Benetton, the founder. For 18 years, Toscani has pushed the boundaries of advertising. With each campaign came a new round of backlash, censorship and, of course, a large amount of press. But this latest campaign, published in January 2000 and depicting 26 death row inmates staring into the camera behind the ominous stamp, CONDEMNED TO MORT, turned out to be the loss of Toscani. Families of murder victims have put pressure on retailers and consumers, and sales have fallen as a result. The department stores have abandoned the brand, The State of Missouri filed a multi-million dollar lawsuit alleging that photos of detainees were taken under false pretenses. This was the nail in the coffin for the Italian photographer and marked the end of the partnership between Toscani and the Benetton empire in which some of the most revolutionary and experimental advertisements of the late 20th century had been conceived. From AIDS victims to the bloodstained clothes of a dead soldier, to race and homosexual relations, to non-white or LGBTQ people - Toscani has distanced itself from nothing. This has paid off both culturally and financially. Now he's back, with a new campaign featuring 28 schoolchildren from four continents and 13 different countries, all of whom will shape the future society, according to Toscani. Although this partnership does not seem as outrageous (read: exciting) as some of the brand's previous campaigns, it still adheres to Toscani's stated principle that advertising should reflect the real world. As he said in the past, when we talked about AIDS, it wasn't controversial, it was reality. And with fashion in a moment of flux, forced to confront his demons and adapt to an increasingly vocal and diverse clientele, it could be the hours of high time for Toscani to return to the conversation. Here we take a look at some of Oliviero Toscani's most outrageous advertising campaigns for United Colors of Benetton.FashionBenettonUnited Colors Of Benetton Images are available at editorial purposes only, credits must be included. Downloading is not allowed for commercial purposes. Position provided by Kasia Stempniak, graduate intern, Hartman Center for Sales, Advertising and Marketing History, and doctoral student in Romance Studies. Fashion advertising has never wavered at provocative imagery. One of the first clothes always the judicial controversy by advertising was the Italian sportswear brand Benetton. Founded in 1965, Benetton became one of the most popular sportswear brands in Europe in the 1980s. That same decade, Benetton decided to enter the U.S. market and hired J. Walter Thompson (JWT) as an advertising agency to better reach American consumers. JWT will remain with the Italian brand from 1983 to 1992 and the Benetton advertisements in the JWT archives at the Hartman Center offer a unique look at the evolution of advertising conventions in the fashion industry. With Italian photographer Oliviero Toscani as the creator of its commercials, Benetton launched a series of ads in 1983 designed to be explicit celebrations of diversity and inclusiveness. These ads, like the one seen above in Mademoiselle magazine in 1983, were part of a campaign called All the Colors of the World. With their messages of global harmony, these announcements would take dozens of different iterations in the next two decades. They became such a staple in Benetton's marketing directory that in the 1990s, the phrase a Benetton ad was sometimes used to refer to an image with a diverse group of people. Some of these ads addressed politics, such as the 1986 Cold War ad featuring two athletes, one from the United States and the other from the USSR, in a friendly pose. About a decade after the world's first>All the Colors of the World campaign, Benetton released a modified version of these ads. Instead of a line of smiling faces, however, the ad featured blood vials labeled with different first names. While invoking the theme of inclusiveness, the announcement marked a change in Benetton's marketing aesthetic. In the 1990s, Benetton ads seemed to focus more on shock value than on clothing. Many of their most controversial images did not show any Benetton clothing. Instead, they portrayed a wide range of social and political phenomena, from soldiers in the Bosnian war, to a baby with his umbilical cord attached, to a nun and a priest kissing, to a dying AIDS activist. These advertisements have often been met with negative reactions, calls to boycott benetton goods, and, sometimes, with censorship. Toscani justified these ads in an interview with the New York Times in 1991, explaining that he saw advertising as both an artistic and political enterprise: I discovered that advertising is the richest and most powerful medium in existence today, so I feel responsible for doing more than saying, Our sweater is JWT and Benetton split in 1992, but Benetton continues to test the limits of audience reception with their advertising, despite a decline in popularity over the past two decades. As recently as 2018, a Benetton announcement drew vehement criticism from politicians and consumers in Italy and around the world when it redesigned a photo of migrants rescued in the Mediterranean. Mediterranean. Benetton ads in the JWT archives highlight how a fashion company has adopted unconventional advertising methods as a way to connect with a younger generation and raise awareness of social issues. At the same time, reactions to these ads indicate that consumers were uncomfortable with the confluence of fashion and social commentary. Today, clothing companies are increasingly placing social causes at the centre of their ads, such as the British clothing chain Jigsaw and their Love Immigration 2017 campaign. Were Benetton's advertisementis the pioneers of this modern phenomenon of brand activism? Or were Benetton's ads an example of a company that was commodifying social causes and taking advantage of the ethically murky waters of fashion advertising? A showcase of the Benetton clothing store covered in posters as part of the launch of an advertising campaign with photo montages showing Pope Benedict XVI kissing Egyptian Ahmed el-Tayeb, Imam of the Al-Azhar Mosque in Cairo, and Barack Obama with his Chinese counterpart Hu Jintao. 2011 Photo: Martin Bureau/AFP/Getty Images Benetton says: The photo of the newborn girl, Giusey, was conceived as a hymn to life, but was one of the most censored visuals in the history of Benetton ads. In the field of advertising, traditionally occupied by pretension, the eruption of real life has caused a scandal. In Italy, protests began in Palermo, where the city council ordered Benetton to take its advertising posters. In Milan, censorship was preventive and the vast Piazza Duomo remained banned. The announcement was later condemned by the Code of Advertising Practice Court, the Sector Self-Retaliation Committee, which decided that the photo does not take into account the sensitivity of the public. He received an award from the Societe Generale d’Affichage and the Sant’Orsola General Hospital in Bologna asked permission to display the photo in his delivery room Photo: Rex Features Bentton asks: Can marketing and the enormous power of advertising budgets be used to establish a dialogue with consumers that focuses on something other than a company's products? Where was it written that advertising could only portray the absence of conflict and pain? Photo: Nicholas Bailey/Rex features Benetton's AIDS campaign also included a photo of David Kirby, an HIV-positive patient, as he died in hospital. Kirby's parents said: We don't think we were used by Benetton, but rather the opposite: David speaks much louder now that he's dead, than he did when he was alive' Photo: Bernard Annebicque / Sygma / Corbis A Benetton anti-racism advertisement in Rome, 1996 Photo: Sipa Press / Rex Features An image amputee with a spoon attached to his limb. Benetton said: The aim was to show how food can be a catalyst for social change, a major engine for peace and development that can radically change an individual's future prospects of life Photo: PR Benetton says of the campaign: It is the problem of hunger, which remains the greatest humanitarian emergency in the world, even though it has, for all intents and purposes, been forgotten by the media and the general public Photograph: Prof. Benetton says: This campaign was done with the support of the Jane Goodall Institute, founded by the famous primatologist who is a committed advocate of the environment and a United Nations messenger of peace. Through this initiative, Benetton continued his exploration of diversity as the wealth of our world, ranging it from the variety of human races to embracing the living beings that are our closest cousins. The portraits of these great apes make us think about the fundamental questions of humanity, reflected in the enigmatic look of races so close to us on the evolutionary scale' Photography: PR A Tibetan monk prays with a Chinese soldier. Benetton said at the time that it was an attempt to make a small contribution to the dialogue and engagement between Tibetans and Chinese Photo: PR PR

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