

Uliano Lucas*
(Milan, 1942)

In the late 1950s, Uliano Lucas frequented Milan's Brera neighborhood and the bar Giamaica, then a meeting place for artists, artisans, intellectuals, photographers, and journalists. The environment there was like a school of life and a source of continuous cultural stimulation for the young, only seventeen years old Lucas. A desire for independence and consistent civic responsibility led him to devote himself to photography. Over the course of the 1960s, his portraits of artists, including Piero Manzoni, Enrico Castellani and Agostino Bonalumi, document the sense of friendship and the human, even more than the intellectual, relationship that Lucas succeeded in establishing with his subjects. Alongside this work, especially beginning with the student movement of 1968, Lucas uses photography as a social tool to convey its own history to society, also emphasizing what people often seek to repress. His instinctive involvement with the events that marked Italian history led him to closely examine themes such as transformations in society and habits tied to the economic boom, harsh working conditions in factories, and the crude reality of psychiatric institutions. Later on, in the 1980s and 1990s he embarked on an extensive investigation of changes related to the transition from an industrial to a post-industrial economy.

As a correspondent for numerous newspapers and magazines, Lucas worked as a photojournalist both in Italy and abroad, documenting events ranging from the wars of independence in Eritrea, Angola, and Guinea Bissau in the 1970s, to the effects of war on people's daily lives in the former Yugoslavia in the 1990s. The photographs in the collection are examples of some of these important themes and cover a chronological span from the 1960s to the present.

While the subjects he investigates vary greatly, Lucas himself has noted how the connecting thread is his personal view of reality, where he is an empathetic participant. For Lucas, photography is not only documentary or descriptive, but also and above all a means for sharing "stories of political activism, of commitment, of suffering, by people with whom I have always been bound by an instinctive complicity."

In recent years, his activity has also taken the form of research and study, including the overseeing of volumes devoted to the history of photography and photojournalism in Italy, and to the rediscovery and promotion of authors and archives that would otherwise be forgotten. (MB)

Additional Works in the Collection

Protest by Electro-mechanical Workers in Piazza del Cannone, 1960, print on baryta paper treated with selenium, 19.70 × 15.76 inches

The painter Enrico Castellani at the Bar Giamaica, Milan, 1963, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The graphic designer Remo Muratori in His Studio in Via Pontaccio, Milan, December 1964, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The Painter Agostino Bonalumi in the Gardens of Via San Marco, Milan, 1966, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The Writer Truman Capote During a Visit to Giovanni Agnelli, Turin, 1966, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The Owls, Milan, 1967, print on baryta paper treated with selenium, 19.70 × 19.70 inches

In the Dormitory of the Air Force Barracks at Villafranca, Verona, 1968, print on baryta paper treated with selenium, 15.76 × 19.70 inches

In Front of the Pirellone, Milan, 1968, print on baryta paper treated with selenium, 19.70 × 15.76 inches

Sesto San Giovanni, 1968, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Workers' Demonstration at Bovisa, Milan, 1969, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Handing Out Aid in a Palestinian Refugee Camp, Ramtha (Jordan), September 1970, 1970, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Angola, 1971, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Gratosoglio district, Milan, 1971, print on baryta paper treated with selenium, 15.76 × 9.70 inches

Alfa Romeo Worker During a Strike, Milan, 1972, print on baryta paper treated with selenium, 19.70 × 15.76 inches

The Transfer of Immigrants on the Swiss-Italian border, Luino, 1973, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Eritrea, 1974, print on baryta paper treated with selenium, 19.70 × 15.76 inches

Eritrean Plateau, 1974, print on baryta paper treated with selenium, 19.70 × 15.76 inches

The Days of the Carnation Revolution, Lisbon, April 1974, 1974, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Attack of the MSI's Headquarters in Via Mancini, During Which the Student Giannino Zibecchi was Killed, Milan, 1975, print on baryta paper treated with selenium, 15.76 × 19.70 inches

In an Office of a Unit of the People's Liberation Front, Eritrean Plateau, 1975, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Psychiatric Hospital, Gaiato (Modena), February 1975, 1975, print on baryta paper treated with selenium, 15.76 × 19.70 inches

A Mine in Sereing (Liege), 1976, print on baryta paper treated with selenium, 15.76 × 19.70 inches

In Front of the Station, Dusseldorf, 1976, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Pirelli Workers' Trade Union Rally, Milan, 1977, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Dioxin Clean-up in Seveso, 20 February 1977, 1977, print on baryta paper treated with selenium, 15.76 × 19.70 inches
Alfa Romeo Factory, Arese, May 1978, 1978, two prints on baryta paper treated with selenium, 15.76 × 19.70 inches

In the Headquarters of Organized Unemployed Workers, Naples, February 1978, 1978, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The Poet Rino Vaghetti at Bar Giamiaca, Milan, 1980, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The Arrival of Mozambiquean Miners from South Africa, Rossano Garcia, 1981, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Palestinian Cemetery, Beirut, March 1983, 1983, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Lula (Nuoro), 1983, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Berco Caterpillar Factory, Ferrara, 1984, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Dock Workers' Assembly, Genoa, 1985, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Sassari, 1988, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Ilva (Former Italsider) Steel Works, Genoa, 1988, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Polish Window Cleaner at Palazzo Campari in Via Turati, Milan, May/July 1990, 1990, print on baryta paper treated with selenium, 15.7 × 19.70 inches

The Octagon of Galleria Vittorio Emanuele, Milan, 1990, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Council Houses in the Zen District, Palermo, 1991, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Advertising Poster in Piazza della Scala, Milan, 1991, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Hospice for the Elderly, Mostar (Bosnia), 1992, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The Hands of the Poet Giancarlo Majorino, Milan, 1993, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Sarajevo, 1993, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Dobrinja District, Sarajevo, 1993, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Paolo VI District, Taranto, 1995, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Senegalese Street Vendors in Piazza Castello, Milan, August 1998, 1998, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Piazza Caricamento, Genoa, July 2000, 2000, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Psychiatric Home East of Genoa, 2001, print on baryta paper treated with selenium, 15.76 × 19.70 inches

Via Postiglione, Bari, 2002, print on baryta paper treated with selenium, 19.70 × 15.76 inches

The Porter in the Corridors of the Offices of SanVittore Gaol, Milan, February 2006, 2006, print on baryta paper treated with selenium, 15.76 × 19.70 inches

In a Courtyard of the Old Tobacco Factory in Libertà District, Bari, 2007, print on baryta paper treated with selenium, 15.76 × 19.70 inches

A Borana Village Near Darrito, During a Name Giving Ceremony for the Son of a Rich Local Livestock Owner, Ethiopia, 2007, print on baryta paper treated with selenium, 15.76 × 19.70 inches

The "Singing" Well of Dubluk, Southern Ethiopia, 2007, two prints on baryta paper treated with selenium, 15.76 × 19.70 inches