



An exotic bend

“ the first thing that comes out from Maurizio Caruso’s works are colors. Be them faces (predominantly females) , animals or nature morte and panoramas, his drawings are full of fantasies that seem to be the outcome of colors and colors that are adding on one another , as if they got a kind of ancestrals memories of mosaics, they search and compose on themselves; so that, while alone they are without meaning, taken together they acquire a significance that is final..... . “ G. Laurentano

Recognizable traits and colors

“... Apparently the paintings live on learned and repeated quotations. The inuendos relie forcefully bent on the Austrian Secession, particularly on Gustav Klimt’s masterpieces. The boards, in black and white mosaics, heated by oranges, reds, ocrhes, enhanced by a clever use of green and blue patches are recomposed in a harmony of cleancut colors, that have mixes that could be inspiring for Ottavio Missoni’s creativity.....” Zara Finzi

Maurizio Caruso’s colors and drawings

“...Maurizio Caruso presents a thoroughly personal painting model, where his inner eye explores the world of life, of existing things and of what that comes out of an imagefull fantasia, from dreamsor, perceptions that expresses his inner visions that are trying to pinpoint the spiritual bottom of life” Filippo Finardi

Maurizio Caruso: the oniric invention of realism

“What if the oniric will that drives the hand of the author refers, in the acrylic and tempera works, to suggestetion that are to be found in De Chirico’s works, the power of the colors mass, the strong visual impact that, in some works, like in Bam (prima del boato [before the rumble]), marks the figures in the forefront, recalling the scan of forms in salvatore Fiume’s, on the records of a search of the exotic, where the avant-garde, comes trough these works from the

negroids sculptures of Nubia "... Stefano Benassi

Mysterious pulsions , of which, definition or formal peace of mind, would terminate the flux of anguish that Caruso carries in his innerself,an unsettled witness of unsettling days" Raoul Grassilli

A lively and thoughtfull color

"As in a synthesis between diverser and distants cultures, running along a gallery of arabics and indians feminines portraits, drawned by a Klimt intoxicated of futurism, what emerges in the forefront, in the ready ingenuity of the gesture, is, of life, the mysterious root that vanquishes time." Davide Rondoni

Salemi's castle

"...the chromatic element has a diachronic function, represents the flow of time, the flowing of human life, the swith of seasons, the eternal becoming that, anyway, does not clash with the warm colors of the stones of the middle-age manor that dominates the town..." Rosanna Sanfilippo

"...the noteworthy power of the traits and a balanced use of colors....harmonious composition that satisfies the need of "controlled" geometries. The various techniques.... knowingly mingled, seem to be an echo of his thematic choices: cultures in communication..." Franchino Falsetti

"...a well defined personality in his way of composing his boards in which are met and entwined many diverser imageries.... A seductive veneer that uses an oriental flavored iconography." Daniela Bellotti

"... In his paintings, an extreme richness can be uncovered in colors and forms , a domineering emotionality of the artist that underpins the photographic picture... Carusa is an emotional athlete of colors, a master of chromatic harmonies..." Gilbert Kruff

They broadcasted about him:

Nuovarete, San Marino RTV, Varese sat in the feature "L'Italia di Di Pre"

On newspapers:

Il resto del carlino, Repubblica, Il domani, Il giornale del Belice, Il giornale di Sicilia

On the Web:

Feedlist, Teknemedi, Alimentahes, Exibart, Circus

Biographical notes

Maurizio Caruso was born on September 23th 1957 in a tiny hamlet of Montalto Uffugo, Parantoro to be precise, a town at the piedmont of the coastal mountain range in Cosenza province's countryside , Italy.

He paints since time immemorial, from childhood, he draws everywhere, spatters, leaves his marks and , as he did not have the money to buy paper sheets, he uses anything that can be used: even the bread wrapping .

After junior high school he went to the Liceo artistico statale of Cosenza (an art vocational school) where he puts his marks and his feverish fantasy that he unleashes in of school's painting assignments while participating in the exhibitions with fellow students.

After his art diploma, he moves to Padua for work, hangs out in nearby Venice where he paints the panorama's beautys , glowing in the watercolor and the charcoal technique.

Later he moves to Florence where he ran in some design contests. Then, for a while, during the eighties, he lived in the north-west of Tuscany , on the Riviera Apuana of Byron's memories, where he settled in Carrara as well as in Massa where he came to be part of the accademia; there he was among Massimo Testa and Corrado Guderzo Genova's Group. In 1988, he moves to Bologna where he learns the techniques of all-times masters like Guercino, the Carraccis, Guido Reni, Morandi, etc..

Since 2000, he authors, as a designer, the frontpage of the poetry magazine "Parole", featuring the poets group "Laboratorio di Parole" (the words workshop) . Some of his poems are found in the "laboratorio di parole" anthology published by Pendragon, Bologna, December 2005. He have participated in many personal and collective exhibitions , he authors design pages, books and pamphlets covers, posters for other artists as well as for cultural events. He is continuing his work searching for new painting themes, an endeavour that have brought quite a number of reviews from high-flying names in Bologna's and Italy's cultural arena

Maurizio Caruso

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