

Mauro Perucchetti  
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### **Give us a little bit of background on how you decided to take this path in art.**

From an early age I was probably spending more time drawing, painting and making things with my hands than studying. Of those subjects I did study, I loved history, art and geography, all of which supported my imagination and an unstoppable tendency to dream.

When, for my parent's sake, I tried to decide what I was going to do in life, I was overwhelmed by all the possibilities.

This, I think, is the first unfortunate sign of a creative mind.

For the next 30 years or so I lived as freely as possible, whilst allowing for to need to make a living, until, at the age of 50 (eleven years ago), I woke up one morning and decided that no amount of money or worldly comforts should keep me from being creative on my own account rather than just on behalf of other people.

I sold my business and my house to finance my move into art.

### **What inspires you?**

I am inspired by the world around us, and especially by current world events and the explosive effect they have had on me and on many other people in our society.

I have a great appreciation for life and suffer a great frustration that derives from the fact that I would like to fix some of the things that are wrong in this world, but I can't and it pisses me off.

My art is the result of a cocktail of passions: a conscious passion for life and passion at a much more physical and instinctive level, something I can't describe, some kind of powerful and empowering mix of adrenalin and endorphin which needs to come out. And, finally, a passion for aesthetics.

### **What do you want your work to achieve?**

The greatest reward is for my art to be really Hip and Pop, in the sense that it can be appreciated by everybody and perceived as really up with the pace of today's events.

I admit it gives me great joy to have young people appreciate my art. It makes me feel that my age has only brought me experience and, so far, in no way slowed me down.

Having said that I would be lying if I didn't admit that one of the greatest achievements for an artist is to see his work in museums.

### **Religion and branding, tell us a little about your view on these topics and how you use them within your work? (I.e. looking at the cross with embedded condoms or the skeletons in designer logos).**

The Cross with embedded condoms "RISKY BUSINESS" is a blatant criticism of the anachronistic policies of the Catholic Church on this subject.

I also think that even Religion has been embracing branding longer than we are aware of and bombarding us with it.

Consumer branding has reached such heights now days, with the many media "weapons" available, that is just short of brain washing with many victims accountable for.

### **Bullets, Jelly Babies, condoms, skeletons, Louis Vuitton and the cross; what do you think they have in common?**

They are like the bomblets scattered on us by the giant cluster bomb of information.

## **Your large Jelly Baby installation in London generated quite a lot of interest. What reaction do you want passers by to get from your installation?**

I want this particular piece to put a smile on the faces of the onlookers, no matter what age they might be.

I want people to appreciate the unpretentious beauty of this work and the sweet message of unity and respect for family and multicultural society .

## **Why Jelly babies?**

I started to use Jelly Babies in 1999 for a body of work on human cloning and the dilemma between cloning and religion and cloning and medical ethics.

I felt the Jelly Babies were a perfect image to impersonate cloned mankind.

## **You're said to be "one of very few artists confronting some of the most fundamental issues of our day." By 'comforting' these issues what do you hope to achieve?**

Art is the most honest commentary on the times we live in, I feel privileged to be part of this. We are freer now than we have ever been to express ourselves in this fashion.

I wish I could be a politician to govern fairly, a religious leader to guide pragmatically and a powerful entrepreneur to serve as an example and inspiration to others, but I am none of these. However what I can do hopefully is to create art that makes people think about global issues.

## **How has art changed within the last few years?**

I think the most obvious change is that it has become such a global THING with Art Fairs and the commissioning of landmark Museums playing an important role.

One thing I detest about the art world now days is how much so called art there is out there, which is all concept and no art.

Forgive me if I sound a bit old fashioned in thinking that it would be great for artists to possess some artistic skills but I can settle for just the ability to deliver a concept provided there is some skill visible in the finished product.

The rest is for philosophers and intellectuals who take themselves too seriously and often don't take the public seriously enough.

## **Looking to the amazing work you produced which is being unveiled at the Roma Biennale in May, what was the inspiration and rationale behind the work?**

I will be exhibiting The Jelly Baby Family, Modern Heroes and Michelangelo 2020 (A Tribute To Women)

You already know about the first.

The second and third pieces are vey important for me, under the circumstances, as they represent a bit a return to my roots.

I spent some formatives years in Rome in my youth and remember being in awe of the amazing art disseminated throughout the city.

Every time I go to a museum I still feel that admiration and finally I had the opportunity to combine that classicism with contemporary issues and my style of art.

## **What are your plans for the rest of 2011?**

Work 24/7 and be cool