

Russell Maurice (b. 1975 in Newcastle upon Tyne, UK) presents his third solo exhibition *The Key Ring or I Pity Inanimate Objects (2)* at Ruttkowski;68 in Paris.

Throughout this body of work, Maurice explores the tension between spontaneity and contemplation, immediacy and suspension. Drawing from his past, a deep-rooted connection to graffiti drives the immediacy, seeking to infuse these paintings with a sense of raw, unfiltered energy—embracing chaos as an essential force in both art and life. At the same time, he introduces a kind of pause, a moment of stillness, as if capturing motion in liquid or observing it in slow motion.

Thematically, the exhibition delves into consciousness and its origins, questioning whether it is an exclusive trait of sentient beings or an intrinsic quality of all matter. Referencing the animist principles of Shinto, Maurice considers a world where spirit resides in everything—plant, animal, and object. Where does consciousness exist? In solidity, matter, or the space in between? Does it return to a collective state, blending with others before being reborn, or does it simply cease after passing “the threshold”? These scientific and philosophical concepts bluntly intertwine throughout the works.

Through a visual language that merges abstraction, animation, collage, and chaos, *The Key Ring or I Pity Inanimate Objects (2)* invites viewers to reflect on the nature of existence, perception, and the possibility that even the inanimate may, in some way, be alive.