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French artist Christophe de Rohan Chabot's artworks establish an interplay between their compact, stocky silhouettes and the volume they punctuate with sharp precision. Hung at average height, two pairs of ordinary figures (a set of hearts and a set of Pikachu faces) emerge as four focal points from which the white walls unfold. The production process starts with the artist zooming in on screenshots he captured of images of the Instagram heart-shaped 'like' feature and the Pikachu character. The artwork's dimensions fit standard travel suitcase sizes, and their box-like form accentuate a common nature of manufactured objects. The artist intervenes on colour contrasts and cropping, as if to search for the tipping point where the sense of familiarity transforms into an uncanny feeling; where cuteness turns into the grotesque and even into the monstrous. All the more so as the works' flatness, felt at first sight, becomes three-dimensional as we walk in the exhibition space and acknowledge that the surfaces are mounted on a kind of wall pedestal. Below the matte, impervious screen lies a depth that can be penetrated—and from *Untitled (redy)* to *Untitled (red guy)*, the intensification in colour contrasts works to reshape the eye and mouth zones into unexplored tunnels of darkness. De Rohan Chabot exposes the hidden connection between aversion, attraction, and the generic. He does so by activating mechanisms through which widespread, commonplace figures emerge as the most attention-grabbing. If we find ourselves compelled to tap heart shapes on our phone screens everyday, it might be because the scintillation of *Untitled (red heart.black circle.strass)* and *Untitled (black heart.strass)*'s rhinestones exists within the actual Instagram 'like' feature. The sculptures' sheen, roundness, grainy texture and protrusion from the walls variously express the enticing tactility of buttons and the revered status of icons—two terms actually used to describe such digital elements. The works also evoke the bold design of signage display or, in tandem with the red and black colour palette, casino chips that anxious hands slide against each other. Anxiety, tenderness, love—all emotions we believe to be uniquely ours—reveal themselves to be already categorised and pre-inscribed within these product-artworks, whose auras precede and define the relationship we share with them.

Embracing their status as images and products, yet manifesting an unexpected and forceful agency, de Rohan Chabot's figures exist both in and out of the realm of commonality, in and out of the Nintendo and Meta Platforms empires, in and out of the confines of our personal affective worlds.

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