

With the exhibition **Lost and Found Consultancy**, Galerie Kammer Rieck presents the first solo show of Belgian artist Arnaud Eubelen in Hamburg. This marks the first collaboration between Eubelen and the gallery.

The title **Lost and Found Consultancy**, refers to Eubelen's own artistic approach. He collects materials found on the street and transforms them through his design process, giving them new function and identity. This process can be understood as a playful form of consulting — an exploration of what can emerge from things that seem lost or obsolete. At the same time, the title also alludes to the role of the gallery, which — like any business — serves a consultative function.

The exhibition presents works from 2019 to the present. Arnaud Eubelen's practice is not to be understood as a linear development, but as a circular process. He continually re-contextualizes older works, allowing their perception and meaning to shift over time.

Lost and Found Consultancy features a variety of works, including photographs, a wall piece, lamps, mirrors, chairs, a table, a serving cart, and an armchair.

Eubelen creates scenes that resemble fragments of an interior — not complete spatial arrangements, but isolated excerpts. This approach ensures that his works never appear isolated; instead, they are always in dialogue with their surroundings. They are made to exist in company.







Arnaud Eubelen

Beacon, 2023

Found materials

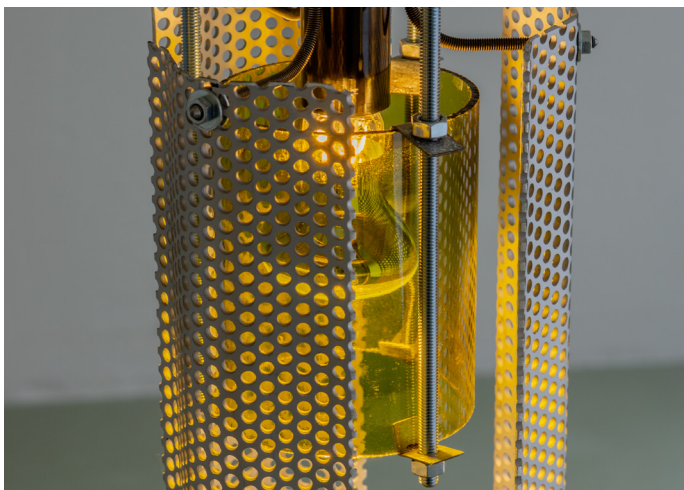
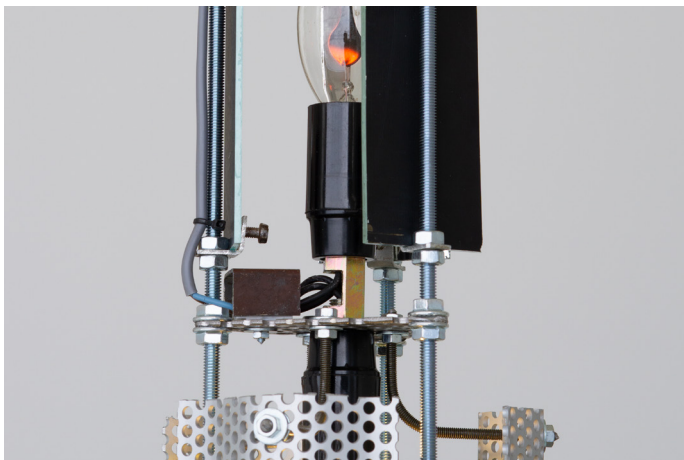
45 x 15 x 15 cm

17 3/4 x 5 7/8 x 5 7/8 in

Open Edition

Beacon is a suspended light fixture which features two bulbs—one of them a flickering bulb, which inspired its name—enclosed by three mirrors. The mirrors create the illusion of an expanded space, echoing the way mirrors are used architecturally to extend a room.

Mirrors frequently appear in Eubelen's suspended light designs, enhancing both reflection and spatial perception. The lamp's wireframe structure softens the light by filtering it through perforated aluminum sheets, reducing harshness while adding texture to the illumination. The fixture is composed of three mirrors on top and three perforated aluminum panels below, reinforcing Eubelen's signature approach of exposing structural elements while balancing raw industrial materials with atmospheric lighting effects.





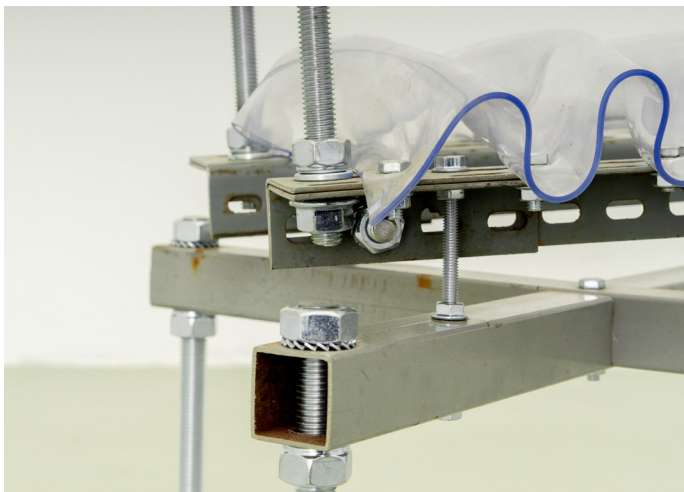
Arnaud Eubelen
Soft & Clear (1), 2024

Found materials
31 1/2 x 14 1/8 x 18 1/8 in
80 x 36 x 46 cm
Open Edition

Soft and Clear (1) is part of an open edition of chairs by Arnaud Eubelen, evolving from a design he first created in 2020, which has since become a signature piece. The chair replaces traditional upholstery with thick PVC foil, folded to create cushioning that unexpectedly yields under weight—offering more comfort than its industrial appearance suggests.

Relatively small and lightweight, its proportions were inspired by a Philippe Starck chair owned by Eubelen's studio neighbor. The open structure consists of a cross-shaped steel base, four slender threaded rod legs, and a backrest formed by two additional rods. Designed for easy disassembly, it can be shipped flat-pack, with parts that can be reassembled and replaced as needed.

A core principle of Eubelen's work is making construction transparent and restoration straightforward. The PVC foil, for example, can be swapped out when worn, much like reupholstering vintage furniture. This focus on longevity and adaptability reflects his broader critique of mass production and disposable design.





Arnaud Eubelen

As Long As The Body Follows, 2025

Found materials

90 x 90 x 70 cm

35.44 x 35.44 x 27.56 in

Unique

As Long As The Body Follows is Eubelen's first true upholstered furniture piece. Inspired by 1970s sofas, it reflects a shift in design from previously more massive forms—originally meant to save material—toward a more open and airy structure. Here, the supporting frame is exposed, with cushions resting on top, emphasizing both construction and comfort.



Both the armrests and the backrest are movable, with the armrests adjustable to three different positions, allowing the chair to feel more open or enclosed. As always in his work, the materials are sourced rather than newly produced—the leather, like most of his materials, was found. A defining feature of Eubelen's practice is the visible construction, with all structural elements deliberately exposed. The only material he has altered in this piece are the threaded rods; everything else has simply been cut or sewn together, staying true to his hands-on, resourceful approach.





Arnaud Eubelen

Agglomerate (C), 2025

Agglomerate (D), 2025

Found material

31 1/2 x 17 3/4 x 15 3/4 in

80 x 45 x 40 cm

OpenEdition

Agglomerate (C) / (D) are two seats created for this exhibition, featuring seat surfaces made from a found cabinet with panels veneered on both sides—one dark and the other light. The dark side is used for one chair, and the light side for the other. The backrest is supported by two threaded rods and a slatted frame that naturally offers slight curvature and flexibility.

Being one of Eubelen's quieter works, this chair stands out through a delicate play of colors, gloss, and texture, presenting a restrained aesthetic. It embraces simplicity while showcasing the materials in their purest form.





Arnaud Eubelen
Sticky Table, 2025

Found materials
19 3/4 x 19 3/4 x 28 3/8 in
50 x 50 x 72 cm

Sticky Table is a recent work by Arnaud Eubelen, inspired by a classic bistro table from a photograph by Henri Cartier-Bresson. As part of Eubelen's more recent works, this piece marks a departure from the sci-fi and dystopian aesthetics of his earlier designs, transitioning towards objects that draw from past design eras and furniture embedded in the "collective consciousness." Inspired by the public spaces and bars in Brussels, Eubelen's recent creations evoke a sense of nostalgia, capturing the fleeting essence of being in a place that stirs familiar memories.



The table features a leather fabric stretched across the surface, with the edges gracefully draping downward, creating a dynamic, flowing form that seems as if it's gently swaying in the wind. Yet, it's not fabric—the rigid leather maintains this illusion of movement, freezing the flow in place, much like how movement in textiles has been captured in marble sculptures. When the tabletop is tilted, this effect intensifies, transforming the table into a sculptural object.





Arnaud Eubelen

Love Talk, 2022

Found material

43 1/4 x 19 3/4 x 7 7/8 in

110 x 50 x 20 cm

Edition of 1 + 1AP

Love Talk is a light object by Arnaud Eubelen, part of his *Talk* series— a collection of wall-mounted light pieces. At its core is a found leaded glass window, an architectural element traditionally seen in old buildings, where different glass shapes are set within a metal framework.

This panel is held together by galvanized steel profiles, and behind it, a second sheet of glass introduces another layer of depth. This second glass sheet mimics the soft folds of a curtain, partially obscuring the light behind it and casting a darker, diffused form. The work features two distinct light sources: a flickering bulb and a neon tube, creating an interplay between movement and steady illumination. By suspending the piece at a height, Eubelen emphasizes its window-like quality—offering a glimpse through, yet partially veiling the view. The result is an atmospheric and layered composition, where light, transparency, and obstruction interact to shape the surrounding space.

