

Fugitive Pages began as a gesture anchored in Black History Month. As the artists' book collection was explored, a rupture emerged: out of nearly two thousand books, only five could be identified as authored by African-descendant artists. What began as a necessity became a site of transformation. With the support of the Kunstenbibliotheek, 1M³ expands beyond the existing collection, welcoming books already present alongside new commissions intended to enter it, not as symbolic corrections, but as required gestures.

Guided by the thought of Fred Moten and Stefano Harney, this cubic metre operates as a site of fugitive planning: a space that inhabits the academy without fully belonging to it. Moving quietly through its gaps and constraints, it cultivates forms of study, care, and connection that resist, expand, and seek to do better, working within institutional power without seeking its recognition.

Within the space, these shelves function as a parallel network for learning, circulation, and knowledge-making. The books are not silent; they carry weight, absence, and the promise of continuity. At the centre sits a measured void: a shelf holding exactly the number of books initially present, rendering a glass ceiling visible and making countable the invisible barriers that shape the limits of recognition, authorship, and institutional space.

Across the vitrine, voices converge – diasporic, African, American, British, Francophone – entering into dialogue. The book becomes a site of circulation, a place where histories meet without hierarchy.

Visitors are invited to leave traces: names, references, absences still felt within the institution. Each note gestures toward future acquisitions, toward presence yet to come.

This vitrine does not claim completeness. It insists on attention, on making absence felt, on building a library that listens, shifts, and grows in relation – a space of care, reflection, and collective possibility.

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She is currently enrolled in the postgraduate Curatorial Studies program at KASK & Conservatorium for 2025–2026.

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1M³ is een kubieke meter gewijd aan de kunstenaarsboekencollectie van Kunstenbibliotheek
1M³ is one cubic meter dedicated to the artists' book collection of Kunstenbibliotheek

Vind de vitrinekast in de gang in Gebouw Pauli.

Find the display cabinet in the hallway in Building Pauli.

www.kunstenbibliotheek.be



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Fugitive Pages

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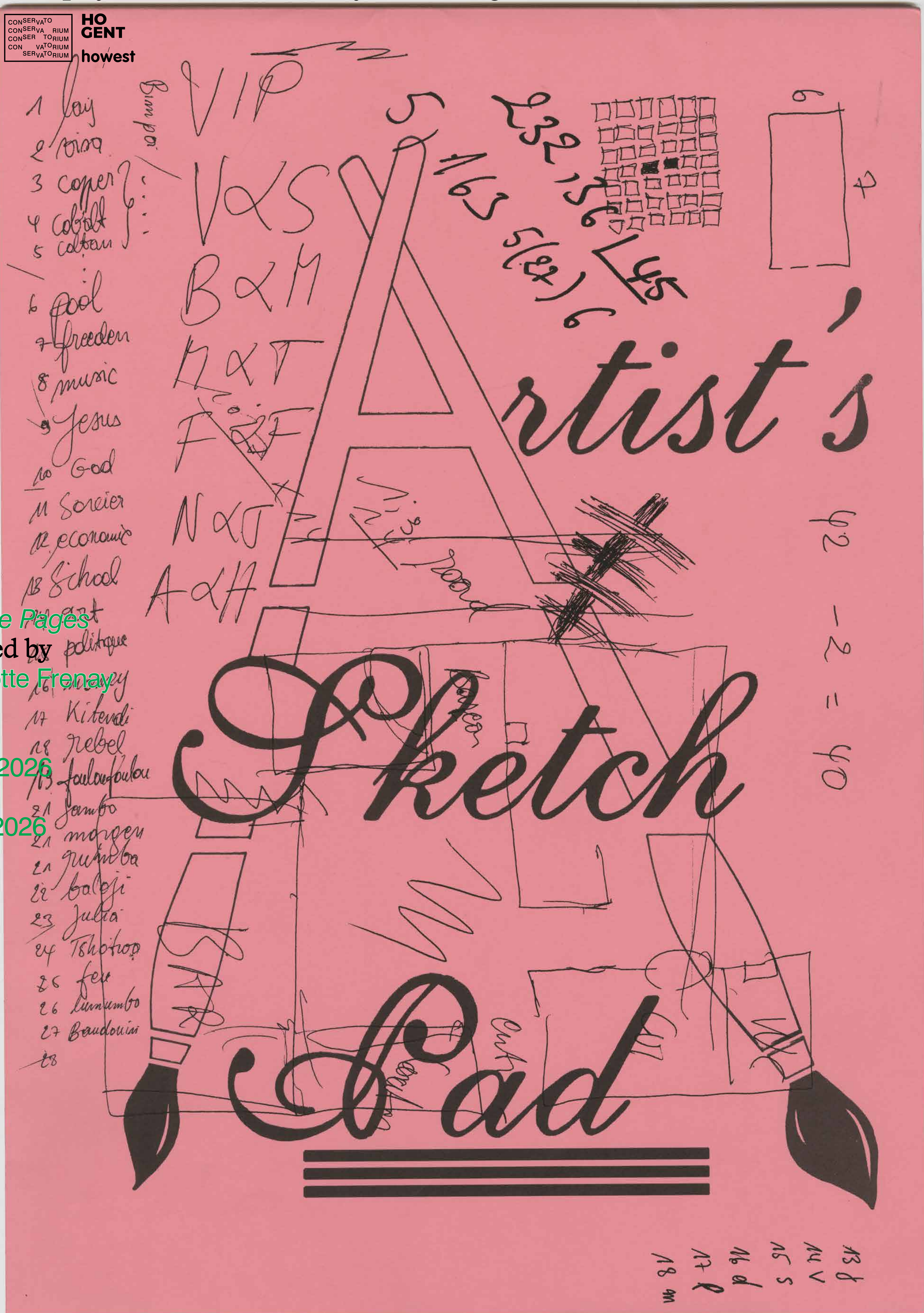
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from

02.02.2026

to

13.03.2026



Jean Katambayi Mukendi

Artist's Sketch Pad

s.l.: Jean Katambayi Mukendi and +23243493810761811553964, 2019

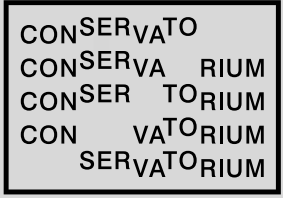
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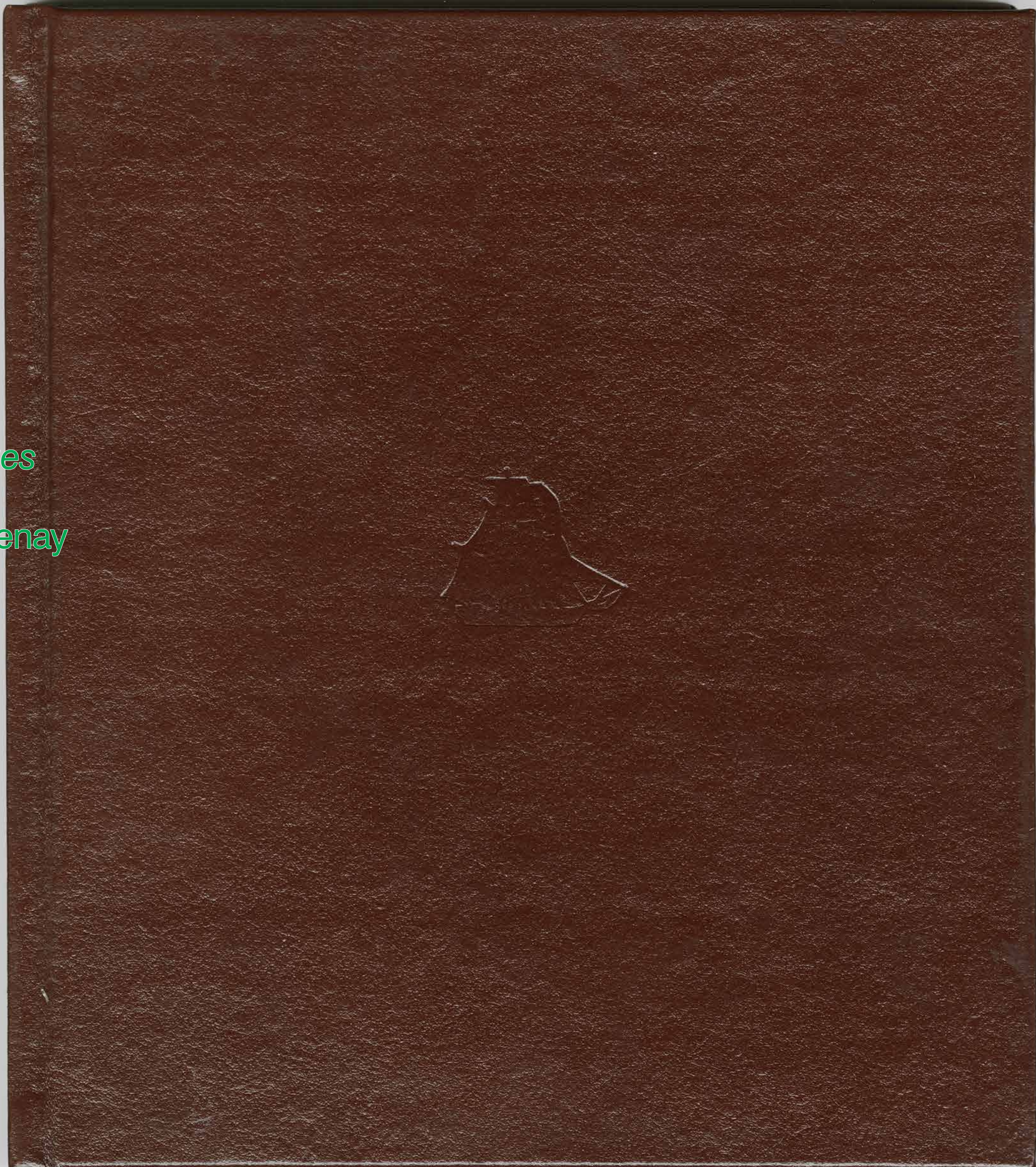
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Kara Walker

Freedom: A Fable

New York: The Peter Norton Family / The Museum of Modern Art, 1997.

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Pélagie Gbaguidi, Mika Hayashi Ebbesen, Simon Njami
Pélagie Gbaguidi
Belgium: Zeno X Books / Hannibal &
Verlag der Buchhandlung Walther und Franz König, 2022

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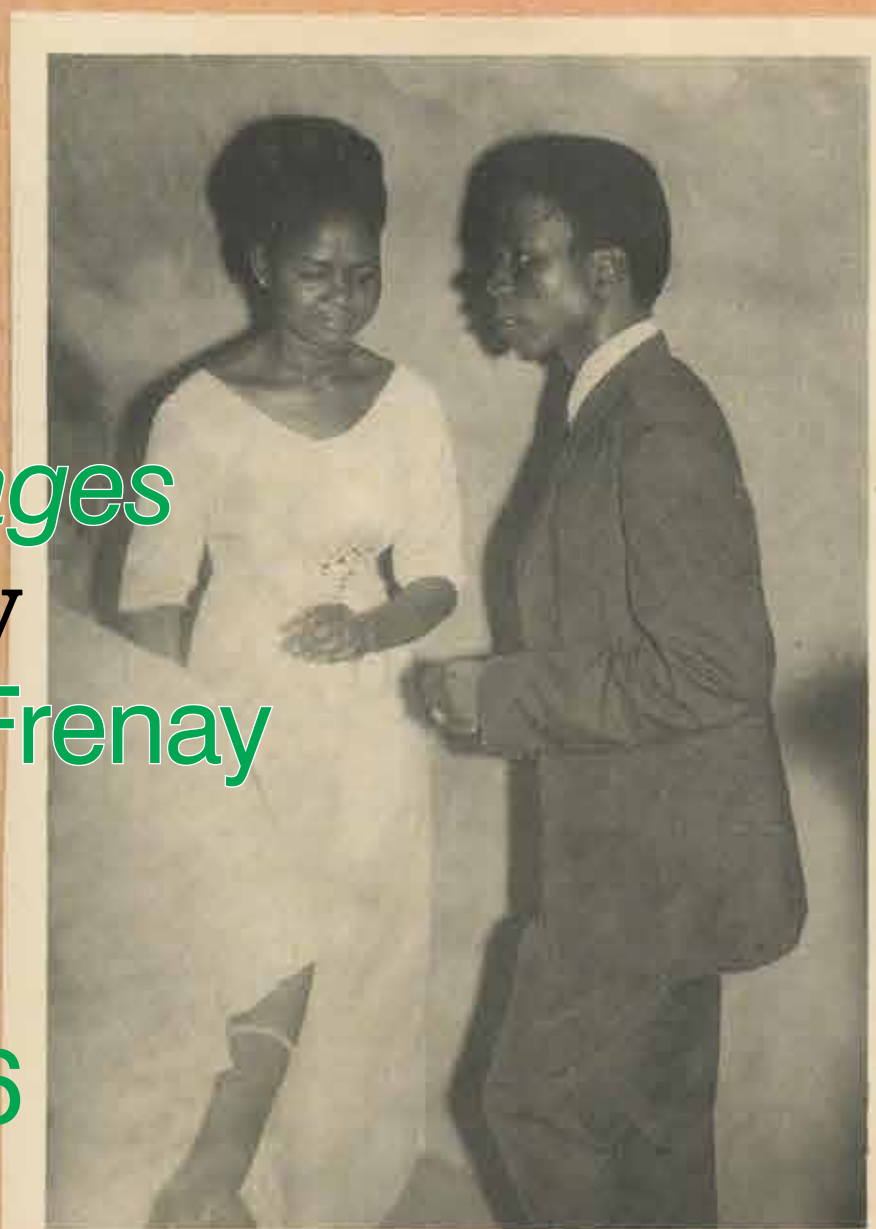
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Soirée Haurage

Seydou Doumbia

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Malick Sidibé

Chemises. Photographs by Malick Sidibé

Göttingen: Steidl, 2007

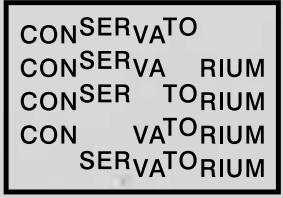
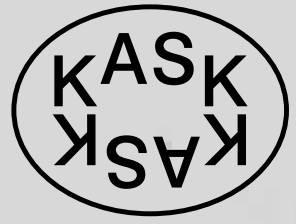
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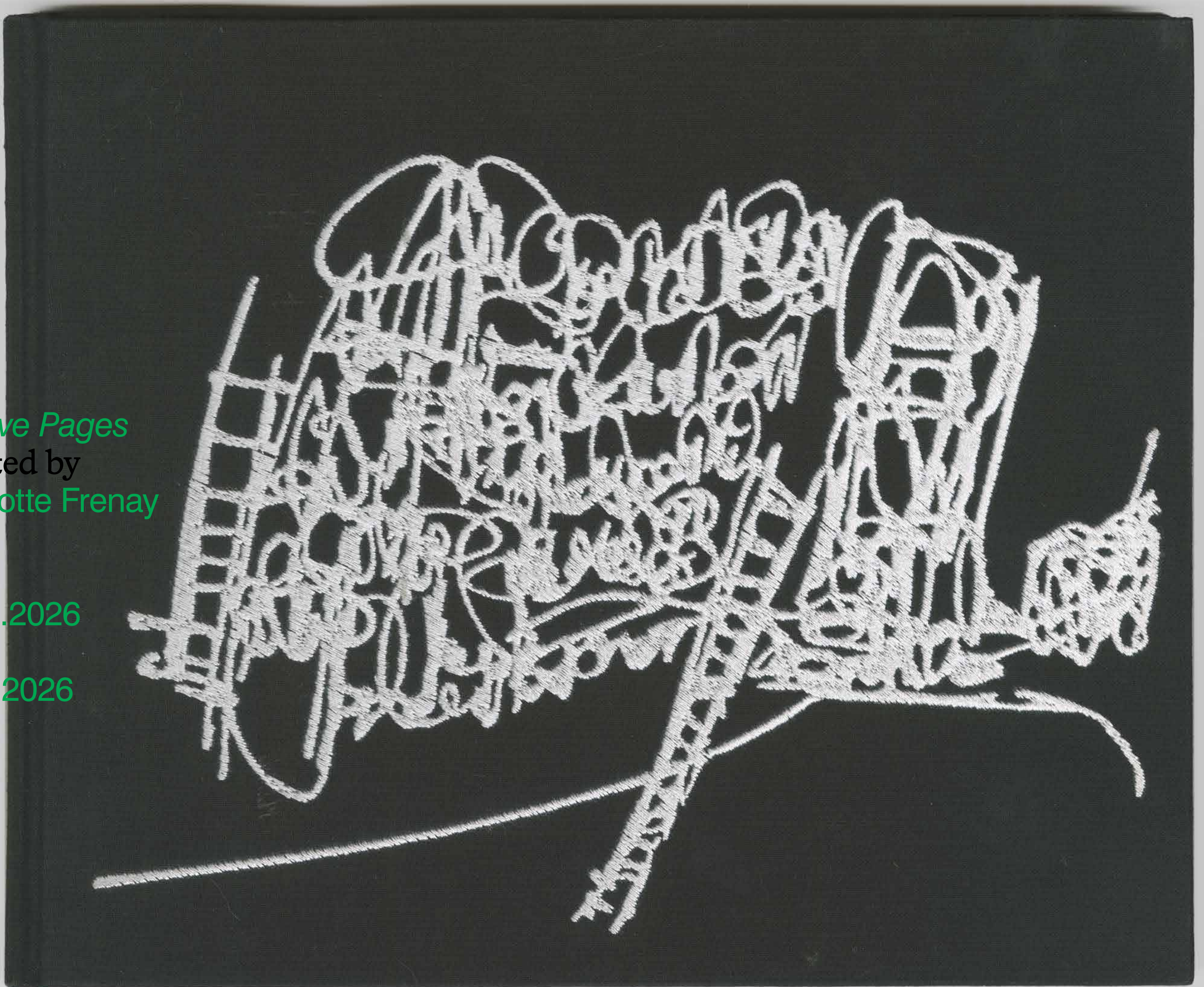


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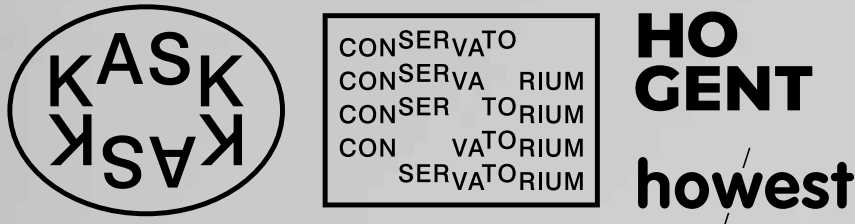


Renée Gladman
One Long Black Sentence
Ithaca, NY: Image Text / Ithaca Press, 2020

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Guyana flag. But the mischievous title hints at other connotations. The vertical composition, with its narrow ragged yellow zip, mimics the characteristic structure of early abstract paintings by Newman, especially that of the famous early breakthrough painting *Onement* (1948), and the colours are a riposte to Newman's later series, *Who's Afraid of Red, Yellow and Blue?* (1966 onwards). Newman's paintings had been conceived as a final repudiation of Mondrian's insistence on the primaries, of geometric neo-plasticism in general, and of the non-symbolic idealism of first-generation metaphysical

richness is emphasised by the arbitrary strip of royal blue at the top of the canvas. As time went by, Bowling hinted more insistently at possibilities of reference, both political and personal. Thus *Who's Afraid of Barney Newman* (1968) resembles a tricolour flag, its colours those of Rastafari in which red signifies the blood of martyrs, green the vegetation and natural plenitude of Africa, and gold the wealth of Africa (though Bowling was unaware at the time of this specificity of symbolism). They are also, as it happens, the prominent colours of the recently adopted

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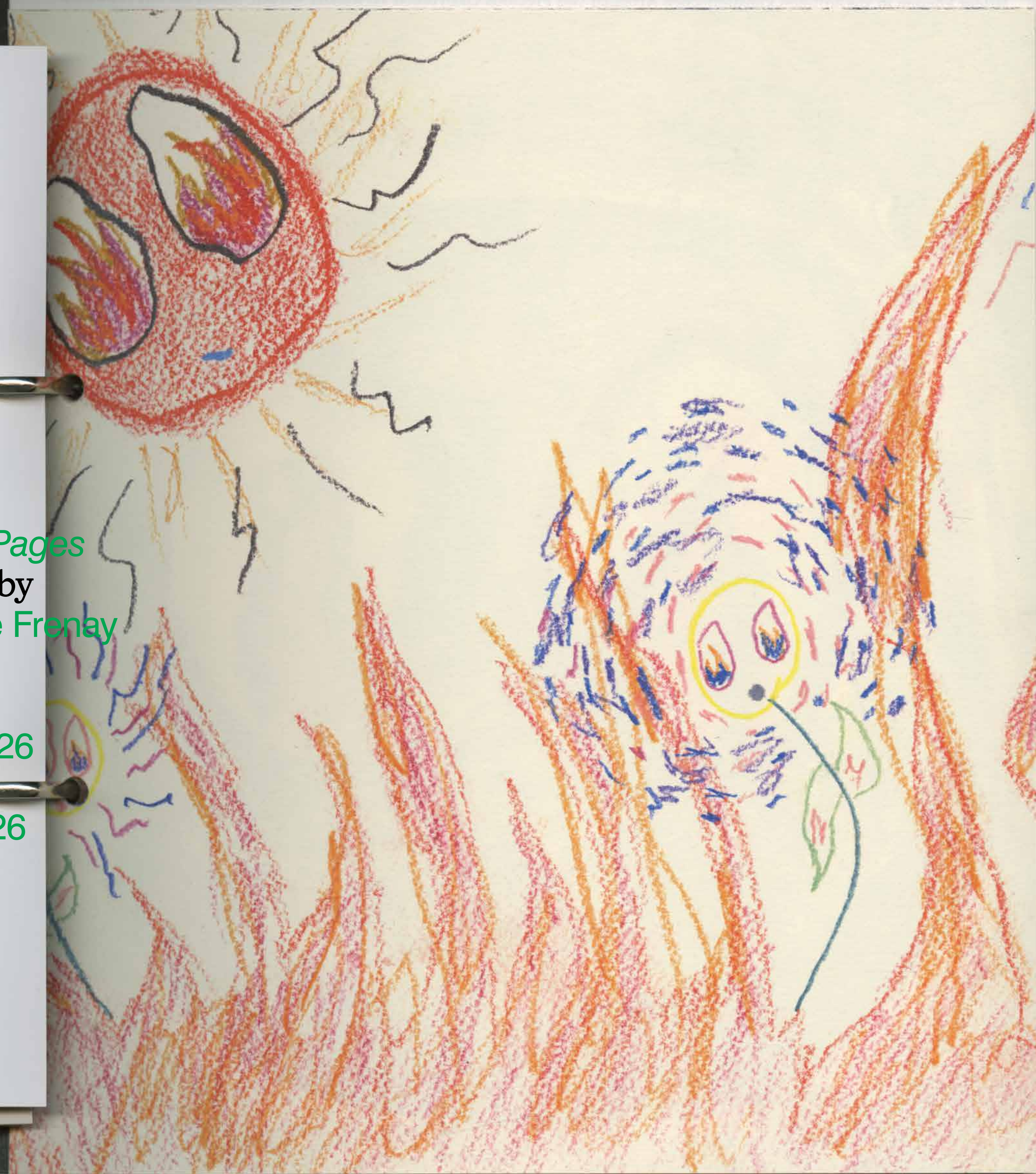
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the existential detective agency, Protocol 3: animal painting 2
the existential detective agency, Protokoll 3: Tiergemälde 2

Precious Okoyomon

One Either Loves Oneself or Knows Oneself

Cologne: Verlag der Buchhandlung Walther König / Kunsthaus Bregenz, 2025.

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