
Acoustic features of materials focus of group exhibition

Niekolaas Johannes Lekkerkerk won the 2014 Akbank Sanat International Curator Contest with an exhibition titled "Percussive Hunter," which will be on display until May 16, 2015, at Akbank Sanat

The Dutch curator Niekolaas Johannes Lekkerkerk's exhibition "Percussive Hunter" can be defined as a group exhibition that focuses on the study of vocal resonance whose contents become an important host for the materialization processes and material assets, especially when taking into account the depth of probabilities regarding the material that gains urgency among the world's inorganic and organic, human and non-human materials, especially used in the artistic practice, as well as in other research areas. By using the artistic process' ability to create perception through materialization and move away from the surface of modern society as well as different material planes through sonic and temporal-spatial resonances, the exhibition aims to bring certain situations that are located beyond perception to the forefront at first glance, and promises art lovers numerous experiences.

Lekkerkerk said in his assessment of the exhibition that "Percussive Hunter" allows the artists to rediscover the fundamental metaphors and models associated with present realities, and while doing so, passes beyond the effects of the surface and leads us towards a deeper understanding of how the material works, both tangibly and intangibly, audibly and inaudibly, visibly and invisibly and covers the search out of the undercurrents.

About Niekolaas Johannes Lekkerkerk

Curator and writer Johannes Niekolaas Lekkerkerk was born in Rotterdam, the Netherlands in 1988. He graduated from Utrecht University's Art History and Visual Culture department, and he received his master's degree in curatorship, which is jointly conducted by Whitechapel Gallery and London Metropolitan University. Lekkerkerk has worked in a variety of arts organizations including Stedelijk Museum Bureau Amsterdam and the David Roberts Art Foundation.

He founded the Office for Curating in Rotterdam in 2012, and projects he recently curated include group exhibitions in the Bonnefantenmuseum in Maastricht John Smith titled "Posthuma: The Man" (2014); an exhibition at the Ringenberg Biennial titled "Ringenberg Castle in Hamminkeln" (2014); a group exhibition as part of Utrecht Gaudeamus Museum Week titled "Suite (Botanique)" (2014); the Egroup exhibition for "Kilometer of Sculpture On the Estonian Theater: 12 Proposals for Rakvere" (2014); Exhibitions in Rotterdam titled "Upominki Ways of Working, According to an Office Desk" (2014); a group exhibition in Les Territoires, Montreal titled "Livre Imaginé: Dance Cinquanta Ans d'Ici" (2014); a group exhibition as part of 5. Marrakech Biennale titled "Sound of Your Voice"

(2014); a group exhibition held in Selma Feria Gallery in London titled "All the Pieces, Back Together" (2013); a group exhibition in Tallinn Art Hall titled "Shadows of a Doubt" (2013); group exhibitions held at Motive Gallery in Brussels titled "The Great Indoors" (2013); a group exhibition at the Nogueras Blanchard exhibition spaces located in Madrid titled "Barcelona Cannot Hear My Eyes" (2013); a dual exhibition in Printroom, Rotterdam titled "Two in the Wave" (2013) and a group exhibition at Projektraum Victor Bucher as a part of the Curated by Vienna 2012 project titled "Artists of the No" (2012).

He took over the editorship of an anthology and theoretical catalog titled "None of the Above," which is about the key role of curatorship and fiction writing. He is the author of a book titled "Untitled (Constants are Changing)," published in 2010 about Artist Felix Gonzalez-Torres' work. His writings are published in several magazines including Art Licks, Cure and Metropolis M. In 2012, he was awarded the NEON Curatorial Award by Whitechapel Gallery, which was given for the first time due to his fiction and literature-based approach to curatorship.

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