

## The approach

### *Near to the Wild Heart*

Anderson Borba

Hilda Kortei

Bill Lynch

Kentaro Okumura

Carole Vanderlinden

Sam Windett

27 June - 1 August 2026

Preview: Friday 26 June, 6-9pm

*Near to the Wild Heart* is an intergenerational group show featuring work by Anderson Borba, Hilda Kortei, Bill Lynch, Kentaro Okumura, Carole Vanderlinden and Sam Windett. Their practices are connected by an intuitive and instinctive undercurrent, where the work sits ambivalently between representation, figuration and abstraction. Surface and texture feature prominently: collage emerges as a recurring process; thick applications of paint spread across seemingly torn patchwork canvases; wooden panels are drilled through to reveal the wall behind; others are composed of modular boards, while organic sculptures are singed and papered over. The title of the show, borrowed from Clarice Lispector's 1943 novel, quietly permeates the works, suggesting that each artist is guided as much by intuition as by intention. Yet it is through the tactile language of materials, their weight and texture, that these impulses take shape, grounding the exhibition in a sensorial encounter between feeling and form.

Through his practice, Brazilian artist **Anderson Borba** seeks textural ambiguity, twisting and expanding the material and conceptual possibilities of wood. Drawing on Afro-Brazilian spiritual traditions, Brazilian modernism, and sculptural lineages spanning from ancestral ritual objects to modernist abstraction. He transforms materials through processes of burning, carving, painting, and assemblage to produce autonomous totems and wall-based and free-hanging reliefs.

British artist **Hilda Kortei** approaches painting as an intuitive process of construction and revision, creating richly layered compositions in which abstraction, fragmentation and materiality converge through colour, gesture and the physical act of making. For *Near to the Wild Heart*, Kortei presents two paintings (both 2026) that combine hand-sewn canvas, assemblage and expressive mark-making to create compositions that are both bold and open-ended. Areas of exposed canvas and irregular edges interrupt the picture plane, lending the paintings a raw physicality and an openness that resists fixed interpretation.

Painting onto pieces of salvaged scrap wood (sometimes on both sides), the late American artist **Bill Lynch** depicted birds, animals, blossoming branches, waterfalls, Chinese vases, statuettes and landscapes. The artist's loaded, seemingly spontaneous brushstrokes betray his investment in Chinese and Japanese painting whilst evoking his American roots. His confident gestures combine a dry lambent brush and thick pasty paint. The moiré woodgrain on the rough boards are often absorbed into his compositions, becoming a still body of water or suggesting a moving sky. Knots and grain in the wood seem to inspire the superimposition of moons, mushrooms, flowers or vessels.

Having grown up between Japan and China, **Kentaro Okumura** draws on memories of travel and lived experience to create his paintings. Shaped by both Eastern and Western traditions, he uses painting to translate sensations and recollections into image. Broad gestures, layered surfaces and loosely defined forms allow atmosphere to take precedence over narrative. In *Near to the Wild Heart*, motifs such as a red sun and organic shapes

emerge through washes of colour and passages of thick paint. Earthy tones, scraped surfaces and moments of exposed canvas create compositions that remain open and shifting, where memories and associations are allowed to surface gradually.

Since the mid-1990s, Belgian artist **Carole Vanderlinden** has developed a painting practice that embraces what she describes as “a mix of genres” and the coming together of unlikely elements. Informed by Dutch painting, European modernism and folk traditions, she uses thick brushwork, fragments of collage and apparently spontaneous lines that lend her paintings an ambiguousness where symbols and bodies drift between recognition and invention. Her paintings remain open-ended and playful, reflecting an enduring belief in painting’s capacity to connect disparate forms and ideas.

British artist **Sam Windett’s** practice is driven by processes of layering, collage, accumulation, and continual revision, through which materials are repeatedly reworked and transformed. Recurring motifs such as windows, orbs and geometric divisions, act as shifting points of reference, evoking light, memory and place. *Exit, Meadow* and *Glider II* (all 2026), extend this language through fragmented surfaces and luminous circular forms, balancing material experimentation with subtle allusion to landscape and the passage of time.

**Anderson Borba** (b. 1972, Santos, BR) lives and works between London and São Paulo. Recent solo and two person shows include: *Fugido*, Fortes D’Aloia & Gabriel, São Paulo, BR; *The Unearthed*, CAMPLE LINE, Dumfriesshire, UK (both 2026); *Secret Ceremony*, The Approach, London, UK; *Harvest* with Marta Jakobovits, Elizabeth Xi Bauer, London, UK (both 2025); *Thinking Hands* with Gokula Stoffel, Francois Ghebaly, New York, USA; *Anderson Borba + DudiMaia Rosa*, auroras, São Paulo, BR (both 2024); *Anderson Borba + Erika Verzutti*, Pivô, São Paulo, BR (2023).

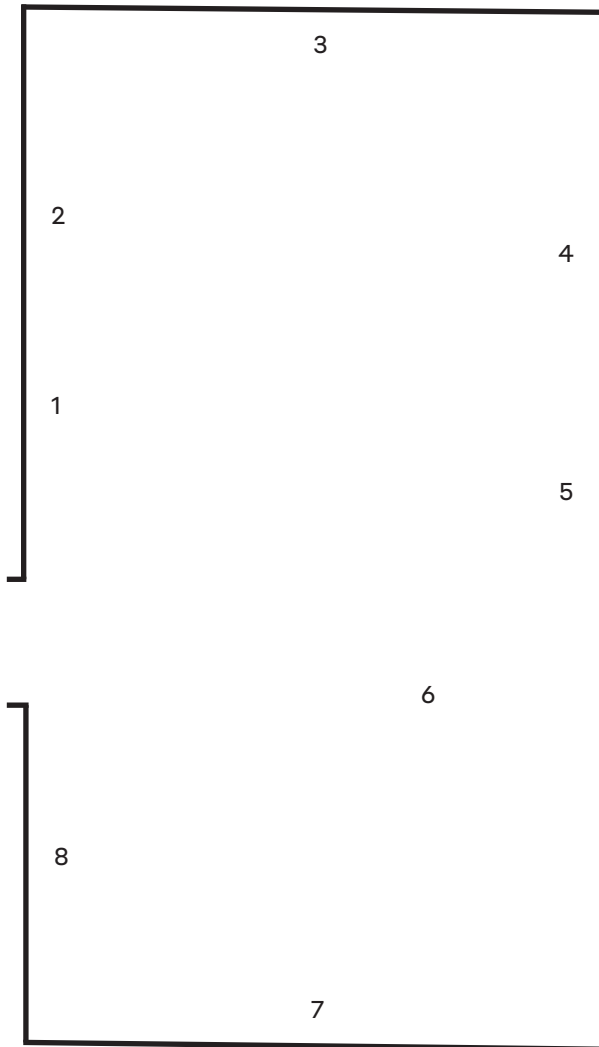
**Hilda Kortei** (b. 1994, London, UK) lives and works in London. She received a BA in Design from Arts University Bournemouth in 2015 before completing an MA in Painting at the Royal College of Art, London, where she was the recipient of the Leverhulme Trust Arts Scholarship. She had her first solo show *Waitless Beyond Blue*, at Cob Gallery, London, UK in 2021. Recent group shows include: *Viewing Velocities*, Public Gallery, London (2025); *In Praise of Black Errantry*, Unit Gallery, Venice, presented during the 60th Venice Biennale (2024); *Plastic Stars*, Tara Downs, New York, USA; *Charlie, Lets go!*, Street Gallery, London, UK; *On the Verge Of Its Own Disappearing*, Wilder Gallery, London, UK (all 2023).

**Bill Lynch** was born in 1960 in Albuquerque, New Mexico, USA and died in 2013 in Raleigh, North Carolina, USA. The Approach works closely with the Bill Lynch family estate which resides in Raleigh. Solo exhibitions to date include: Brighton CCA, Brighton (2022); Norma Mangione, Turin (2021); *The Approach*, London (2022, 2017 and 2015); *The Douglas Hyde Gallery*, Dublin (2016); Tanya Leighton, Berlin (2015); and *White Columns*, New York (2014). A comprehensive monograph on the life and work of Bill Lynch was published by Ridinghouse in 2017.

**Kentaro Okumura** (b. 2002, London, UK) lives and works in London having completed a BA in Fine Arts at Camberwell College of Arts, University of Arts London, in 2024. His recent solo shows include *Kentaro Okumura*, Vardaxoglou Gallery, London, UK (2025) with a forthcoming solo exhibition at Vardaxoglou Gallery in 2026. Recent group exhibitions include *Croire La Peinture*, Michel Rein, Paris, FR; *Aegean*, Vardaxoglou Gallery, London, UK (both 2026); *Elective Affinities*, Vardaxoglou Gallery, London, UK; *Chorus of the Dangled*, Gallery Vacancy, Shanghai, CH; *Symptoms of Painting*, Gathering, London, UK (all 2025); *Multiple times*, Indigo + Madder, London, UK (2025); *Regions*, Hales, London, UK (2025); *On feeling*, The Approach, London, UK; Camberwell (BA Hons) Fine Art Degree Show, Camberwell College of Art, University of Arts, London, UK (both 2024).

**Carole Vanderlinden** (b. 1973, Brussels, BE) lives and works in Brussels. Recent solo exhibitions include: *Keep a promise*, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, BE; *Nout*, Minerve, Brussels, BE (both 2026); *A slipping glance*, Karma, Los Angeles, USA (2024); *A slipping glance*, PLUS-ONE Gallery, Antwerp, BE (2022); *A Double Face*, PLUS-ONE Gallery, Antwerp, BE (2020) and many more. Group shows include: *DÉNOCE-MOI*, dépendance, Brussels, BE; *A Certain Form of Hell*, KARMA, Maine, USA; *Who Are You?*, Kunstencentrum Ten Bogaerde, Belgium, BE; *Painting After Painting*, Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, BE (all 2025); *Ensor en Sortie*, Contemporary Art Projects (CAPS), Belgium, BE (2024) and more. Vanderlinden’s works are part of private and public permanent collections, including the Flemish Community Collection, BE; Museum van Hedendaagse Kunst, Antwerp, BE; National Bank of Belgium, BE; Stedelijk Museum voor Actuele Kunst (S.M.A.K.), Ghent, BE.

**Sam Windett** (b. 1977, Kent, UK) lives and works in London. He completed a BA in Fine Art at Chelsea College of Art & Design before receiving an MA in Painting from the Royal College of Art, London. Recent solo exhibitions include *HORSES*, The Approach, London, UK (2024); *MMXX*, The Approach, London, UK (2020); *REMODEL*, The Approach, London, UK (2019); and *Condo NYC*, Marinaro, New York, USA (2018). Recent group exhibitions include: *The Reasons for Painting*, Warwick Arts Centre, Coventry, UK; *Esfíngico Frontal*, Mendes Wood DM, São Paulo, BR (both 2023); *Rose des Vents*, Park, Tilburg, NL; and *Aftermath*, Setareh Gallery, Düsseldorf, DE (both 2018).



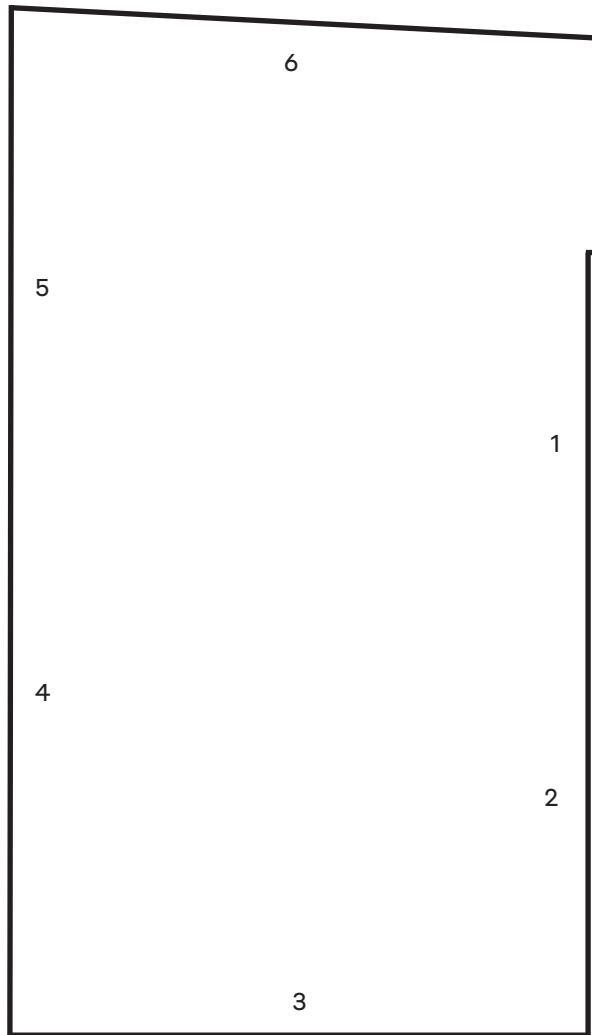
Main gallery

1. Hilda Kortei  
*Soak, 2026*  
Oil, oil stick, and canvas assemblage  
on canvas  
150 x 120 cm
2. Hilda Kortei  
*In peripheral luck, 2026*  
Oil, acrylic and charcoal on hand-  
sewn canvas and calico  
85 x 140 cm
3. Kentaro Okumura  
*Foto, 2026*  
Pigment, rabbit skin glue, oil on  
canvas  
150 x 200 cm
4. Carole Vanderlinden  
*Démonstration, 2026*  
Oil on wood  
103 x 97 cm
5. Carole Vanderlinden  
*Endless discussion, 2025*  
Oil on burlap  
220 x 168 cm

6. Anderson Borba  
*Cloak, 2026*  
Wood, paper, unfired clay, stones,  
wire, wood stain, oil, pastel, lacquer  
204 x 34 x 7 cm
7. Sam Windett  
*Glider II, 2026*  
Distemper, oil and collage on canvas  
and linen  
180 x 205 cm
8. Bill Lynch  
*Untitled [Magnolias], n.d.*  
Oil on wood  
67 x 73 c

In the office:

Carole Vanderlinden  
*Démoniaque, 2022*  
Oil and collage on prepared paper  
40 x 30 cm



The Annexe

- 1. Bill Lynch**  
*No title [Struggle]*, n.d. Circa 1990-2005  
Oil on salvaged wood  
83.8 x 91.4 cm
- 2. Anderson Borba**  
*Lucho's Eggs*, 2026  
Wood, wood stain, shoe polish  
25 x 30 x 20 cm  
20 x 20 x 18 cm
- 3. Carole Vanderlinden**  
*Endimanché*, 2026  
Oil on canvas  
101.5 x 76 cm
- 4. Sam Windett**  
*Meadow*, 2026  
Oil paint and collaged canvas on canvas stretched over board  
77 x 70 cm
- 5. Sam Windett**  
*Exit*, 2026  
Mixed media on board and canvas  
71 x 48cm
- 6. Kentaro Okumura**  
*Silver and Mud*, 2026  
Pigment, rabbit skin glue, copper leaf, shellac, oil on canvas  
150 x 75 cm