



Bianca Fields, *Esther*, 2026. Acrylic and oil on yupo mounted on panel; 12 x 12 inches, 30 x 30 cm.
[Image courtesy of the artist and Cherkovski.]

OPENING MAY 14, 5 – 9PM:
BIANCA FIELDS: *In Tuition*
May 14 – June 26, 2026

Cherkovski

86 South 8th Street
Brooklyn, NY 11249
Thurs. – Sun., 12 – 6pm
www.cherkovski.com

Cherkovski is proud to announce its inaugural exhibition, *In Tuition*, a solo presentation of drawings and paintings by the Brooklyn-based artist Bianca Fields. This body of work marks the latest development in an excavatory and physically vigorous practice for Fields, one in which she pulls forth representations of a core “shadow” self. It is the artist's first New York solo show.

Fields spent the period leading up to this exhibition conditioning her body for a grueling global endurance competition. She describes the experience as “brutal and external in unexpected and obscure ways.” She makes her drawings standing up, often on construction paper taped to the wall at eye level alongside an array of references. These include a James Tate poem about a terrifyingly sublime sunset (“peaches dripping opium, / pandemonium of tangerines, / inferno of irises, / Plutonian emeralds, / all swirling and churning, swabbing, / like it was playing with us, like we were nothing”) and a photograph of UFC fighter Amanda Nunes. Fields likes to paint on Yupo, a nonporous synthetic paper that allows the medium to slip across its surface and cling to its grain, supporting her plush, high-velocity impasto.

Esther, 2026, is, like most of Fields's recent subjects, a floating head. Composed of fat strokes loaded up with multiple colors, she's a bulb-like shape oriented at three-quarter view. The artist's vigorous gestural markmaking is layered with deft, economical linework, informed by cartooning. Fields's mastery is evident in the figure's expression: oblique streaks make ferocious eyebrows; a violet oval outlined in blue becomes a howling mouth, through which we can glimpse the translucent flesh of an inner cheek; the eyes are daubed-at and glistening. Esther arrives with uncanny alacrity.

The works in the exhibition belong to what Fields calls her "Puppeteer era," which she links to Jacques Lacan's notion of *extimacy*, a paradoxical take on subjectivity that sites as exterior to a person that which is most intimate; under this framework our unconscious, our drives and desires are both within us and alien to us, made up in relation to language, law and culture. The French psychoanalyst wrote: "The Other is something strange to me, although it is at the heart of me." To Fields, each of these works represents an event, a search or a negotiation triggered by this concept.

Fields titled the exhibition after tuition in its original sense: guardianship. It's a new stance she has taken toward her subjects, each standing in for the extimate Other who nonetheless remains under her care and observation. To practice *intueri*, or to look inward as Fields does, is to keep vigil over something fundamentally strange.

Bianca Fields (b. 1995, Cleveland, Ohio) is an artist based in New York. She studied at The Cleveland Institute of Art (2015-2019). Fields has recently presented solo exhibitions at LaMontagne Gallery (Boston, MA) and Steve Turner Gallery (Los Angeles). Her work has been included in recent group exhibitions at Night Gallery, Good Mother Gallery and M+B (Los Angeles); Kemper Museum of Contemporary Art (Kansas City, MO); Ruttkowski 68 and Galerie Drost (Paris); DragonCrabTurtle Gallery (Bologna); and L21 Gallery (Palma de Mallorca); among others.

Cherkovski is located at 86 South 8th Street in Williamsburg, Brooklyn. Open hours are Thursdays through Sundays from 12 – 6pm and by appointment. Please visit us on the web at www.cherkovski.com and on Instagram at @cherkovski.nyc; contact info@cherkovski.com for more information.