Crèvecœur

Daisuke Fukunaga

Waiting as Time Shifts

17.10.2026 - 28.11.2026

5 & 7 rue de Beaune
Paris

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La main à plume vaut la main à charrue.
- Quel siècle à mains !

Rimbaud, *Une saison en enfer*, 1873

Les directeurs les ouvriers et les belles sténo-dactylographes
Du lundi matin au samedi soir quatre fois par jour y passent
Le matin par trois fois la sirène y gémit
Une cloche rageuse y aboie vers midi

Apollinaire, *Zone*, *Alcools*, 1913

Un homme qui dort tient en cercle autour de lui
le fil des heures, l'ordre des années et des mondes.

Marcel Proust, *Du côté de chez Swann*, 1913

Je préfère le bizarre au plat.[1]

Girodet

Waiting as Time Shifts est la première exposition de Daisuke Fukunaga à la galerie. Précédemment, il faisait partie du casting insolite de *Mon chérie Coco*, à l'Institut français de Tokyo[2], exposition elle-même imaginée comme une suite de *The Sentimental Organization of the World*[3], organisée à la galerie en 2020. Diplômé de la Tama Art University au tournant des années 2000, Daisuke Fukunaga circule librement, presque distraitement, entre l'héritage du *nihonga* et du *yōga*, les animés de son enfance et son expérience personnelle, ancrée tôt dans le travail : il a fait plusieurs petits boulots, photographe dans un studio de portraits de famille, cartographe pour Google, ouvrier dans une usine d'incinération de déchets… Cette expérience, doublée d'une observation quotidienne des gens qui travaillent, est devenue le sujet de son métier principal : la peinture. La main à pinceau vaut la main à balai, oserait-on dire ici à la suite de Rimbaud. *Une saison en enfer* est publiée en 1873, en plein « siècle à mains ». Si en France le temps n'est pas encore réglé partout de la même façon, c'est précisément cette année-là que le Japon adopte les heures égales de vingt-quatre heures, ainsi que le calendrier grégorien, faisant disparaître brutalement les heures variables et ouvrant la voie à un travail strictement mesuré et allongé.

Chez Daisuke Fukunaga, on se situe pourtant bien loin de tout réalisme social. Les peintures de l'exposition, vaporeuses, à la lumière diffuse, composent un ensemble flottant, comme suspendu hors du temps des horloges, où le travail n'est plus qu'un point de départ.
Vues souvent en plongée, les figures s'enfoncent dans une autre durée, loin du gémissement de la sirène d'Apollinaire. Leurs corps coulent doucement dans la brume ou le rêve, tandis que les outils, une faucille, un gant, un balai, une débroussailleuse, semblent rester, plus nets, à la surface du tableau. Une surface mate, à la peinture mince, comme lavée, où le grain de la toile se devine. Les souvenirs, dit l'artiste, finissent toujours par « remonter à la surface », en peignant comme en regardant un tableau[4]. Les mouvements des gens au travail correspondent à leur métier, mais c'est dans les attitudes de repos, de pause, qu'on sent poindre la personnalité de chaque individu[5]. Il le décrit d'ailleurs à propos de lui-même : au travail, il s'absorbe dans sa tâche, puis il fait une pause, son regard se trouble, et il commence « à se fondre dans le lieu qui l'entoure ». « J'ai l'impression qu'un autre monde s'ouvre. »[6] Cette plongée volontaire dans ce qui échappe aux normes et aux contraintes est bien ce qui tient sa peinture. À rebours du travailleur héroïque, en plein effort, qui a peuplé la peinture française du XIXe siècle, l'employé est ici, souvent, alangui.

En posant des couleurs qui n'ont plus rien à voir avec les lieux figurés, dans un espace déformé comme par un champ magnétique[7], Fukunaga plonge ses sujets et ses objets dans un monde fictif, peut-être utopique, comme dans *Melt Into Surrender,* où l'horloge flotte et ne commande plus, comme dans *At the Edge of a Dream,* où la barrière du rêve envahit l'espace. Un espace liminal où les « machines de chair et d'os »[8] sont enfin à l'arrêt, representé avec grace évanescente dans *Golden Time*.
C'est peut-être ici, dans ces peintures qui, comme Girodet, préfèrent le bizarre au plat, et où les personnages s'absentent, ne consomment rien et semblent ne rien produire, que se joue quelque chose de notre époque, qui a fini par faire du repos lui-même une tâche à accomplir. À les regarder, on reprend le fil des heures, celui des années et des mondes dont parlait Proust, et l'on entrevoit ce que dit le peintre : face au temps qui se déplace, on se sent « relié à quelque chose »[9], qui nous précède et nous survivra.

[1] Formule que Girodet répétait souvent à ses élèves, citée dans le catalogue de l'exposition *Girodet, 1767-1824*, sous la direction de Sylvain Bellenger, Paris, musée du Louvre / Gallimard, 2005.

[2] *Mon chérie Coco*, Institut français de Tokyo, 2024, exposition conçue avec la complicité de Naoki Sutter-Shudo et Ernst Yohji Jaeger, avec la participation de Yoshitaka Amano, Julien Ceccaldi, Koichi Enomoto, Léonard Foujita, Daisuke Fukunaga, Yasuaki Hamada, Hanayo, Kyoko Idetsu, Ernst Yohji Jaeger, Marie Laurencin, Jonny Negron, Yu Nishimura, Alexandra Noel, Louise Sartor, Setsuko, Naoki Suter-Shudo.

[3] *The Sentimental Organization of the World*, Crèvecœur, Paris, 2020, exposition co-organisée avec Naoki Sutter-Shudo, avec la participation de C-Brushammer, COBRA, Miho Dohi, Kenji Ide, Ulala Imai, Soshiro Matsubara, Julien Monnerie, Koji Nakano, Yu Nishimura, Alexandra Noel, Louise Sartor, Hiroshi Sugito, Naoki Sutter-Shudo, Yui Yaegashi.

[4] Daisuke Fukunaga, notes pour l'exposition *Waiting as Time Shifts*, 2026. Traduit de l'anglais.

[5] Propos de l'artiste, communiqué de l'exposition *Labor*, Tomio Koyama Gallery, Tokyo, 2020.

[6] Daisuke Fukunaga, notes pour l'exposition *Waiting as Time Shifts*, *op. cit.*

[7] Communiqué de l'exposition *Labor*, Tomio Koyama Gallery, Tokyo, 2020.

[8] Paul Lafargue, *Le Droit à la paresse*, 1880, chapitre III.

[9] Daisuke Fukunaga, notes pour l'exposition *Waiting as Time Shifts*, *op. cit.*

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A hand that holds a pen is worth a hand that holds a plow.
- What a century for hands!

Rimbaud, *A Season in Hell*, 1873. Translated by Paul Schmidt.

Executives labourers exquisite stenographers
Criss-cross Monday through Saturday four times daily
Three times every morning sirens groan
At the lunch hour a rabid bell barks

Apollinaire, *Zone*, *Alcools*, 1913

A sleeping man holds in a circle around him the sequence of the hours,
the order of the years and worlds.

Marcel Proust, *Du côté de chez Swann*, 1913

I prefer the bizarre to the bland.[1]

Girodet

Waiting as Time Shifts is Daisuke Fukunaga's first solo exhibition at the gallery. He was previously a part of the unusual line-up of My Chérie Coco at L'Institut français in Tokyo[2], an exhibition that was itself the continuation of *The Sentimental Organisation of the World*[3], held at the gallery in 2020. Since graduating from the Tama Art University in the early 2000s, Fukunaga has continued to roam freely, almost distractedly, amongst the heritage of *nihonga* and *yoga*, the anime of his childhood and his personal experience - an early anchoring point for his work - including his many side jobs: photographer at a studio of family portraiture, cartographer at Google, worker at a waste incineration facility... This experience, when doubled with his everyday observation of working people, becomes the subject of his main profession: painting. A hand that holds a brush is worth a hand that holds a broom, so one could dare say after Rimbaud. *A Season in Hell* was published in 1873, right in the middle of that "century of hands." If in France, time isn't yet completely synchronised throughout the territory, in Japan, in that exact year, the country adopted the fixed 24-hour day, as well as the Gregorian calendar, thus brutally losing all hourly variation, paving the way for a longer and quantifiable working day.

In Fukunaga's work, we are however very far from any notion of social realism. The ethereal paintings in the exhibition, their soft light, make for an untethered ensemble, drifting outside of measured time, where work is merely a point of departure.
Often viewed from above, his figures are engulfed within another kind of duration, far from Apollinaire's groaning siren. Their bodies flow gently into fog or dream, while tools - a sickle, a glove, a broom, a strimmer - seem to remain in focus, on the surface of the work: a matte, thinly-painted surface, as though washed, where the weave of the canvas can be glimpsed. Memories, the artist says, eventually rise to the surface, painting and observing the work at the same time.[4]
While each profession has its own gestures, it's in a worker's attitude, in their moments of rest, that their own personality appears.[5] He even says it about himself: when at work, he becomes absorbed in a task, then takes a break, his eyes glaze over, and he starts to "merge with the place around him" "I feel as though another world opens up."[6] This deep and deliberate evasion of norms and constraints is exactly what gives his paintings their particular colour. Contrary to the heroic, toiling worker - who populated nineteenth century French painting for example - the employee, here, is often languorous.

Through using colours unrelated to the places that they depict - space deformed as though by a magnetic field[7] - Fukunaga plunges his subjects and objects within a fictional world, a utopia even, where clocks no longer master time and instead float, like in *Melt into Surrender*. Where the edges of a dream invade space, like in *At the Edge of a Dream*. Where "machines of flesh and blood"[8] suspended in liminal space, are turned off at last, portrayed with evanescent grace in *Golden Time*.
In these paintings that "prefer the bizarre to the bland," as Girodet once said - where figures go away, consume nothing, and don't produce anything either - one can start to sense our contemporary era, which has made rest just another task to tick off a list. Looking at Fukunaga's work, the sequence of hours - of years and worlds, as Proust wrote - we glimpse the painter's words: confronted with passing time, we feel "connected to something"[9] that exists before us, and beyond us.

Translated by Aodhan Madden

[1] An expression that the painter Girodet often repeated to his students, quoted in the exhibition catalogue *Girodet, 1767-1824*, edited by Syvain Bellenger, Paris, Musée du Louvre, Gallimard, 2005.
[2] *Mon Chérie Coco*, Institut français, Tokyo, 2024, exhibition conceived alongside Naoki Sutter-Shudo and Ernst Yohji Jaeger, featuring works by Yoshitaka Amano, Julien Ceccaldi, Koichi Enomoto, Léonard Foujita, Daisuke Fukunaga, Yasuaki Hamada, Hanayo, Kyoko Idetsu, Ernst Yohji Jaeger, Marie Laurencin, Jonny Negron, Yu Nishimura, Alexandra Noel, Louise Sartor, Setsuko, Naoki Sutter-Shudo.
[3] *The Sentimemental Organisation of the World*, Crèvecœur, Paris, 2020, organised with Naoki Sutter-Shudo, featuring works by C-Brushammer, COBRA, Miho Dohi, Kenji Ide, Ulala Imai, Soshiro Matsubara, Julien Monnerie, Koji Nakano, Yu Nishimura, Alexandra Noel, Louise Sartor, Hiroshi Sugito, Naoki Sutter-Shudo, Yui Yaegashi.
[4] Daisuke Fukunaga, notes for *Waiting as Time Shifts*, 2026.
[5] As expressed by the artist in the press release for *Labor*, exhibition at Tomio Koyama Gallery, Tokyo, 2020.
[6] Daisuke Fukunaga, notes for *Waiting as Time Shifts*, 2026.
[7] Press release for *Labor*, Tomio Koyama Gallery, Tokyo, 2020.
[8] Paul Lafargue, *Le Droit à la paresse* [The Right to Laziness], 1880, chapter III.
[9] Daisuke Fukunaga, notes for *Waiting as Time Shifts*, 2026.



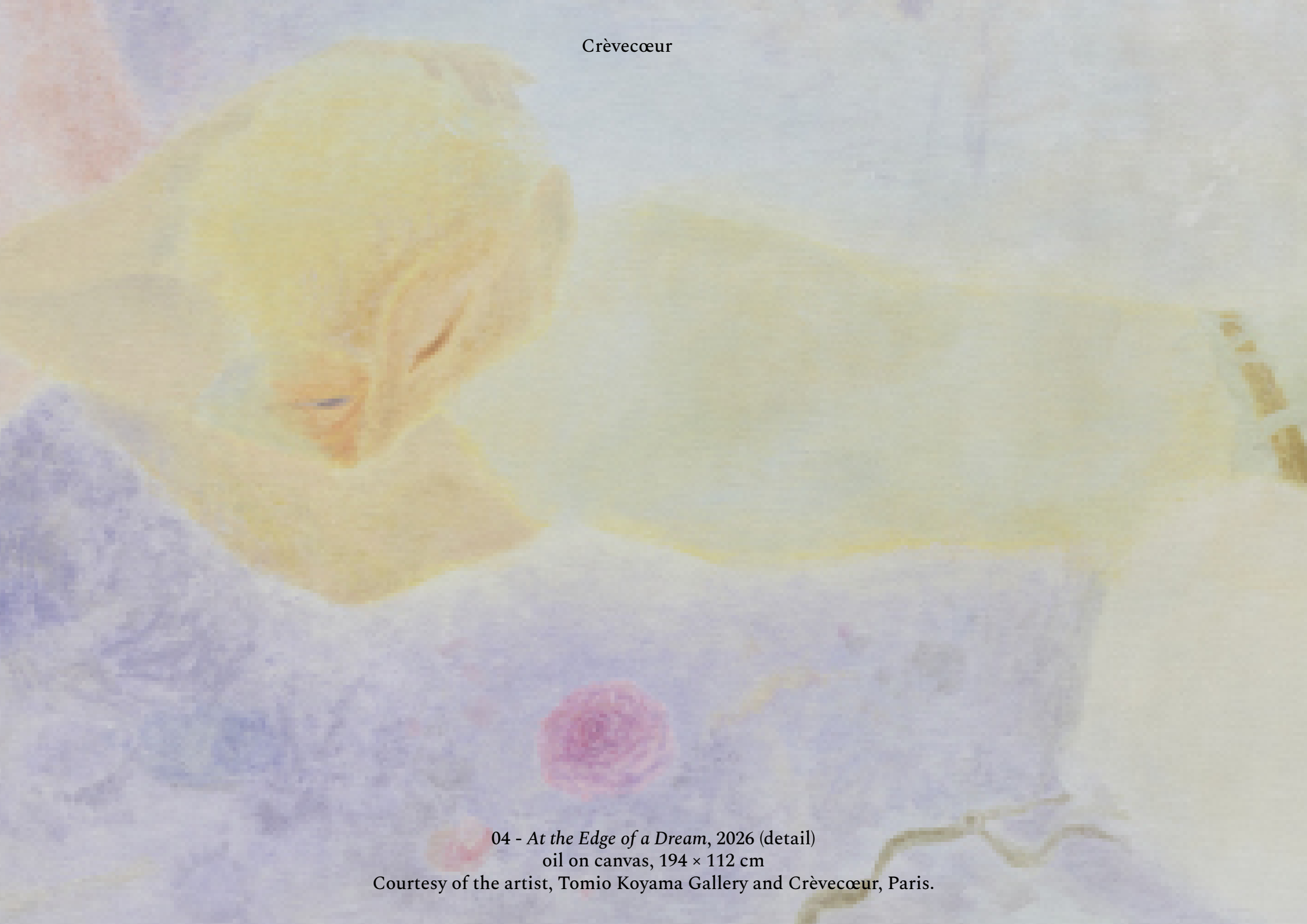
01 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



02 - *At the Edge of a Dream*, 2026
oil on canvas, 194 × 112 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



03 - *At the Edge of a Dream*, 2026
oil on canvas, 194 × 112 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



04 - *At the Edge of a Dream*, 2026 (detail)
oil on canvas, 194 × 112 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris.



05 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



06 - *Still Life with A Leech and a Flytrap*, 2026
oil on canvas, 63 × 91 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



07 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



08 - *Reflection*, 2026
oil on canvas, 80 × 100 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



09 - *Reflection*, 2026 (detail)
oil on canvas, 80 × 100 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



10 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo

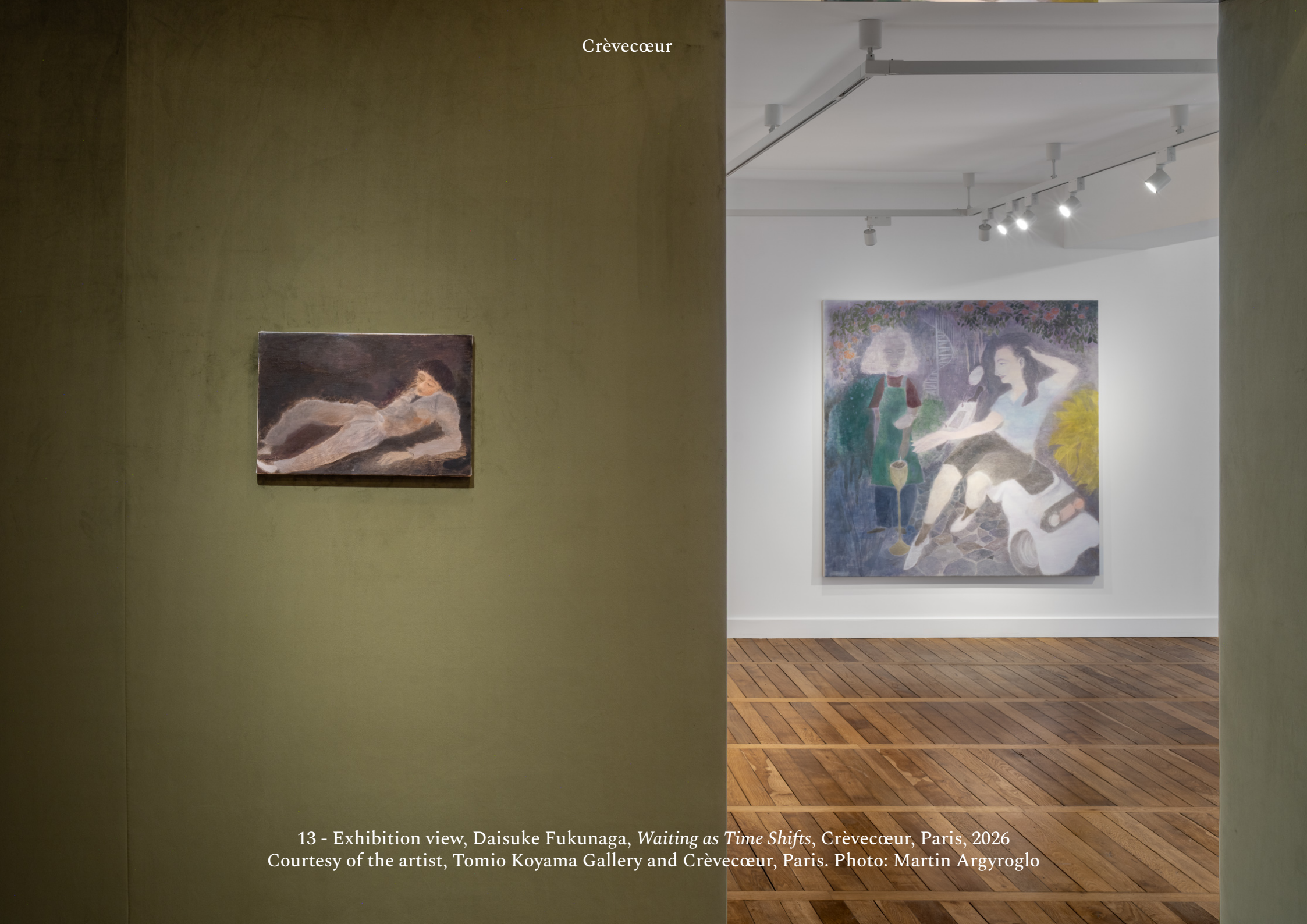


11 - *A Sudden Pause*, 2026
oil on canvas, 130 × 50 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo

Crèvecœur



12 - *Walkabout*, 2026
oil on canvas, 100 × 70 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



13 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



14 - *Drawing in Memories*, 2026
oil on canvas, 27,5 × 41,5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



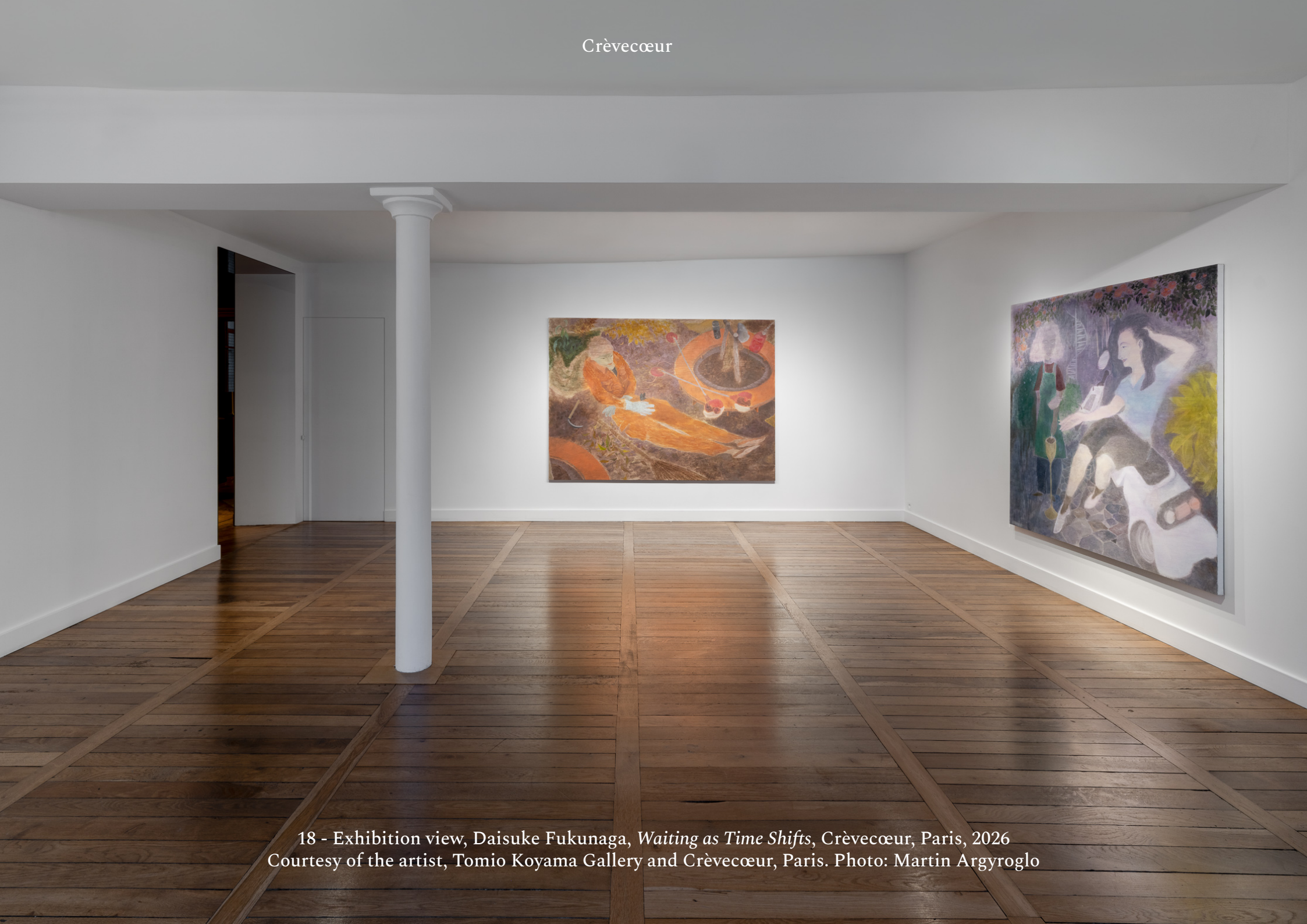
15 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



16 - *Intimacy and Space*, 2026
oil on canvas, 162 × 162 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris.



17 - *Intimacy and Space*, 2026 (detail)
oil on canvas, 162 × 162 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris.



18 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



19 - *Golden Time*, 2026
oil on canvas, 162,4 × 228 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



19 - *Golden Time*, 2026 (detail)
oil on canvas, 162,4 × 228 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris.



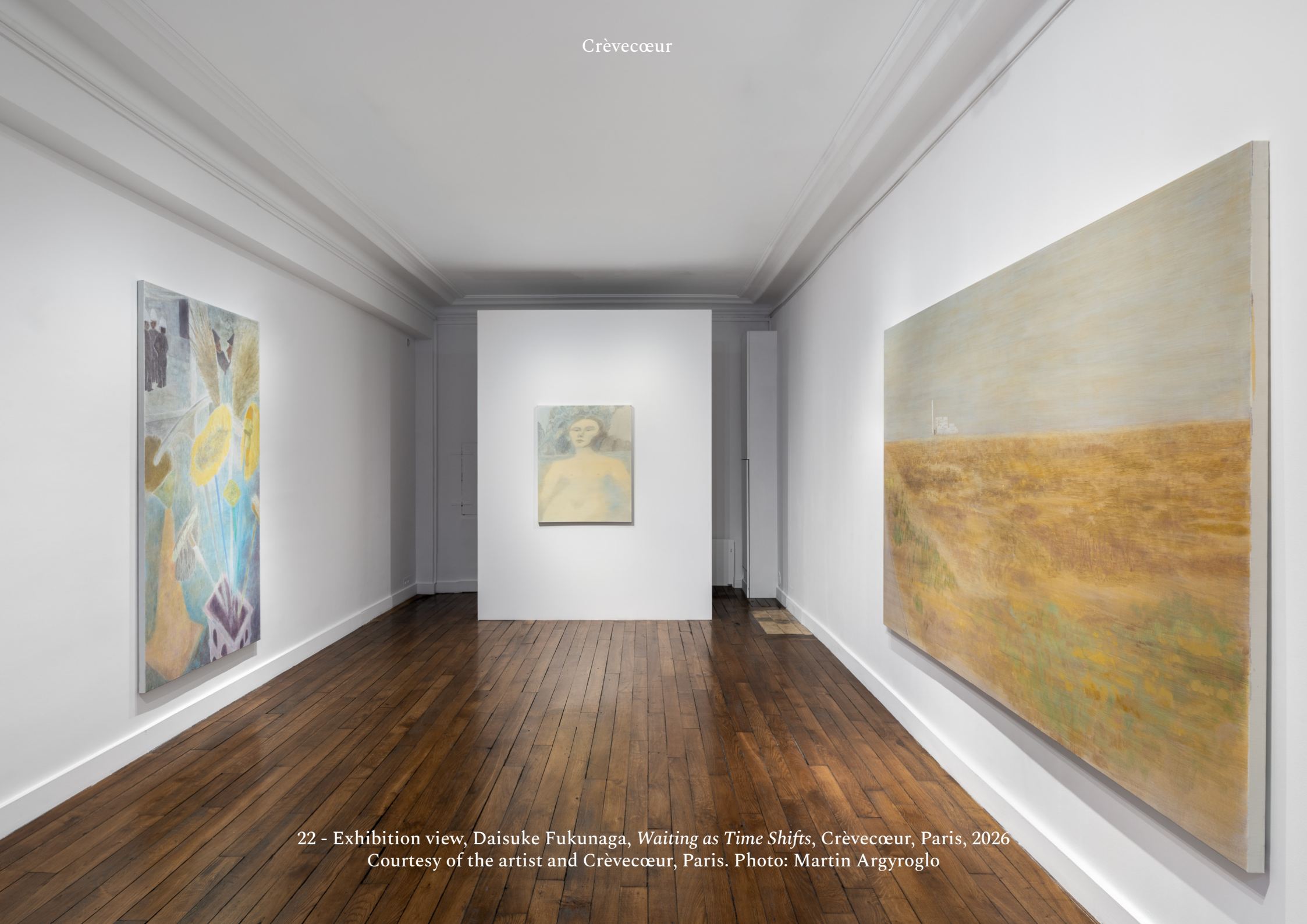
20 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



21 - *Afterglow*, 2026
oil on canvas, 41 × 53,5 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



22 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris. Photo: Martin Argyroglo



22 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



23 - *Beloved Void*, 2026
oil on canvas, 162,4 × 228 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



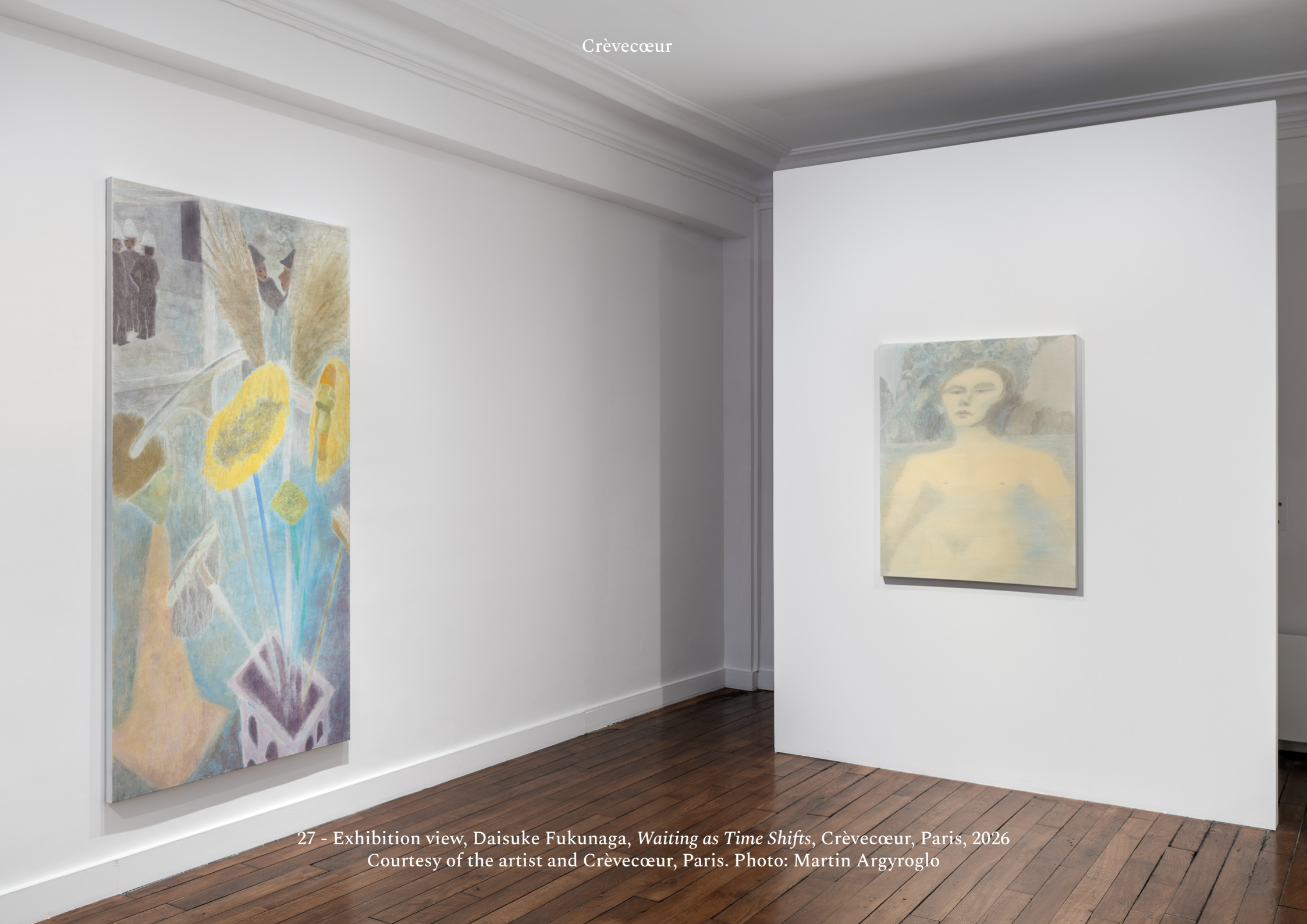
24 - *Beloved Void*, 2026
oil on canvas, 162,4 × 228 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



25 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



26 - *Melt Into Surrender*, 2026
oil on canvas, 100 × 80,5 cm
Courtesy of the artist, Tomio Koyama Gallery and Crèvecœur, Paris.



27 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo



28 - *Time Out of Time*, 2026
oil on canvas, 194 × 97 cm
Courtesy of the artist and Crèvecœur, Paris. Photo: Laurent Edeline



29 - Exhibition view, Daisuke Fukunaga, *Waiting as Time Shifts*, Crèvecœur, Paris, 2026
Courtesy of the artist and Crèvecœur, Paris. Photo: Martin Argyroglo

Daisuke Fukunaga

Born in Tokyo, Japan, 1981.
Lives and works in Tokyo, Japan.

EDUCATION

2004 Tama Art University, Tokyo (JP)

SELECTED SOLO EXHIBITIONS

2026 Crèvecœur, Paris (FR)
2024 *Time in Fermentation*, Tomio Koyama Gallley Roppongi, Tokyo (JP)
Self Meditation, High Art, Paris (FR)
2022 *Fertile Break,* Antenna Space, Shanghai (CH)
Beautiful Work, Nonaka-Hill, Los Angeles (CA)
2020 *Labor,* Tomio Koyama Gallley, Tokyo (JP)
2015 *Documenting Senses – From Cats'Eyes, Not Dogs –*, Tomio Koyama Gallley, Tokyo (JP)
2013 *Nostalgia*, Tomio Koyama Gallery Kyoto (JP)
2011 *To have something as support*, Tomio Koyama Gallery, Tokyo (JP)
2008 *Local Emotion*, Tomio Koyama Gallery, Tokyo (JP)
2006 Tomio Koyama Gallery, Tokyo (JP)

GROUP EXHIBITIONS

2026 *Statics of an Egg*, David Zwirner, New York, (US)
2025 *The Blue Reverie of Everyday*, RONG LU, Shangai (CH)
Tennoz Contemporary: Art Fair Together, Tomio Koyama Gallery, Tokyo (JP)
2024 *Mon Cherie CoCo,* Institut français de Tokyo (JP)
Let's See, ArtSpace@HeluTrans (SGP)
2023 *Some Stools*, TACOSUAVE, Hachioji, Tokyo (JP)
BLUE WIND, HIGH ART ARLES, Arles (FR)
2021 *Some Stools,* TACOSUAVE, Hachioji, Tokyo (JP)
BLUE WIND, HIGH ART ARLES, Arles (FR)
2020 *The Alpha and the Omega*, Uriwari Sekitei Park, Yamagata (JP)
2019 island, Art Laboratory Hashimoto, Sagamihara, Kanagawa (JP)
2018 *SUPER OPEN STUDIO 2018 LUCKY HAPPY STUDIO,* Sagamihara, Kanagawa (JP)
Satoshi Ohno Studio Exhibition, Satoshi Ohno Studio, Yamanashi (JP)
2017 *waiting in vain,* statements, Tokyo (JP)
COOL INVITATIONS 4, XYZ collective, Tokyo (JP)
Sayonara Jupiter, 356 Mission, Los Angeles (CA)
2015 *SOMETHINKS: Daisuke Fukunaga, Keisuke Yamamoto,* Art Laboratory Hashimoto, Sagamihara, Kanagawa (JP)
Taguchi Hiroshi Art Collection A Walk around the Contemporary Art World after Paradigm Shift, The Museum of Fine Arts, Gifu (JP)
2014 *Group exhibition by Tomio Koyama Gallery*, TOLOT/heuristic SHINONOME, Tokyo (JP)
The Way of Painting, Tokyo Opera City Art Gallery, Tokyo (JP)
2013 *The Storm for Art and Popular Culture,* Nagoya Citizens' Gallery Yada, Aichi (JP)
2011 *GOOD NIGHT MIHOKANNO,* Akiba Tamabi21, 3331 Arts Chiyoda, Tokyo (JP)
FM 'REISSUED WOMEN, Sprout Curation, Tokyo (JP)
2010 *Painting by Four Artists,* Tomio Koyama Gallery Kyoto (JP)
2009 *VOCA 2009*, The Ueno Royal Museum, Tokyo (JP)
TEAM 15 MIHOKANNO, "Hello! MIHOKANNO", Tokyo Wondersite Shibuya, Tokyo (JP)
2008 *AFTER THE REALITY 2,* Deitch projects, New York, (NY)

PUBLIC COLLECTIONS
Morgan Stanley Art Collection
The Taguchi Art Collection
Ryutaro Takahashi Collection

AWARDS
2009 The 1st Koji Kinutani Prize, The Mainichi Newspapers