

DEVALS

Pulse II, 2026

Susanna Fritscher

September 10–October 10, 2026



Fig. 1 *Pulse II, 2026* (Installation view), Courtesy of DEVALS & Susanna Fritscher

DEVALS is pleased to present *Pulse II*, Susanna Fritscher's first solo exhibition at the gallery. The exhibition is staged at 37–38, galerie de Montpensier, built around a sound installation conceived specifically for the space, while a recent work from the *Détissé* series is presented in the library at 15, galerie de Montpensier.

The exhibition follows the presentation of the painting *Untitled* (1996), shown at the gallery as part of the exhibition *En Grisaille* in October 2025.

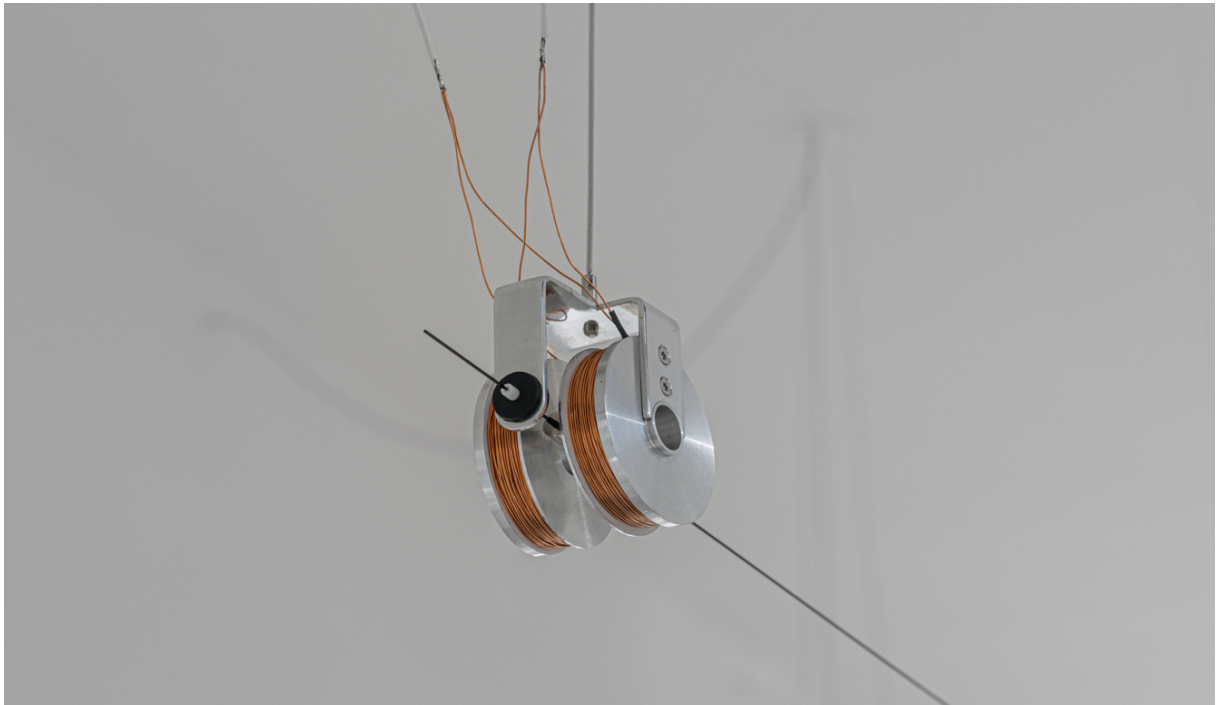


Fig. 2 *Pulse II*, 2026 (Installation view), Courtesy of DEVALS & Susanna Fritscher

« My recent works and projects reach beyond the question of the artwork, beyond that of installation, to create visual and sonic landscapes in constant reconfiguration. In dialogue with a fragile world, they reinvent our relation to the real by suspending its apparent stability and permanence. »¹

- Susanna Fritscher

Susanna Fritscher's work has drawn its nourishment from landscape. A substantial landscape, stripped of everything but lines stretched toward the horizon. A landscape whose experience lies in an infinite unfolding, tested against the range of possibilities whose sensations we continually receive: movements, vibrations, the density of places, the development of sounds, then their fading away. The work is made of all these fields at once, of variations down to the faintest, of absences too, placing the viewer in a state of constant alteration.²

¹ Susanna Fritscher, Personal Artist documentation, 2024

² Jack Burnham and al., *Esthétique des systèmes* (Dijon : Les Presses du réel, 2015).

Pulse II pursues this research through a dialogue between the question of space and that of sonic perception. The installation underlying the work, the phenomenon it provokes, presents itself to the eye as a strange weave, a mechanical structure laid bare, reduced to its most elementary function.

A fine network of threads is suspended across the space. Arranged parallel to one another along horizontal and vertical axes, the threads compose a series of lines that each retain their autonomy. Suddenly, some begin to oscillate. Imperceptible at first, the pulsations gradually spread beyond the movement of the threads themselves. They are transmitted to thin discs which, suspended a few centimetres above the ground, appear to 'float' there. Like membranes, these discs gather, amplify and transform the vibrations into sound waves, rendering audible what until then belonged to the visible. The sounds shift with each sequence: with every new agitation of the threads, the sonic layers recompose, tune themselves, beat and pulse according to cyclical rhythms.

Pulse II thus sets in motion a chain of circulation and transduction. Electrical energy produces a mechanical pulsation that becomes a sound wave. When we hear it, that wave is in turn converted by our ear: mechanical vibration becomes an electrical signal carried to the nervous system. The work brings to light a cycle that exceeds the functioning of the device itself, extending as far as the body of the listener. A continuous whole, within which each element participates in the propagation of a flow. An organism that brings different parts into resonance : from the electrical source to mechanical movement, from movement to sound, and from sound to our own perception.³

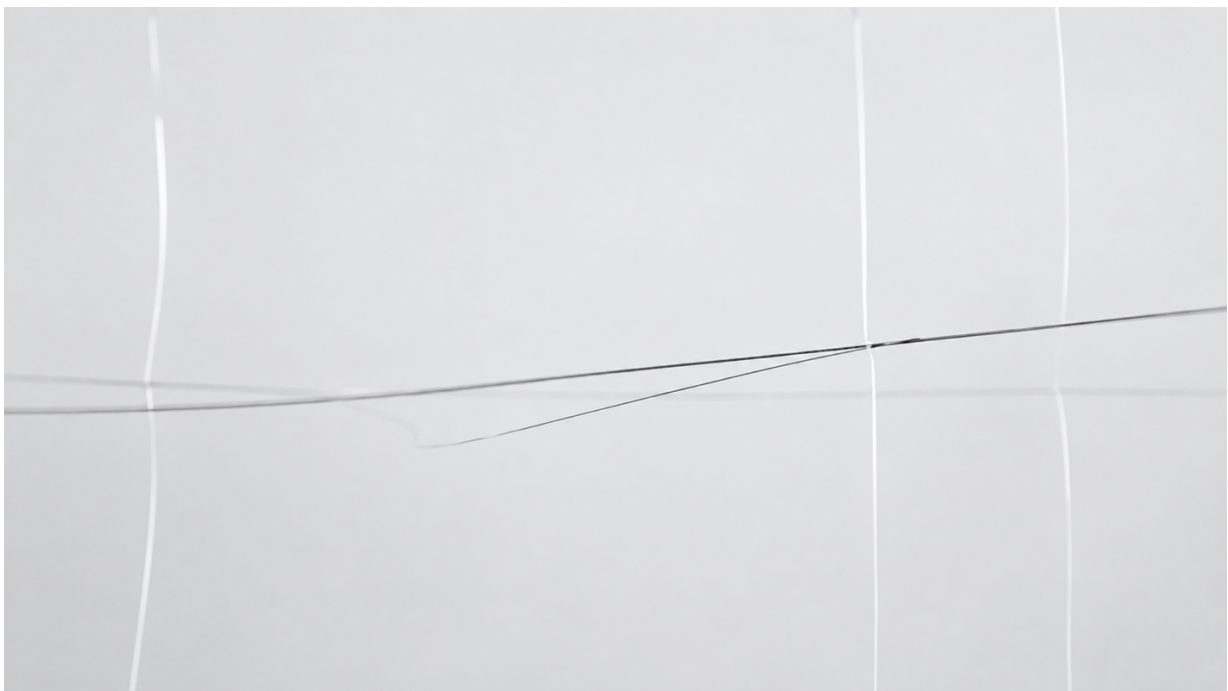


Fig 3. *Pulse II*, 2026 (Installation view), Courtesy of DEVALS & Susanna Fritscher

³ François J. Bonnet, *Les mots et les sons : Un archipel sonore* (Paris : Éditions de l'éclat, 2022), 44.

In this sense, the work functions as a sono-vibratory body. As Herbert Spencer put it, “trembling is rhythmical movement [...] It needs but to look through a telescope of high power, to be convinced that each pulsation of the heart gives a jar to the whole room.”⁴

The sonic research Susanna Fritscher has pursued around the weaves running through atmospheres and environments finds an extension in a recent body of work gathered under the title *Détissé*. Here the artist works with the density of air and the almost imperceptible impulses that pass through it. Composed of a fine textile progressively unwoven to the limits of its resistance and its visibility, these works seem to lose their material consistency the closer one approaches.

From a distance, they first present themselves as monochromes, their detachment from the wall heightening a sense of unity and translucency. But as the eye draws nearer, the weave gradually reveals itself: the surface breaks down into a tenuous, volatile matter, crossed by micro-vibrations. What appeared to be an autonomous body reveals itself instead as an almost immaterial presence, seeming to belong to the air itself.

The oscillation of frequencies finds its counterpart in the oscillation of air currents — an experiment at the limits of materiality, tested by what passes through it. For the first time, DEVALS presents, alongside *Pulse II*, the work *Détissé* (2026) in the library at 15, galerie de Montpensier.

⁴ Herbert Spencer, *First Principles* (Londres, 1862)

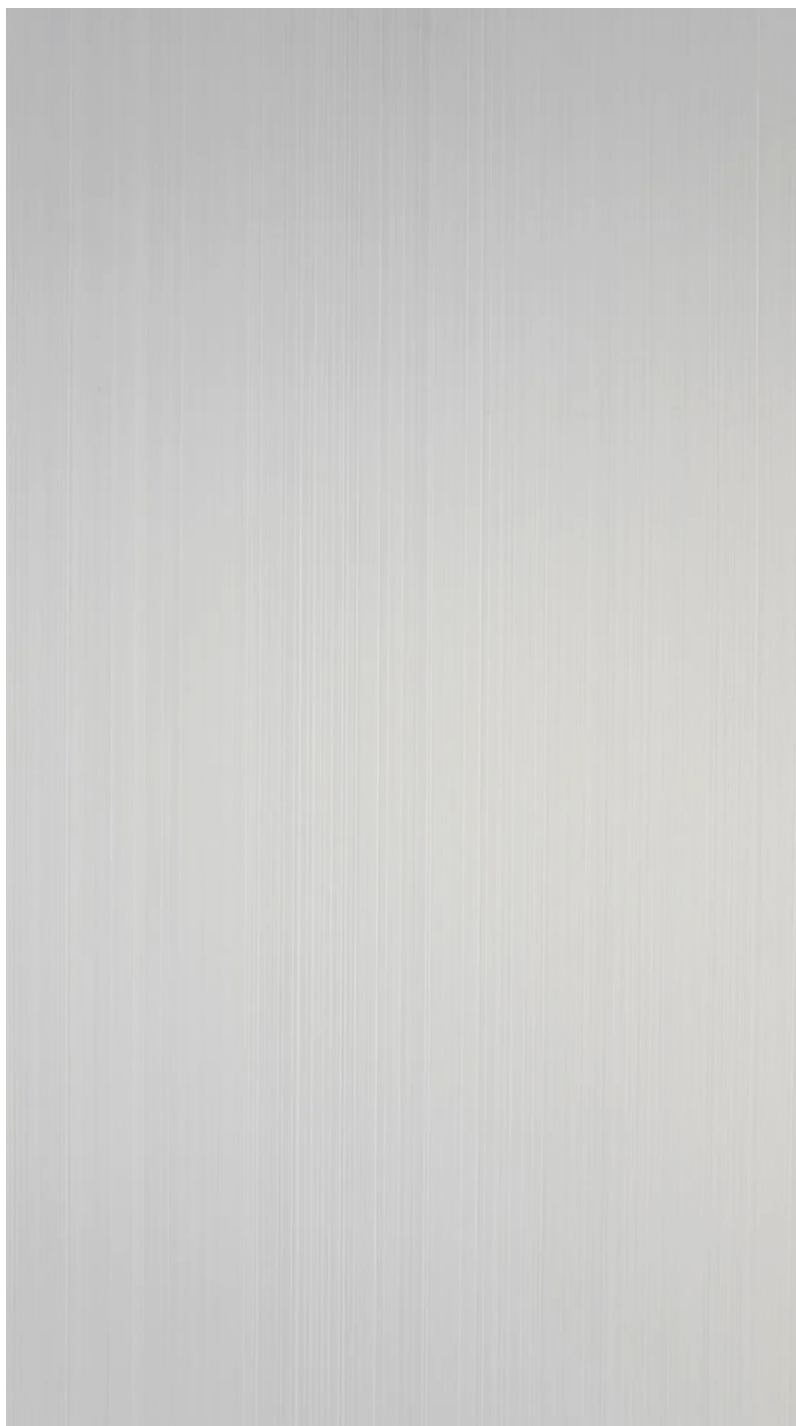


Fig. 4 *Détissé*, 2026 (detail), Courtesy of DEVALS & Susanna Fritscher

Pulse II, 2026

Electromagnetic elements created by: Didier Warin – Cinétik Fabrik

Sound engineering: Étienne Démoulin



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