

## Derosia

Alexandra Noel

999

March 14–April 25, 2026

While working on this show, feet were put in boots and boots were put in the sky and the home we subscribe to was put up for sale.

The more someone thinks they own, the more space they want to put their things. And the more space they think they have, the more they think they own. They say it's not hoarding. It's being rich. Rich in the clouds on someone else's shoulders and deeply indebted to you, dear viewer, dear collector, dear landlord.

When worrying about the journey, pack only what you can fit on your person and think of the weight on the soles of Saint Christopher. He worked for Satan before he worked for Jesus because he wanted to work for whomever was most powerful, not whomever was most good.

The Powerball jackpot surpassed 1 billion dollars 10 years ago and yet the shops that display the amount can't afford to change the signs. "999 Million Dollars" it reads in red for days and weeks until someone's final number is drawn and they win a prize too large to fathom and too expensive to display in public.

Now the boots are hovering above ground, the art is held captive in this computer and the sprite inside the Sprite bottle is spinning too fast and forever to ever decide whom I should kiss. To be safe, I'll kiss everyone.

—Alexandra Noel

Alexandra Noel (b. 1989) lives and works in Los Angeles. Recent solo and two-person exhibitions include Antenna Space, Shanghai (2025, 2021); Keijiban, Kanazawa, Japan (2025 [with Naoki Sutter-Shudo], 2024); Crèvecoeur, Paris (2025, 2022); Barbati Gallery, Venice (2024); Derosia, New York (2022, 2019, 2016); Atlantis, Marseille (2019); Freedman Fitzpatrick, Paris (2019); and Parker Gallery, Los Angeles (2018). Select group exhibitions include Timeshare, Los Angeles (2026); Bel Ami, Los Angeles (2026, 2024); Galería Gato, Lima (2025); Derosia, New York (2025); Laurel Gitlen, New York (2025); SOCIÉTÉ, Berlin (2025); Office Baroque, Antwerp (2024, 2023); Kunstmuseum St. Gallen, Switzerland (2024); ICA Milano, Milan (2022); FRONT International Triennial: Oh, Gods of Dust and Rainbows, Cleveland, OH (2022); X Museum, Beijing (2021); Made in LA: a version, Hammer Museum and The Huntington, Los Angeles (2020); Potts, Los Angeles (2019); Château Shatto, Los Angeles (2019); Freedman Fitzpatrick, Los Angeles (2018); and Balice Hertling, Paris (2017). Her work has been written about in *Vogue Paris*, *The New Yorker*, *Mousse Magazine*, *Art Agenda*, *Flash Art*, and *Frieze*.