ALICE AMATI

RUTH BERAHA
ONE DAY, OUT OF THE BLUE, I FELL IN LOVE WITH YOU

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27 WARREN STREET
W1T 5NB LONDON

For Beraha, football is not a subject to be observed from afar but a lived experience that has shaped her understanding of belonging, identity, and collective life since young adulthood. Her first solo exhibition in London emerges from months spent attending football matches across the United Kingdom, immersing herself in the rituals, emotions, and social dynamics of contemporary fan culture here. Beraha understands the stadium as a symbolic space where individual identities are affirmed and dissolved into a collective voice, and where the emotions of devotion, solidarity, rivalry, pride, and hostility become a lens through which to understand the world.

These concerns have long been central to Beraha's practice, which, spanning from sculpture, drawing, sound and performance, explores the shifting relationship between the individual and the collective, between "us" and "them," and the ways in which ideas of belonging and otherness are constructed. Football fandom offers a particularly revealing vantage point from which to examine these tensions: a space capable of bringing people together across social, cultural, and political backgrounds, while also drawing boundaries and producing exclusion. Looking at football supporters in Britain, Beraha continues her investigation into the ambivalent nature of collective identity, revealing fandom not simply as a cultural phenomenon but as a reflection of the universal desire to belong—and of the divisions that such belonging inevitably creates.

In Ruth Beraha's work, what you are looking at is footage of football fans in Women's Super League games, the top-tier of women's football in England, the division Arsenal Women play in. What you are hearing are fans of Millwall Football Club, a South London team with a reputation.

The audio is tactile, cacophonous, intense. And then there is all the swearing. 'Fuck em all' and 'Where the fuck were you when you were bad'. The sound is loud, the voices aggressive. The images? Little girls looking at each as they cheer players on. A woman dancing. Two men looking at each other and breaking out in a smile at what they've just seen. My favourites are the arms outstretched, the scarves raised. The coming together. The lips scrunching in oohs and aahs. And the way synchronicity happens with the audiotrack: at some point, someone in the background chants, 'I wanna go home'. Amidst all the intensity, fandom can be humorous, irreverent. The force of habit: when you watch something week in, week out, a part of you seeps into it too – aggression, emotion, humour.

You are watching people watching other people doing something they are amazing at. And upstairs, the drawings populate the gallery further. Those stretched, open arms: a gesture universally enacted in pitches everywhere. The repetition of this in the drawings, the way people in them become just bodies, torsos, arms extended, they are stand-ins for the others like them. They are there every week. The drawings echo another aspect of the sport: narrative and representation. A game is contained in 90 minutes. Its imagery lasts: The photograph of Brandi Chastain in her sports bra having taken off her shirt after winning the World Cup for the US in 1999. The Dick, Kerr Ladies team in 1920 in a striped kit and 1920s bobs under their hats. Chloe Kelly waving her shirt above her head after scoring the match-winning goal for England in the Euro 2022 final. The drawings, like images, explore what lasts. What stays after the game ends: in memory, in affect.

– Extract from Orit Gat's essay 'In the Domain of Others'

ABOUT THE ARTIST

Ruth Beraha is a multidisciplinary artist currently living and working in Bologna, IT. She received a BA in Art History from Milan State University and obtained an MA in Visual Studies from NABA, Milan, IT in 2014. Her work has recently been exhibited at Centre Pompidou Metz, FR; Kaunas Biennal, LT; Fondazione Pastificio Cerere, Rome, IT; Kunstverein, Ludwigdshafen, DE; IIC Oslo, NO; Triennale, Milan, IT; Biennale Gherdëina 9, Urtijëi, IT; Fondazione Trussardi, Milan, IT; XXVII Gubbio Biennale, IT; Straperetana, Pereto, IT; MAXXI Museum, Rome, IT; GAMec, Bergamo, IT; MACRO Museum, Rome, IT; Trafo, Szczecin, PL; Fondazione Sandretto Re Rebaudengo, Turin, IT; Mimosa House, London, UK; MUFOCO, Cinisello Balsamo, IT; Museo della città, Livorno, IT; Arte in Memoria Biennal of Contemporary Art, Rome, IT; MAMbo Museum, Bologna, IT; Ca' Rezzonico Museum, Venice, IT; Pirelli HangarBicocca, Milan, IT. In 2022, she was a recipient of the Pollock-Krasner Foundation Grant. In 2025, she won the Matteo Visconti di Modrone prize, in 2023 she won the Conai Prize; in 2020 she won the New York Prize and was an Associate Research Scholar at Columbia University, New York (2020-2022). She has been artist in residence at Living Room, Valle Grana (2025); ISCP, Brooklyn, New York (2020- 2022); Nuovo Forno del Pane, MAMbo, Bologna (2020-21) and Fondazione Bevilacqua La Masa, Venice (2017-18).

ABOUT THE GALLERY

Alice Amati is a contemporary art gallery established in London in June 2023. The gallery is committed to fostering artists at the early stages of their careers, often providing opportunities for their first solo presentations in the city as well as on the international stage, while creating a supportive context for artistic exploration and career development.
The gallery's roster currently includes ten represented artists. Since its inception, the gallery has staged more than twenty exhibitions at its London location while also expanding its international presence through participation in numerous art fairs worldwide. Concerned with encouraging transnational dialogues around topical questions within society and art, Alice Amati brings together British and international artists through a challenging, experimental, and rigorous exhibition programme. The gallery aims to operate as a platform for new voices in the contemporary global art scene, with a strong commitment to research, collaboration, and diverse artistic practices.

For more information, sales enquiries, interview and image requests please contact: info@aliceamati.com