

C. Mae Bloom

***Present Future*, Artissima, Turin, IT**

29 October–1 November 2026

For *Present Future* at Artissima, Hannah Barry Gallery presents a new body of work by C. Mae Bloom, centred on a site-specific iteration of *Time as exchange (optimism–pessimism, industry–hobby)* alongside newly commissioned sculptures.

Clock faces and mechanisms recur throughout Bloom's practice, framing time as something felt, spent, and inherited – rather than abstract. At the centre of the presentation, *Time as exchange (optimism–pessimism, industry–hobby)* unfolds as a time-based installation occupying two walls. Small objects – drawn from textile craft, garment-making, and souvenir culture – are mounted on clock motors, each tracing a one-minute cycle. Some rotate steadily; others falter, twitching as mechanisms fail to complete their circuit. Arranged across a scattergraph, the works map an unstable field: pessimism to optimism on the vertical axis, industry to hobby on the horizontal. Fixed positions dissolve into continual negotiation where labour and pleasure, usefulness and futility, remain in flux.

Alongside the wall-based work, Bloom has created a new series of small sculptures which extend this inquiry through objects associated with measurement and utility – tape measures, thimbles, coins, tool kits – rendered deliberately functionless. Removed from their intended use, the tools become propositions on how time, labour, and value might be understood beyond systems of productivity. In their place, Bloom foregrounds attention, repetition, and care as alternative measures. Bloom's sculptures trace the journey of a material to an object, observing the movement of materials in multiple directions through human hands and mechanical processes.

A number of the sculptures incorporate bronze elements, approached with an irreverent, experimental sensibility, subverting the material's historic authority. Her sculptures are cast from impressions of handcrafted textiles – crochet, lace, embroidery – and the tools that accompany them: pins, needles, buttons, scissors. Pressed into wax and translated into bronze, these forms collapse distinctions between permanence and improvisation, monument and gesture, skill and play.

Across the presentation, textile and craft operate as analogies for time embedded within personal and familial histories. Bloom draws on a lineage of women – her mother, grandmother, and great-grandmother – whose lives were shaped by textile labour, often undertaken as low-paid or home-based piecework. Against this backdrop, the work reflects on the erosion of everyday making skills and their replacement by outsourced systems marked by exploitation, alongside the increasing commodification of leisure.

Rather than resolving these tensions, Bloom holds them in suspension, asking what remains when function falls away. The work returns us to persistent questions: what is craft and where does it begin? and who is permitted the time to enjoy it?

C. Mae Bloom (b.1992, Bath, UK. Lives and works in London and West Somerset, UK.)

C. Mae Bloom draws from long familial traditions of making and adjacent interests in craft and labour to define her experimental sculpture practice, a compelling constellation of ideas, interests and material inquiry. Placing no greater or less value on what she has made to what she has found, her highly articulate sculptures are an inspection of everyday material culture in our present era of innovation and object superabundance as much as they are acts of analogue wonder: entrancing, exquisite sequences of objects where the found and the handmade are one and complete. Her work asks us to consider on the one hand, if the ordinary can be extraordinary, if close enough attention is paid? On the other hand, it interrogates a question of value: what makes a thing special? Imaginative potential? Rarity? If that's it, something broken or decayed should be more valuable as it's singular, and something handmade worth the most of all.