

Camila Mercado Resume

917 597 9817

Camilamercado11@gmail.com

161 Hopkins st Brooklyn NY 11206

Education:

The Cooper Union: School of Art

3.5 years of undergraduate education (not yet graduated)

Work Experience:

LaMano Pottery

September 2007 – August 2008

Assistant Teacher and Studio Assistant

- Helped teach a hand building class for kids from ages 6-10
- Reconstituting and recycling clay, loading kilns, helping to mix glaze, keeping work areas clean
- Helped incoming potters with problems/ curiosities

Reference: peggy@lamanopottery.com

Anonymous Gallery

September 2009 – May 2010

Gallery Assistant and Short-Term Manager of Mobile Air-Stream Trailer pop-up store

- Helped set up and organize exhibits
- Managed locations and city permits for Air-stream trailer
- Attended Gallery on open hours

Reference: Andrew@anonymousgallery.com Joseph@anonymousgallery.com

Webster Hall

July 2010 – October 2011

Cashier, Receptionist, Door Attendant

Reference: Gerard@websterhall.com

Public AD Campaign

October 2011 – June 2012

Scouting Assistant on New York branch of Re*Public Augmented Reality Project, striving to re-appropriate advertising space for creative uses

- Scouted and filmed locations for architecture based Augmented Reality AP
- Made template website for pre-production

Reference: Jordan@publicadcampaign.com

Studio Assistant

December 2013 – March 2014

Artist Assistant for Brad Kahlhamer

Worked on wire sculpture and stencil painting for March 27th show at Jack Shaiman Gallery

Reference: info@bradkahlhamer.net

Greenwich House,

I am currently a student at the Cooper Union, and have been working with clay for many years. An internship program like the one you are offering seems like a really incredible way to continue working with clay as someone in-between student and artist, and trying to manage school, work and art making. Without an opportunity like this, it would be extremely difficult to afford both living costs and a studio/class fee in New York.

I grew up in Chelsea and took an after-school hand building class at LaMano Pottery on west 18th st in 5th grade, and have loved working in clay ever since. I continued taking wheel classes at LaMano until high school, when I also took up part time jobs as an assistant teacher for a kids hand building class, and a summer-time studio assistant position. I really enjoyed teaching the class that I had once taken, because part of what drew me to working in a ceramic studio was how receptive other potters were to interacting with a kid without being patronizing at all, and teaching tricks and techniques simply because of a shared curiosity about clay. The experience of having been able to grow up with a place to interact with adults purely on a level of creative motivation is something I look back on as being incredible and not really that common in many cultural communities. I've had friends and neighbors who went to Greenwich house and were always really enthusiastic about working there, the fact that you choose to make an opportunity for people to be in the studio somewhere between student and teacher is really exciting and important, and really difficult to find in New York anymore.

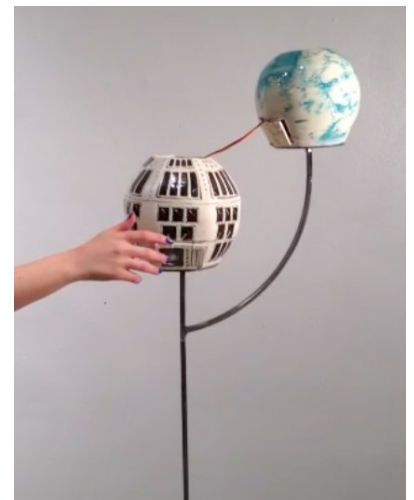
I am really trying to continue a practice in clay at this point, because I have recently started to approach the work I do in ceramics from a very different perspective than how I worked for almost 10 years. In the past year I have been working on a lot of clay pieces at Cooper, on a kick wheel that sits in the schools shop behind the metal facility and foundry. It's been an interesting experience to throw pots while surrounding students weld and construct in wood and metal. The result has had me trying to use clay to interact with other non-ceramic structures in order to point to ideas that deal with clay as a material in time and history, with its own narrative within industrial and technological society. The most recent pieces I have worked on deal with using ceramics along with and also translated into metal, as well as with electronic systems (like little clay robots).

In terms of bringing this sort of work to Greenwich house, I am really hoping to continue working with the concept of the clay vessel as a tool for artistic narrative, that can communicate with story-telling, non-traditional materials and human interaction. So much of that can really only come from having the ability to learn from and work with other potters with their own experiences, ideas, and practices with clay. I have always loved teaching others how to throw and think about different methods of imprint and mark making; the possibility of being able to continue my own practice and learn from others is something I am really serious and excited about.



Installation at Cooper Union
April 2014

Ceramic and metal peices were built together to compound a narrative that takes place in both antiquity, and contemporary industrial/technological society.



Steel frame
Cermaic pots
Arduino Circuit
Structure stands 4.5 feet tall
April 2014

*In this sculpture a small motion detector is located in the lower ceramic pot, when its activated by a hand, a motor in the blue pot push-es a plastic plant to the surface.



Steel frame
Ceramic pots
Plexi-Glass
Paper and Mylar

April 2014

Within the show common symbols were placed throughout the space. The most important was a collection of ceramic “satellite pots” that rested on or around drawings and sculpture.



White Clay
High Temperature Wire
Clear Glaze, Black and Blue Underglaze
Plastic Plants
Satellite pots range from 2"w x 5"h to 2"w x 9"h
April 2014

The collection of satellite pots were thrown on a kick wheel in 2 parts and later stilted together with high temp wire. The black silhouette box is hand-built, surface treatments were done with underglaze on greenware, and later fired with a clear glaze after being bisqued.



Installation November 2013

Unglazed clay
Condensed Graphite
Plaster bases

Each of the ceramic peices were left unglazed and painted with a water soluable graphite paint.

The clay peices were used together to invent a fictitious narrative about archeology and story telling.

Each peice is hand-built ranging in size from 1"x1" to 12"x4".





Ceramic white clay
Black and blue slip
clear glaze

Peices were thrown off the hump, like a teacup connected to a saucer.
While still wet, the bottom "lips" were manipulated by hand.
Before being fired slip was applied as the surface treatment.

August 2013
5"w x 3"h



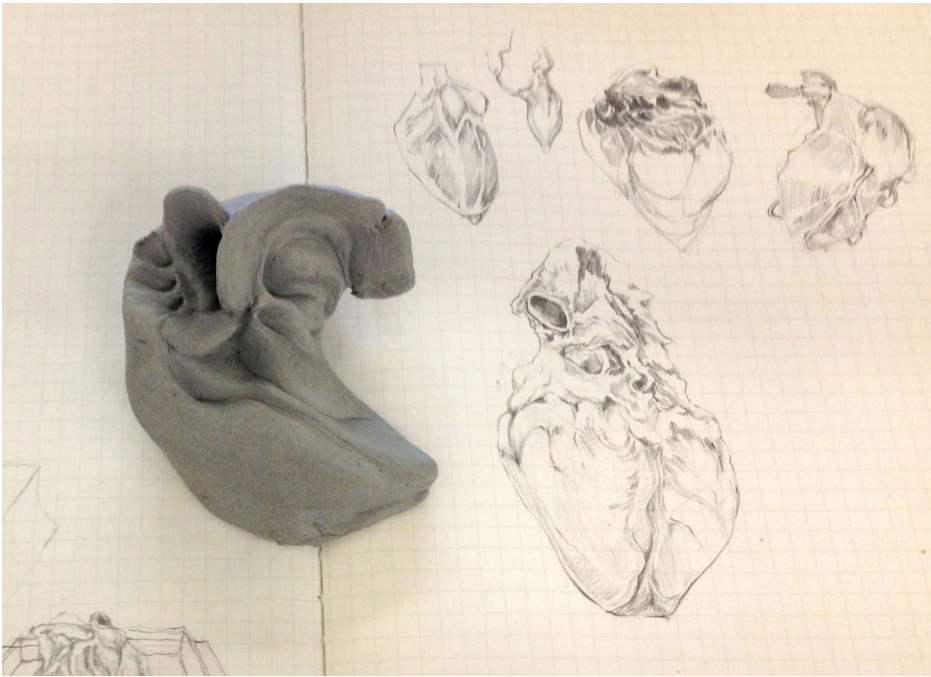
Ceramic white clay
Black slip
clear glaze

August 2013
5.5"w x 5"h



Ceramic white clay
Black slip
clear glaze

August 2013
5"w x 5.5"h



Unfired Clay
Aluminum

December 2013

Series of experiments casting aluminum from handbuilt ceramic models. Clay peices were not the finished product but a heavy emphasis was placed on learning how to make molds from ceramic peices, even if unfired.





Brown Clay
Black Slip
Glaze
3"l x 8"w x 6"h
3"l x 6"w x 10"h

June 2010

Pieces thrown on the wheel and manipulated while wet.
Only images I have of a period where I worked pretty much exclusively in brown clay, and made work in response to the texture of the grit and weight.