

Adelaide Walker
607 W 35th Street, Austin, TX 78705
(214) 240-1153 | adelaidewalker64@gmail.com
Website: adelaidewalkerart.com

WORK EXPERIENCE

Head of Social Media Management

Troov Inc., Austin, TX

Part-time, September 2024—Current

- Designed, organized, and distributed social media promotion.
- Video editing and graphic design for content.
- Interviewed potential clients and edited content.

Study Abroad Ambassador

CIEE, Austin, TX

Part-time, August 2024—Current

- Held events encouraging students to pursue education abroad.
- Promoted the program on social media and in-person.

Freelance Artist

Austin, TX

2018—Current

- Created custom works for homes in collaboration with an interior designer.
- Produced original paintings, prints, and installations.
- Managed client relationships and tailored projects to individual needs.

Full-Time Artist Apprenticeship

Under Per Schandorff, Copenhagen, Denmark

May—July 2024

- Learned the responsibilities of a professional art career.
- Assisted in studio renovations, managing materials and logistics.

Gallery Internship

Gallopperiet/Stadens Museum for Kunst, Copenhagen, Denmark

May—July 2024

- Designed and launched the website for Freetown Christiania's Gallopperiet/Stadens Museum for Kunst.
Website: christianiaartmuseum.com
- Established a network of artists and deepened cultural understanding.

Commissioned Illustrator

Trinity Today Magazine, Dallas, TX

July 2021

- Created multiple drafts in collaboration with the Creative Director.
- Produced five images that went to print using Adobe Photoshop, watercolor, and pencil.

Mural Camp Leader

Trinity Christian Academy, Dallas, TX

June 2022

- Led students ages 15-17 in painting a school mural, assigning tasks and providing guidance.
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EDUCATION

University of Texas at Austin

Bachelor of Fine Arts, GPA: 3.4

August 2021—May 2025

Trinity Christian Academy

GPA: 4.3, Magna Cum Laude

Graduated May 2021

ACHIEVEMENTS, INTERESTS & PROJECTS

University

- **ICOSA Group Show, Braided Waves of Memory:** Showcased "I Pop Stitches to Reassess the Damage" (2024).
- **Visual Arts Center Group Show:** Created a sand sculpture accompanying Fred Schmidt-Arenales' project.
- **Sculpture Exhibition (Group Project):** Co-created a small-scale locker sculpture with peers.
- **Halls and Walls Gallery Exhibitions:** Selected each semester for various drawings, paintings, and sculptures.

High School

- **Blueprint Gallery Art Exhibition and Competition (2020):** Drawing selected.
 - **17th Annual Lonestar Emmy Student Nomination (2019):** Nominated for solo animation, "Bandit".
 - **Senior Thesis Award (2021):** Winner for outstanding thesis out of the entire class.
 - **Departmental Awards (2019-2021):** Winner of AP US History, AP English, Honors Drawing II, Honors Painting II, Honors Printmaking II, Honors Digital Art, Honors Digital Collage, and Honors Video Animation out of the entire class
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TRAINING & SKILLS

Digital: Adobe Photoshop, Adobe Premiere, Final Cut Pro, Adobe Encore

Printmaking: Intaglio, Lithography, Serigraphy, Monoprint

Sculpture: Sewing (hand/machine), embroidery, beading, welding, pewter and acrylic casting

Outside Interests: Art history, film/TV, writing, marketing, entrepreneurship, art sustainability

SEMINARS

The Warehouse Student Seminars

Dallas, TX — Student Attendee, Fall 2020 - Spring 2021

RHS Savannah College of Art and Design Summer Seminars

Savannah, GA — Student Attendee

ARTIST STATEMENT

As a native Texan, I have grown up surrounded by hunting. The weakest at the mercy of the strongest. I remember from a young age seeing deer, once full of dignity, being reduced to being frozen in glazed over expressions, collecting dust on the walls of those who overpowered them. Taxidermy has always sparked a morbid curiosity in me because it allows a close examination of animals—the texture of their fur, the expressiveness of their faces, their image forever preserved. However, I aim to evoke the same emotional impact without the chilling process of turning them into trophies. The "trophy" is a patriarchal concept of dominance. It objectifies animals as status symbols, reducing them to mere trappings of conquest.

My work has often revolved around objectification—both of myself and the animals I resonate with. My process blends lithography and sculptural sewing to transform these fabrics into assemblages that subvert archaic ideals of beauty, revealing fragility and the enduring strength within what is often overlooked. I find resonance in the intersection of self-portraiture and animal symbolism, seeking subjects that speak to my own experiences. I render these images onto found fabrics, transforming the soft surface with my linework. I learned to mend from my mother and grandmother, and it has become a meditation for me. In these meditations, I lovingly hand stitch the pieces together and let the fabric guide me as I weave together my psychological landscape. When choosing fabric, I see myself as a paleontologist sifting through remnants of the past—wedding dresses left to yellow in thrift stores, delicate lace once cherished, pillowcases with initials hand-stitched by women I will never know. There is comfort in honoring these intimate textiles by reimagining them with exposed stitches and staining them with raw imagery. I depict animals and feminine qualities as symbols of strength and dignity, and ultimately a love letter to the female experience. Influenced by Kiki Smith's process-based approach, I let the materials guide me. My work aims to challenge outdated symbols of power and reshape them into expressions of strength, resilience, and liberation.

Printmaking captivates me because it is a tense, methodical process. It's far more than putting pencil to paper; it demands problem-solving, planning, and a deep understanding of the materials, machines, and chemicals required to create even a single print. I use my whole body—the ink stains my

skin for days, and my muscles ache from hours of rolling out ink—and this physicality makes me feel wholly connected to the work. It reminds me that I get to do what I love every day. It's a messy, imperfect process, open to my own errors, but with time, I've learned to glean the creation I desire most. I am infatuated with drawing and painting, yet nothing compares to the feeling of pulling up a finished print and seeing the refined details I spent hours painstakingly rendering, as if for the first time.

I Pop Stitches to Reassess the Damage explores objectification through non-traditional self-portraits, reflecting dualities within myself. The young doe, two-headed cow, and mare represent fragmented aspects of my identity. These animals are dignified and strong, yet all three of them have been diluted by mankind. Deer are tracked and hunted for trophies, horses' spirits are broken down for show, and two-headed cows, in their short lives, are exhibited as oddities, then taxidermied as curiosities. They symbolize the smothering experience of ruminating on conventional attractiveness—being nailed down by ribbon, a delicate material, but unable or unwilling to fully tear free. The animals are in distress, yet there is a sense of resignation to their fate. This piece is about mending my fractured identity, and coming to terms with my internal distress. Although these figures evoke feelings of confinement, they have cultivated a free space for me to question identity and autonomy through uninhibited expression

PORTFOLIO

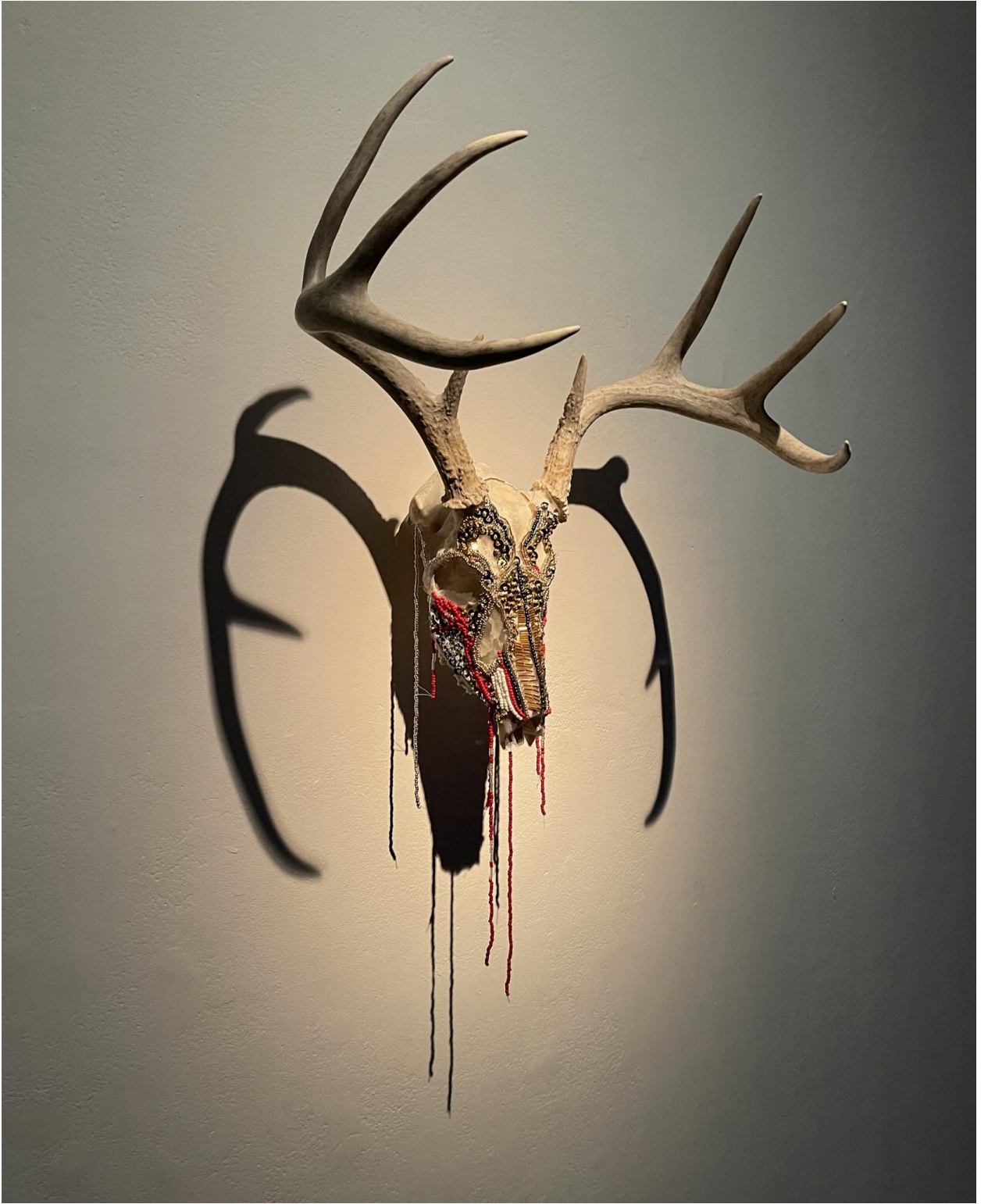
1. *I Pop Stitches to Reassess the Damage (2024)- Lithography on vintage textile, hand-stitched*
2. *Post Mortem (2024)- Embroidery beading on a found deer skull*
3. *I Like to Prod Old Wounds (2024)- Hand-stitched cotton, wire, glass beads, ribbon*
4. *Ode to Calder (2024)- Acrylic on canvas*
5. *Raw (2024)- Serigraphy on handmade paper, vintage denim, hand-stitched*
6. *Through my Eyes (2024)- Serigraphy and cyanotype on handmade paper, paper doilies, hand-stitched*
7. *Death of an Angel (2024)- Serigraphy on chiffon*
8. *Urban Legend (2023)- Stone lithograph*
9. *The Fates (2023)- Intaglio*
10. *Into the Blue (2023)- Photolithograph, Stone lithograph on vintage textile*
11. *To Dust You Will Return (2021)- Acrylic on wood*
12. *The Shed (2021)- Acrylic on wood*
13. *Sacrifice (2021)- Acrylic on wood*

1. I Pop Stitches to Reassess the Damage (2024)





2. Post Mortem (2024)





3. I Like to Prod Old Wounds (2024)







4. Ode to Calder (2024)



5. Raw (2024)





6. Through my Eyes (2024)



7. Death of an Angel (2024)



8. Urban Legend (2023)



9. The Fates (2023)





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"THE FAKES"

AW

10. Into the Blue (2023)

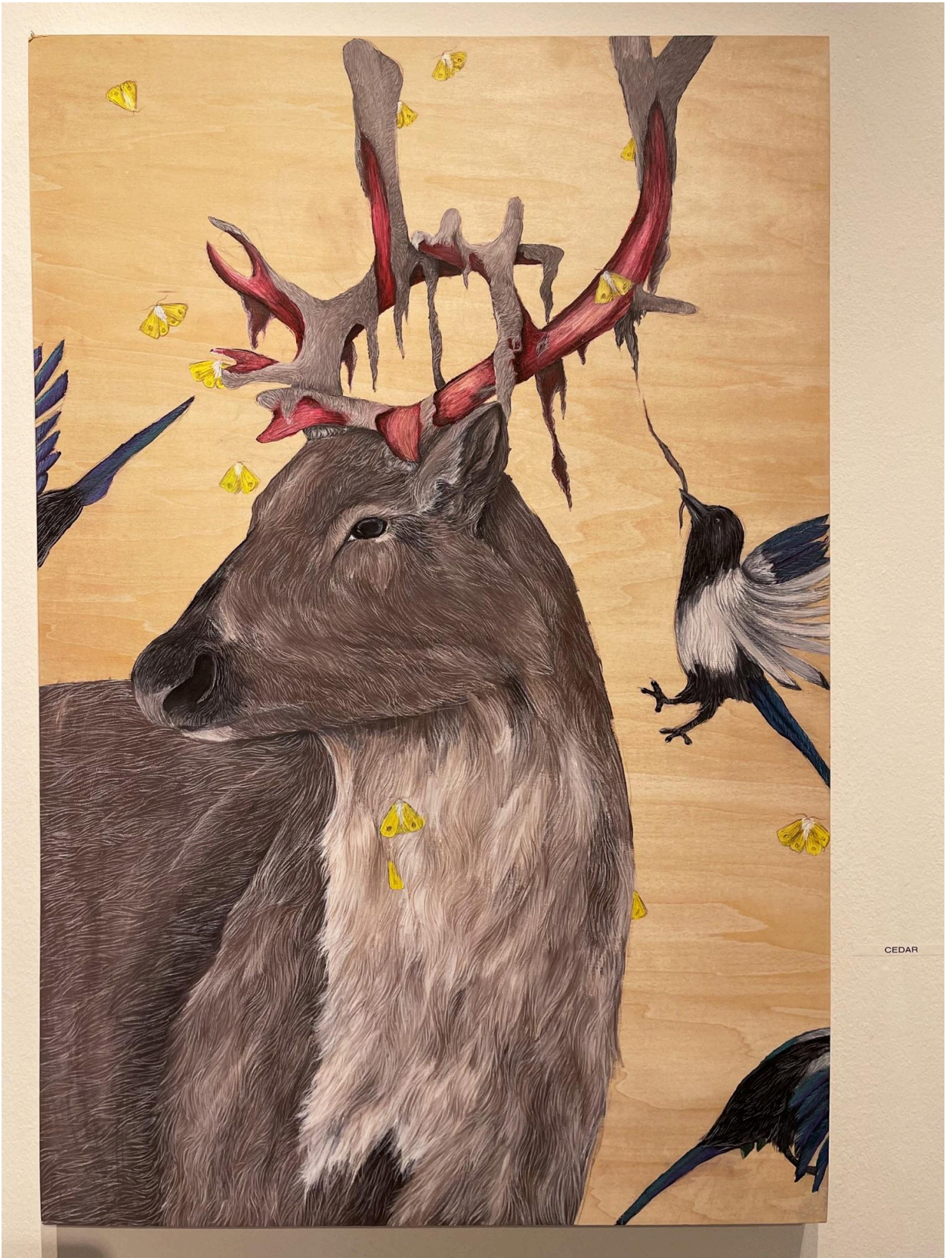




11. To Dust You Will Return (2021)



12. The Shed (2021)



13. Sacrifice (2021)



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