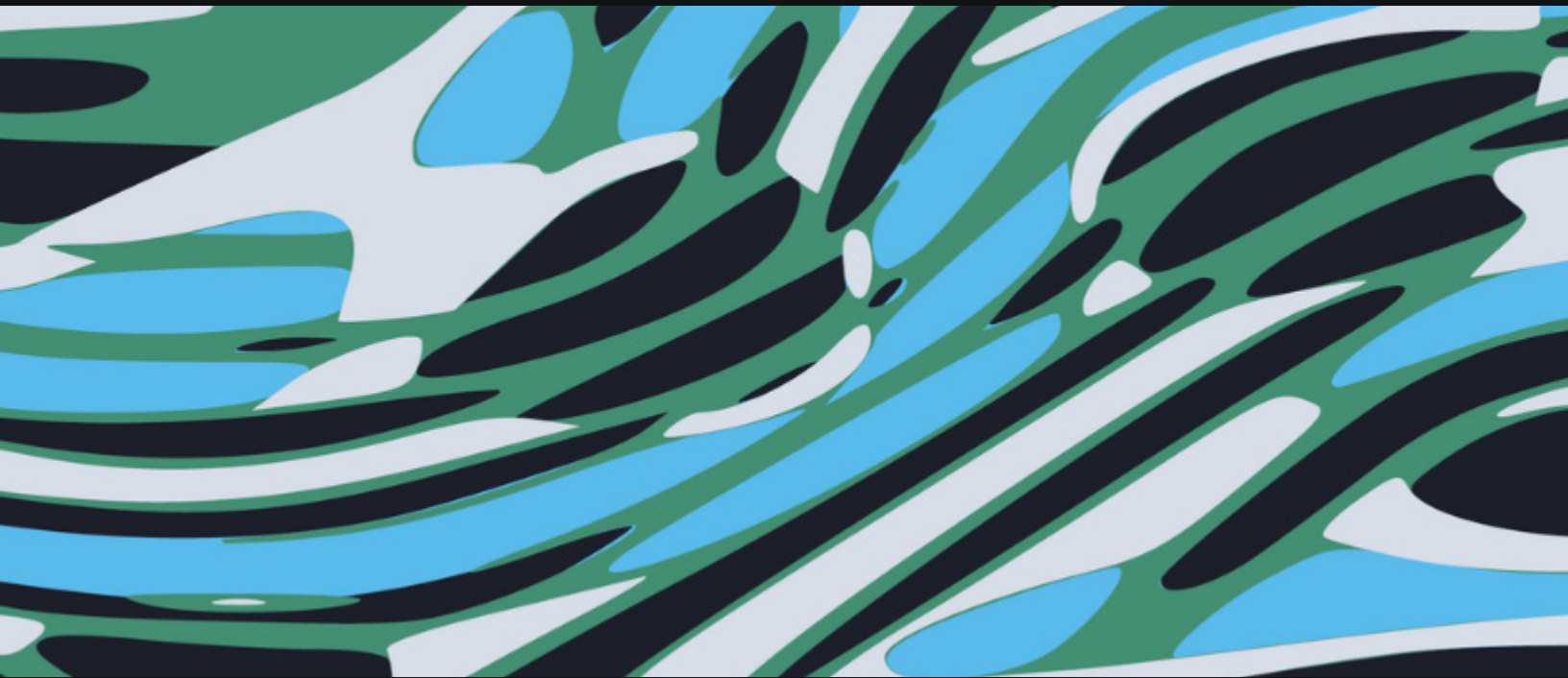




WATERWORK



2026 PROGRAM

IG @designaustin @thetrailconservancy

WATERWORK

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**This project is supported in part by an Elevate Grant of
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01 BRANDON STARGRAVE



UNDULESCENCE

Water and light are two core elements that give rise to nearly all life, and these motifs guide us through the piece: an exploration of both the literal and figurative interactions between light, water, and the environment. It is inspired by the water stretching between the viewers and the face of the Seaholm Water Intake Building, and by the light that makes these artworks, and of course life itself, possible.

Music: Brandon Stargrave

02 BETHANY JOHNSON

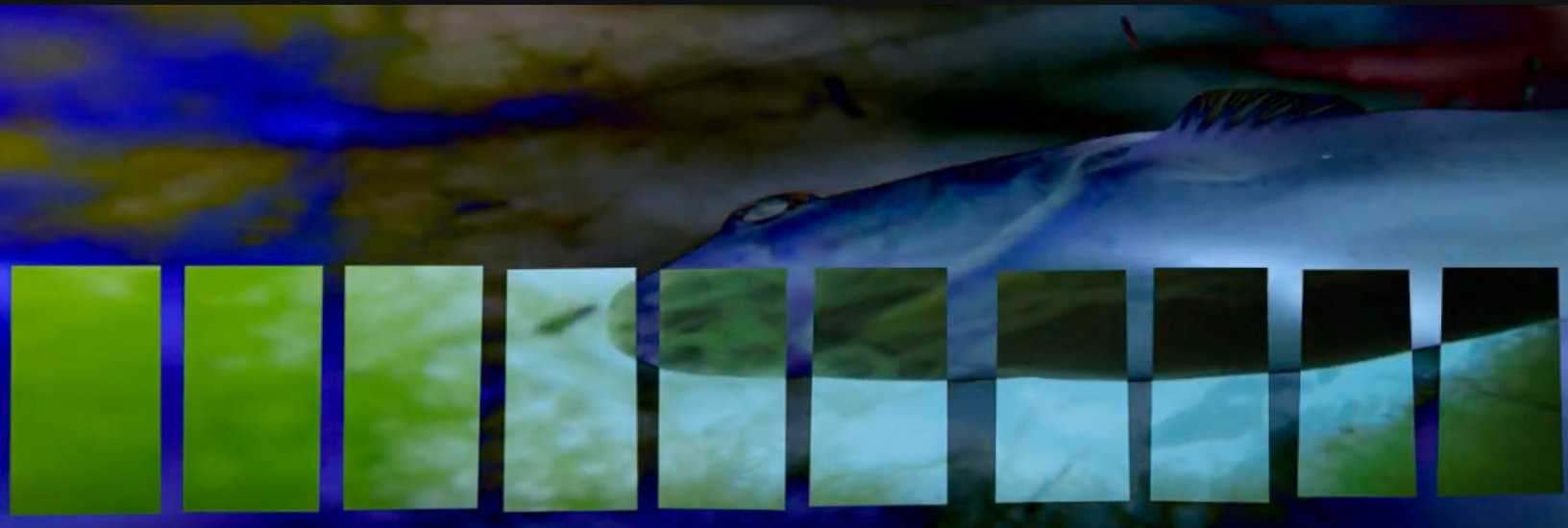


EDGE LANDS

This work centers nature’s “edgelands” of East Austin, the often overlooked places where nature and human infrastructure meet. Wildflowers in medians, native groundcover pressing against paved paths, wild corridors sprouting alongside fences appear in a stop-motion sequence, unified by a slowly drifting horizon line. Existing somewhere between a fireworks display and a nature walk, the work is exuberant and quietly contemplative at the same time.

Music: Jens Kuross, Savage Lullaby (excerpt)

03 ALEXIS HUNTER



SWIM CLUB CHANGED MY LIFE

Swim Club Changed My Life is a two-minute adaptation of *You Are Everything (to me)*, featuring the bodies and voices of members of Swim Club. The words, “Swim Club has changed my life,” become both a declaration and a shared sentiment, reflecting on the beauty of community and our capacity to change the course of our own lives. In collaboration with Jessy Wilson and Jim McFarlin, an original score composed specifically for the work is layered with Hunter’s field recordings, creating a deeper sonic landscape through which these bodies and shared experiences move. Together, the image and sound echo Octavia Butler’s words, “All that you touch you change. All that you change changes you,” and the idea that every action we take on our environment or on one another leaves an impact that loops back to transform us.

Music: Original score, “The Current of Life”: Jessy Wilson and Jim McFarlin; Sound composition and field recordings: Alexis Hunter

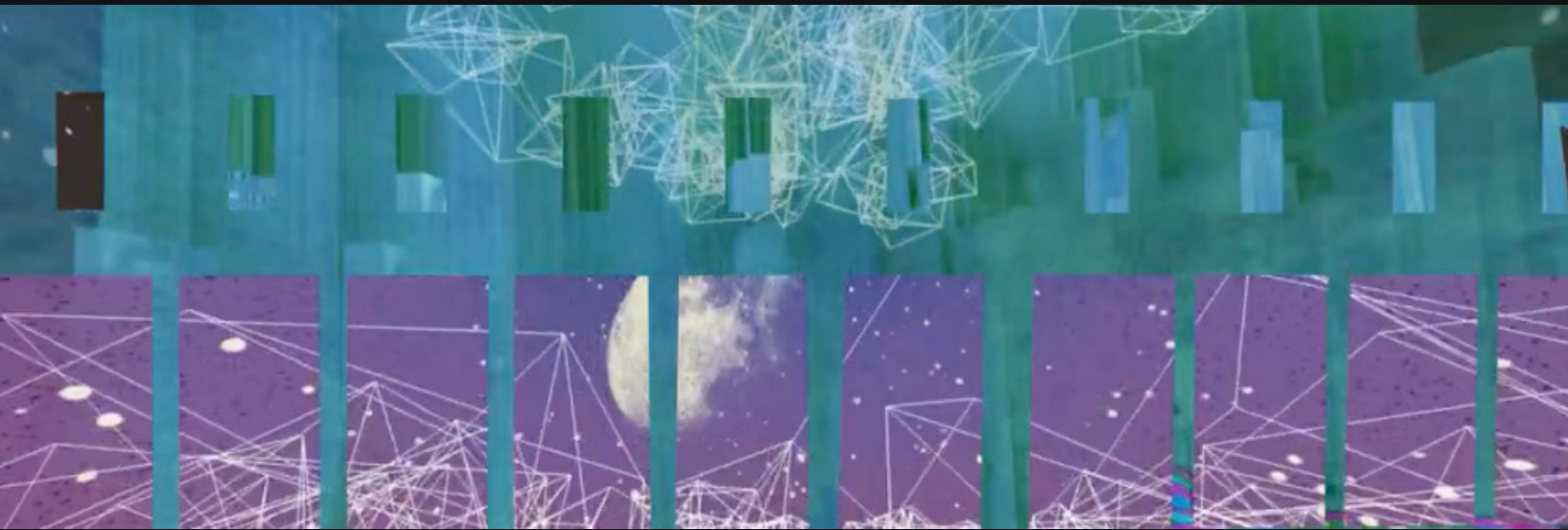
04 CHRIS TOBAR



NEON RODEO: ACT 5

This chapter of the Neon Rodeo, an ongoing exhibition series marrying Western iconography with contemporary creative life, takes place at the Seaholm Intake Facility, where getting on the horse means putting yourself out there and the rodeo is the creative life itself. In this short adventure, a rider shifting between a male and female lens chases a dream of themselves across the neon plains, getting lost in love and bucked along the way, but never stops moving forward. At its core, it's about a creator trying to prove themselves to the world, when the real fight is proving to themselves that they're enough.

Music: PAUZA – Tomaza feat. Piq Montano



RESPONSIVE ECCENTRIC

Responsive Eccentric is an animated visual composition developed through a multi-modal collaboration that represents three vibrant pillars of the Austin cultural community: music, visual art, and creative technology. Developed using context-aware Web technologies, Responsive Eccentric choreographs elements from Austin visual artist Mishka Westell's psychedelic illustrations inspired by the natural world, with direction from the creative music of Austin composer and musician Jesse Ebaugh. The resulting abstract composition produced by Responsive Eccentric is generated using the responsive art mechanism tooled and tuned by creative technologist Eric Schoenborn.

Music: Atmospheric Reentry; Jesse Ebaugh's Indestructable Now

06 LISA B. WOODS+JEROME MARTINEZ

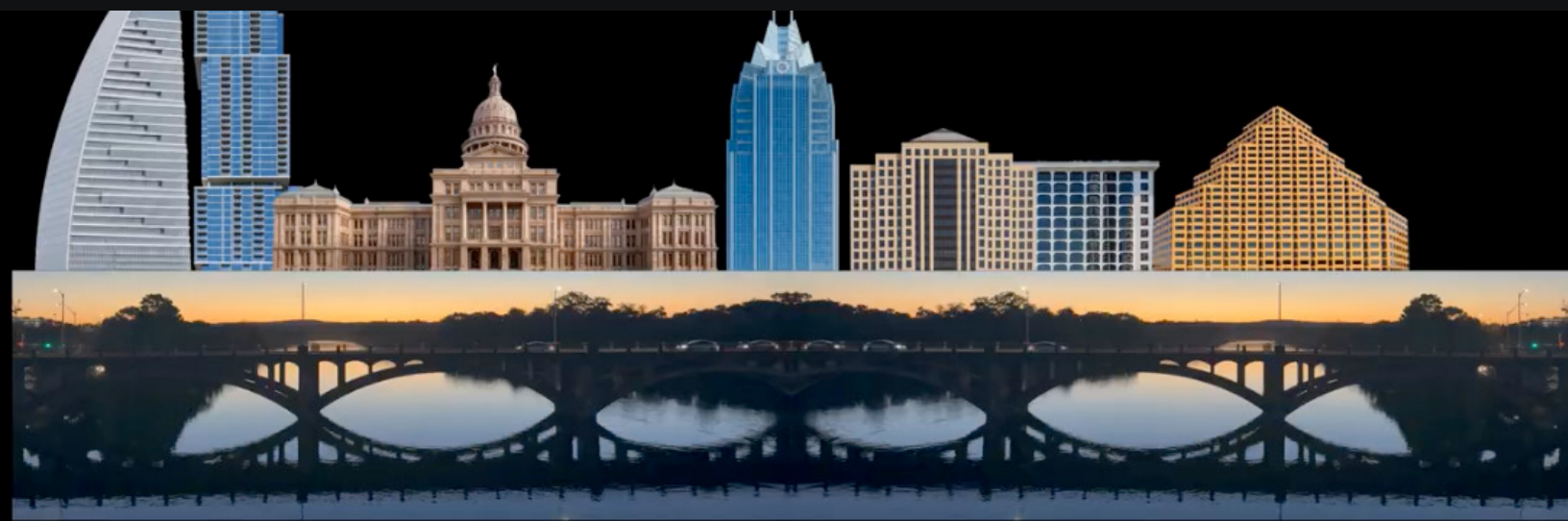


RECOGNITION: JOAN M. KHABELE

Recognition: Joan is a video artwork celebrating Black joy, leisure, and agency in water. Inspired by Joan M. Khabele's 1960s "swim-ins" which helped desegregate Barton Springs Pool, the work reclaims water as a space of healing, pleasure, and belonging for All. Through hand-drawn portraiture and vibrant generative graphics, Black folk are shown moving, relaxing, and taking up space in the water, which challenges the idea that swimming is not for us. With this artwork, I want viewers to enjoy these joyful portraits and be advocates for swimming equity and heat justice. #blackpeoplewillswim #afroswimmers

Music: Royalty-Free Pond5 track

07 MANDY MANDELSTEIN



DAY TO DAY

Look closely and Austin is always in motion: water moving, sky shifting, buildings rising, and people moving around town. Across the façade, these rhythms surface in layers of color and movement, sometimes structured, sometimes fluid but constantly in motion celebrating a city and a landscape in continuous, interconnected transformation. Day to Day is a bright, playful invitation to slow down and notice the patterns around us and how they quietly shape the way we move through our days.

Music: Long Tooth Instrumental (SAND), Cabbage Moth (Instrumental) by Nusiance; Additional Building Photography by: Quintin Soloviev, Xnatedawgx, LoneStarMike

08 SECOND SIGHT VISUALS

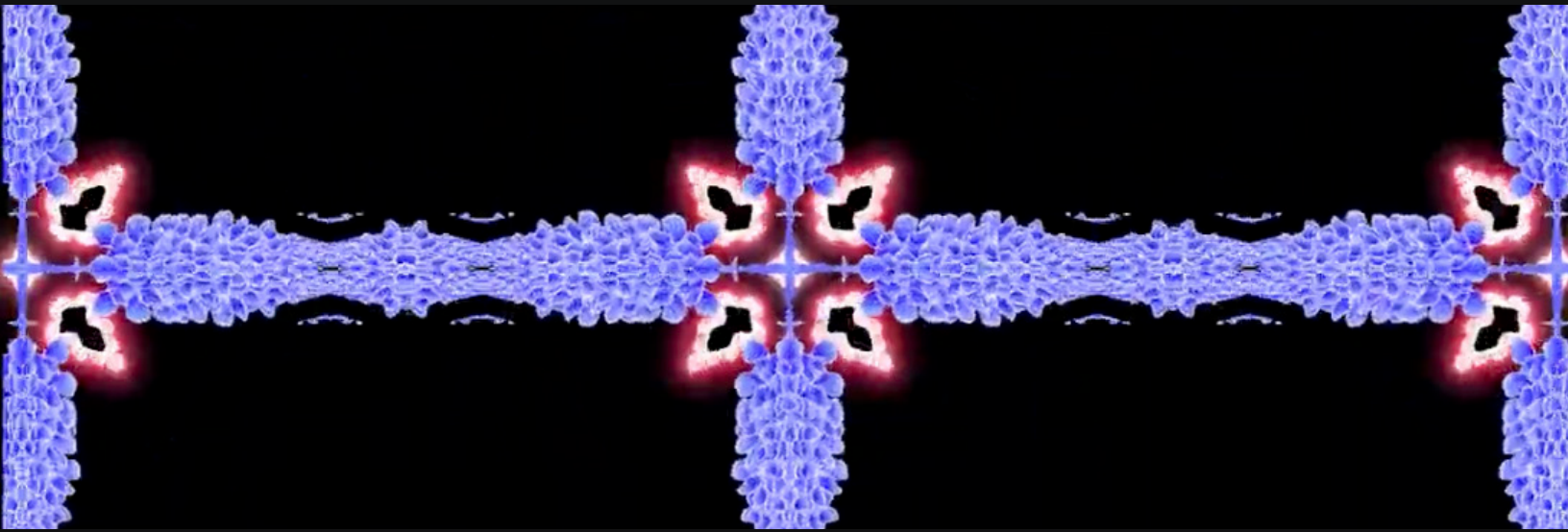


A PECULIAR HABITAT

A man wakes up in an unfamiliar location and seeks to make the best of his new home. Touching on themes of isolation, perseverance and the depths of the human mind, *A Peculiar Habitat* brings a larger than life exploration into what makes us... us. Conceived and built specifically for this site and shot practically to welcome and immerse viewers in a forced perspective that compresses space and time.

Music: D4Y OF TH3 HOR53 by Ryan Bouchie; Movement by Dane Cree, Shot and edited by Jim Elli

09 GREG D'AMICO+TAYLOR SPEED



IN BLOOM

In Bloom transforms the Seaholm Intake Facility into a living tapestry of Texas wildflowers, where glowing bluebonnets ripple across the concrete and marigolds pulse with warm, folkloric energy. The projection moves like a seasonal tide—patterns blooming, dissolving, and re-forming—echoing the way Lady Bird Lake bursts into color each spring. The piece blends natural rhythm with cultural symbolism, turning the structure into a luminous celebration of Austin’s landscape and heritage.

Music: Miss You, Love You by Sam Lux

10 HILLERBRAND+MAGSAMEN



PORT/STARBOARD

Borrowing nautical terms that distinguish the two sides of a vessel, the work treats the bridge as both instrument and threshold—an architectural device that orients movement while holding two distinct surfaces in tension.

Projected onto the bridge's angular and curved faces, origami boats, everyday objects, and shifting fields of light unfold in parallel sequences. On one side, materials align into provisional systems that echo the human impulse to chart direction. On the other, boats drift and illumination gathers and dissolves, suggesting buoyancy, reflection, and release.

Music: Hillerbrand+Magsamen

11 BEILI LIU



BRAIDING GRASS AT PINEY CREEK

Braiding Grass at Piney Creek is a meditative on-site performance that took place at the Ucross Foundation in Wyoming. It traces the quiet intimacy between water and land, grass blades and human touch, and a desire for simple, unmediated connection.

Music: Green Tea by Purrple Cat

12 ESSENTIALS CREATIVE



LOTIC BEINGS

We work with plants as collaborators and storytellers, tracing how the living ecosystems around us hold histories of care, survival, and belonging. Projecting the aquatic and riparian plants of the sacred waters near us onto the architecture that shapes them, we look to native plants such as the waterlily, cattail, and Texas wild rice as guides to liminality, transformation, and fluidity. Through them we center feminist, queer, and Indigenous perspectives, and invite Austin to see itself in kinship with the more-than-human beings that share this water.

Music: Phoenix Amaterasu aka PHNX.WAV; Essentials Creative: Misa Yamamoto, Fabian Villa, Steven Casanova, Sixto-Juan Zavala

Model: Maxochitl Cortez

13 LAUREN SCHROEDER



COOL VEIN

Cool Vein transforms the Seaholm Intake Facility into a strange underwater environment filled with pipes, heat, and water. As the sun heats the water, an underwater creature guides a pipe throughout the building, circulating cool water through this industrial ecosystem.

Music: Love At Me by The Wild Opus

14 CATHY LE

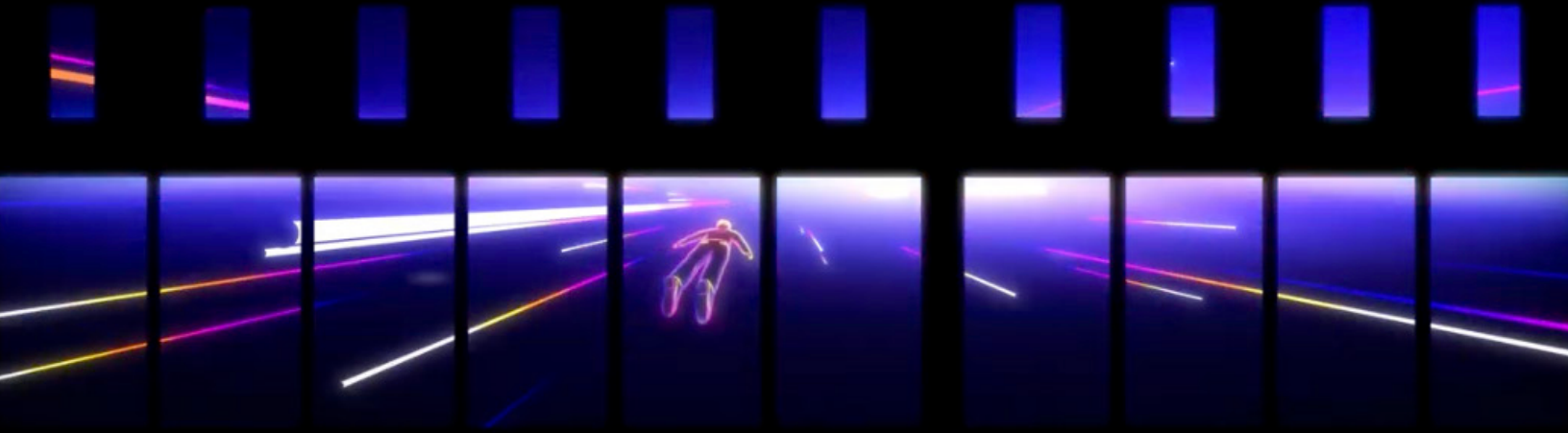


ECHOES OF A SYSTEM

Echoes of a System imagines the Seaholm Intake Building as a living entity, processing fragments of the landscape around it like a memory held in motion. Through footage filmed in the Seaholm area, familiar forms shift through color, rhythm, and pattern, revealing quiet connections across natural, human, and technological worlds. The work reflects on the ways a place remembers itself, carrying traces of the past into what is still becoming.

Music: Quiet Circuitry by Bocuma

15 TERRA HENDERSON



CURRENTS

Currents transforms the Seaholm Intake Building through four interconnected movements inspired by Austin's evolving relationship with water. Flowing currents first wash across the building before giving way to fanwort and native wildlife; these organic forms gradually organize into architectural structures, ultimately opening the facade into a luminous portal towards Austin's future. Throughout the piece, water and waves act as the connective thread, carrying the building from natural habitat to built environment to something new.

Music: Kalimbo by EFGR