ANU School of Art & Design
ANU Glass Workshop

Australian National University

Christine & Stephen Procter Interdisciplinary Craft Symposium *2026*

Image: Norwood Viviano. Recasting Houston (2019/2022). Kiln cast glass and 3D printed pattern. 14” x 14” x 13”. Photographer credit - Tim Thayer/ Robert Hensleigh

Date: Friday 17 April 2026, 9 am –3 pm
Venue: Lecture Theatre & Glass Workshop, ANU School of Art & Design

Welcome

Welcome, and thank you for joining us today. It is a pleasure to bring together a group of practitioners, researchers, and thinkers to share ideas, processes, and perspectives. Today offers an opportunity to engage with current work, spark conversation, and consider new directions across practice and research. We hope you find the presentations insightful and the discussions stimulating.

Acknowledgement of Country

The Australian National University acknowledges, celebrates and pays our respects to the Ngunnawal and Ngambri people of the Canberra region and to all First Nations Australians on whose traditional lands we meet and work, and whose cultures are among the oldest continuing cultures in human history.

About the Symposium

This symposium will demonstrate how digital tools can advance creative, cultural, and making practices. It also interrogates a broader definition of technology as any purposeful transformation of material, the value of ingenuity, and implications on ecology. Focusing on glass and ceramics, we will explore how technologies shape contemporary material practices through presentations, demonstrations, and discussions that examine the intersections of studio-based approaches with industrial and engineering processes. It considers what can be learned from Indigenous understandings of technology as relational, adaptive, and grounded in place, and reflects on how glass and ceramic practices are responding to the pressures of a rapidly changing cultural and climatic environment. These conversations ask what role these material disciplines might play in imagining more sustainable and ethical futures.

This symposium runs alongside a masterclass workshop in the ANU Glass Workshop with Visiting fellow Norwood Viviano - 13th - 18th April 2026. The workshop titled ***Kilncasting: Combining Digital and Traditional*** explores the potential of adding 3D computer modelling and printing to a kiln-casting practice. Students were introduced to Rhinoceros 3D modeling software and 3D scanning for approaches to turning 3D prints into kiln-cast glass objects. Software and 3D printing demonstrations were combined with more traditional lost wax casting, rubber mold making, investment mold making, annealing and kiln-casting discussions, along with cold working, and glass finishing.

Focus areas

digital, industrial, glass, ceramics, craft, maker movement, sustainability, climate change, indigenous knowledge/perspectives

Organsiers

Dr Jeffrey Sarmiento

Dr Jeffrey Sarmiento is Head of Glass and a Senior Lecturer in the School of Art and Design at the Australian National University.

Since 1982 the Glass Workshop at ANU has been a hub for creative glass within and beyond Australia. It is known for its maintenance of 2000 year old glassblowing traditions, and revival of ancient stone wheel engraving. Sculptural vessels have explored light and surface, taking influences from Modernist aesthetics. At the same time material innovations have pushed Studio Glass forward into new techniques such as kilnforming and new forms like the 'Great Australian Rollup'.

In the past 20 years there has been a marked shift toward digital fabrication as an approach to crafting objects, adding new tools to enhance form finding. In my research the integration of 2D and 3D printing leads to an exploration of a plurality of cultural contexts within sculptural glass. The School of Art and Design has continued to promote new technologies into research projects and the curriculum, such as waterjet cutting, vector-based vinyl signwriting, and most recently 3D printing in glass and ceramics for creative practices.

Digital fabrication can also be seen as problem solving and solutions in engineering, marine biology and astronomy. These incorporate a view into glass and ceramics in which precision, scale, functions and budgets far exceed those within the crafts but are opportunities for creative and practical innovation. 'Technology' requires a wider interrogation, as analogue and responsive approaches to material inform us on ways of making, teaching and learning from nature. We are also looking to Indigenous perspectives and how digital crafting can develop cultural practices, and what we might learn from First Nations knowledge. This symposium celebrates our commitment to innovation and collaboration taking place here at ANU.

Dr Kathryn Wightman

Dr Kathryn Wightman is lecturer in glass and ceramics at the Australian National University.

As both an organiser and a practicing artist, this symposium extends my current research at a point of transition. Previous modes of working, dependent on time-intensive processes, specialised infrastructure, and significant financial investment are becoming increasingly challenging to sustain within the realities of my life as an educator, artist and parent, prompting a re-evaluation of how I engage with material, process, and meaning.

My current research explores how waste glass, combined with emerging technologies and digital tools, can intersect with hands-on processes to develop more sustainable and adaptable modes of making. A key focus is shifting from two-dimensional surfaces into spatial, three-dimensional forms through additive print processes, investigating how granular glass can be shaped into sculptural outcomes that integrate surface, form and material.

Material and process-driven practices operate within a complex intersection of art, craft, and industry, increasingly shaped by rising costs, limited resources, and shrinking institutional support. In this context, this symposium is both timely and necessary, contributing to a rethinking of the conditions of making that prioritises resilience, innovation, and ecological awareness. For my practice, this event acts as a catalyst for redefining what it means to sustain a practice today.

SYMPOSIUM SCHEDULE

TIME	SPEAKER / ACTIVITY	PRESENTATION / DETAILS
9.00–9.15	Welcome	
9.15 – 10.00	KEYNOTE ADRESS - Norwood Viviano	*Casting Data in Glass: Data Visualisation as Art*
10.00 – 10.30	Dr Deirdre Feeney	*Hybrid Technologies of Image-Making: Optics, Material Thinking & Digital Fabrication*
10.30 – 10.45	MORNING TEA (Light refreshments provided)	
10.45 – 11.15	Cecelia Kumeroa (NZ)	*Te Rangihikitia (Lifting up the Sky)*
11.15 – 11.45	Dr Kate Hill & Dr Ben Woods	*Practicing with clay: activities for non-productionist ceramics pedagogy*
11.45 – 11.55	Beth O'Sullivan	*Designing with and for Nature: Interdisciplinary approaches towards Coral reef restoration*
11.55 – 12.05	Deon Hickey	*Glass for Optics and Photonics*
12.05 – 12.15	Leo (Yixin) Chen	*Digital Fabrication in Ceramic Practice*
12.15 – 1.00	LUNCH (BYO)	
1.00 – 2.30	DEMO SESSIONS | Glass & Ceramics workshop	
	Norwood & students - Masterclass outputs	*KilnCasting: Combining Digital and Traditional*
	Mackinley Shaw – Glass 3D printer	*Glass Extrusion 3D Printing*
	Shane Herrington / Bailey Donovan – Hot shop demo and discussion	*Sharing Stories Visiting Artist Program*
	Kate Hill / Ben Woods – collaborative project in Ceramics Studio	*Clay Handbuilding, Sounding and Listening*
2.45 – 3.00	Plenary	

Casting Data in Glass: Data Visualisation as Art | Norwood Viviano

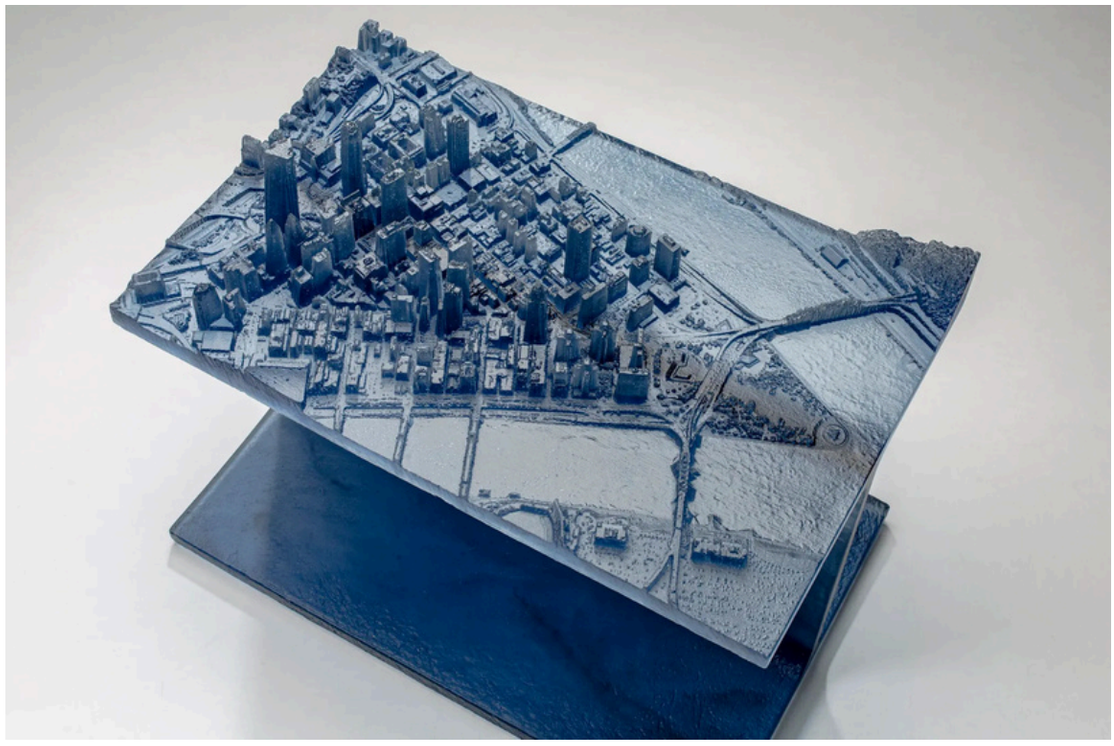

Image: Norwood Viviano. Recasting Pittsburgh (2020/2021). Kiln cast glass and 3D printed pattern. 16” x 10” x 13”. Photographer credit - Tim Thayer/ Robert Hensleigh

Presenter

Norwood Viviano

Norwood Viviano’s work is about change. Utilizing digital 3D computer modeling and printing technology in tandem with glass blowing and casting processes, he creates work depicting population shifts tied to the dynamic between industry and community. By showing how landscapes and populations move and are modified as a result of industry, his work creates a 3D lens to view that which is invisible or forgotten. His use of blown glass forms and vinyl cut drawings are micro-models of macro changes at the regional, national, and international level.

Photo courtesy of the John Michael Kohler Arts Center

Hybrid Technologies of Image-Making: Optics, Material Thinking & Digital Fabrication | Dr Deirdre Feeney

Image: Plateau's Dream I (Detail) (2025), aluminium, PMMA, glass, brass, PLA, optical resin, LCD screen, LED, raspberry pi, video animation. Technical assistance the Australian National Fabrication Facility (ANFF-SA). Funding support Create SA. Photo credit Sam Roberts.

Presenter

Dr Deirdre Feeney

Deirdre Feeney is a cross-disciplinary artist and Senior Lecturer at the School of Art & Design, Adelaide University. Her research interests include materialities of image making, media archaeology and the history of optics. Deirdre's practice-based research collaborates across disciplines of physics, fabrication and electronic engineering to develop optical image systems. Her creative works incorporate old and new technologies and technological ideas, from Renaissance natural magic to nineteenth-century optical mechanics. With a background in glass-making and the projected moving image, Deirdre uses materials such as glass and mirror to develop image systems that physically and emotionally engage the viewer. Her work has been exhibited nationally and internationally.

Te Rangihikitia (Lifting up the Sky) | Cecelia Kumeroa (NZ)

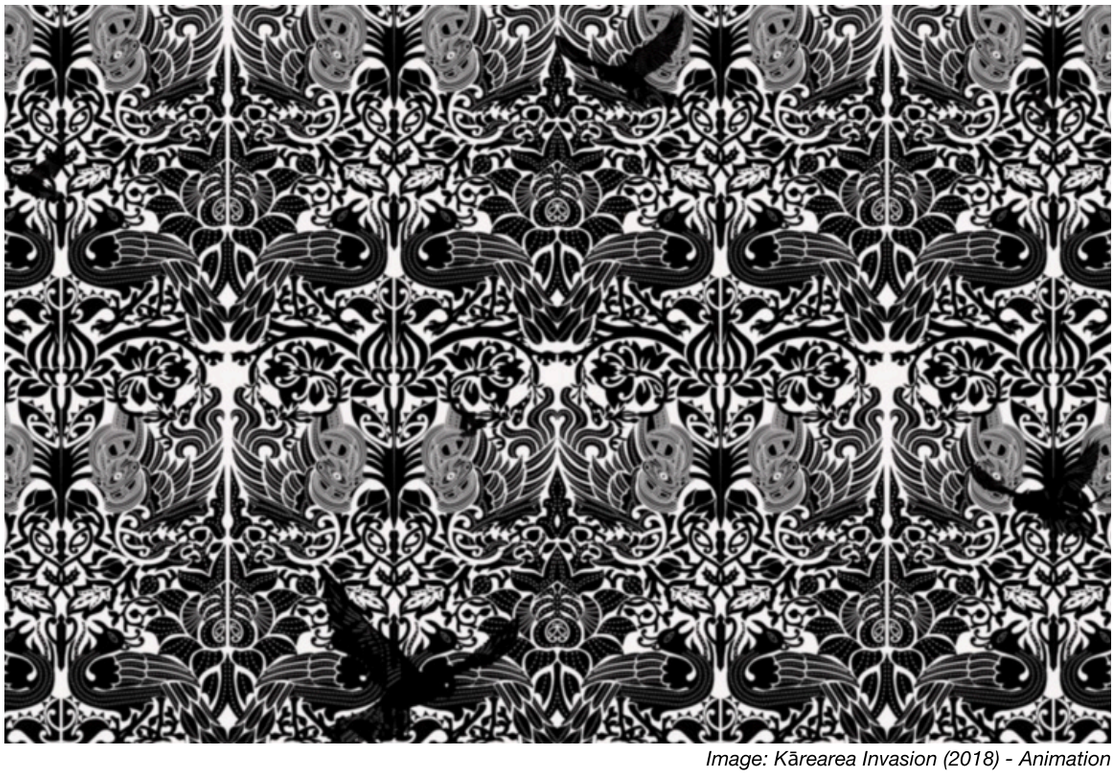

Image: Kārearea Invasion (2018) - Animation

Presenter

Cecelia Kumeroa

Cecelia Kumeroa (Te Ātihaunui-a-Pārangi) is a Whanganui-based artist, designer, and curator at Te Whare o Rehua Sarjeant Gallery. Her practice centres on bringing the design languages and narratives of Whanganui iwi into public space, working across digital and material forms. As director of Ihi Design Studio, she has led a range of culturally embedded design projects, from urban streetscapes to large-scale projections along the Whanganui riverfront.

Kumeroa was the Iwi Arts Lead for the cultural design of Te Whare o Rehua and has produced significant public artworks, including Waka Maumahara at Rotokawau Virginia Lake. Her work often combines digital animation, mātauranga Māori, and fabrication processes to create contemporary forms that carry ancestral knowledge into shared civic environments.

Practicing with clay: activities for non-productionist ceramics pedagogy | Dr Kate Hill and Dr Benjamin Wood

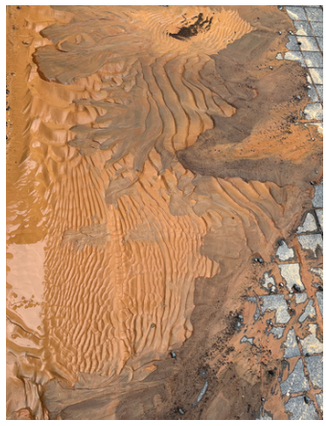

Image: Slippery Silt by Dr Benjamin Woods

Slippery Silt is a collaborative research initiative between Kate Hill and Ben Woods to explore and develop practice-led pedagogies centered around working with clay, place, walking, sounding, and listening. It is a cross-university attempt to disregard business-as-usual competitive attitudes and instead support and nurture mutual growth of teaching resources. Their hope is to cultivate a particular politics of anti-productionist practice while remaining open to the divergent interests and responsibilities felt by student cohorts, particularly around ceramic activities in the art school context. Recent research activities include an exploration of the social and soil-forming practices of ants around the Canberra/Kamberi region, supported by an ANU SoAD Strategic Research Seed Grant. In late 2026 they will continue their research through their recently awarded Monash University MADA Education Grant, recognised as part of the MEA Recognising Education Excellence program. In 2025 they presented (with Associate Professor Terri Bird) a paper for the ACUADS 2025 conference, Disobedience. This paper will become a contributing chapter towards a CACP edited volume to be published in 2027.

Presenters

Dr Kate Hill

Dr Kate Hill is an artist and researcher working on unceded Ngunnawal and Ngambri Land. Her practice operates an expanded approach to ceramics to explore the place-based politics of clay-soils through sculptural and social practices. Hill holds a BFA from RMIT, a Masters of Community Cultural Development from Victorian College of the Arts, and a practice-based Fine Art PhD from Monash University. Hill is part of the collaborative duo, HOT MULCH with artist Isadora Vaughan, a committee member of Plumwood Mountain, a member of the Climate Aware Creative Practice (CACP) inter-university research group, and Head of Ceramics at the School of Art and Design, Australian National University.

Dr Benjamin Woods

Dr Benjamin Woods is an artist and researcher living in Naarm on unceded Wurundjeri Woi-wurrung Country. Their sculpture and sound performance-installation practice mutates and develops in the context of specific place-based research projects. Woods holds a BFA Honours (2007-10) and MFA (2012) from the Victorian College of the Arts; and a PhD from Monash University, Fine Art (2018-22). Their sculptural theory book Unimposing Form was published by True Belief in 2025. They are a Lecturer at Monash University Fine Art, currently co-direct Run Artist Run (with Yongping Ren), and volunteer as an Artistic Director at Blindside ARI. As a researcher, they are a member of the Climate Aware Creative Practice research group (CACP), and the A

Designing with and for Nature: Interdisciplinary approaches towards Coral reef restoration | Beth O'Sullivan

Image: Scaffold II at the National Zoo and Aquarium tropical reef tank. Calcium carbonate bio-composite material. Image Credit: Kumar Sumbhav Gupta.

Presenter

Beth O'Sullivan

Beth is a interdisciplinary designer and PhD candidate at the Australian National University. With a background in ecology and environmental science, her work focuses on critically analysing the relationships and connections between human and non-human species. Beth's current research is at the intersection of design, marine ecology, material science and emerging technologies to developed environmentally friendly reef restoration substrates and scaffolds.

Glass for Optics and Photonics | Deon Hickey

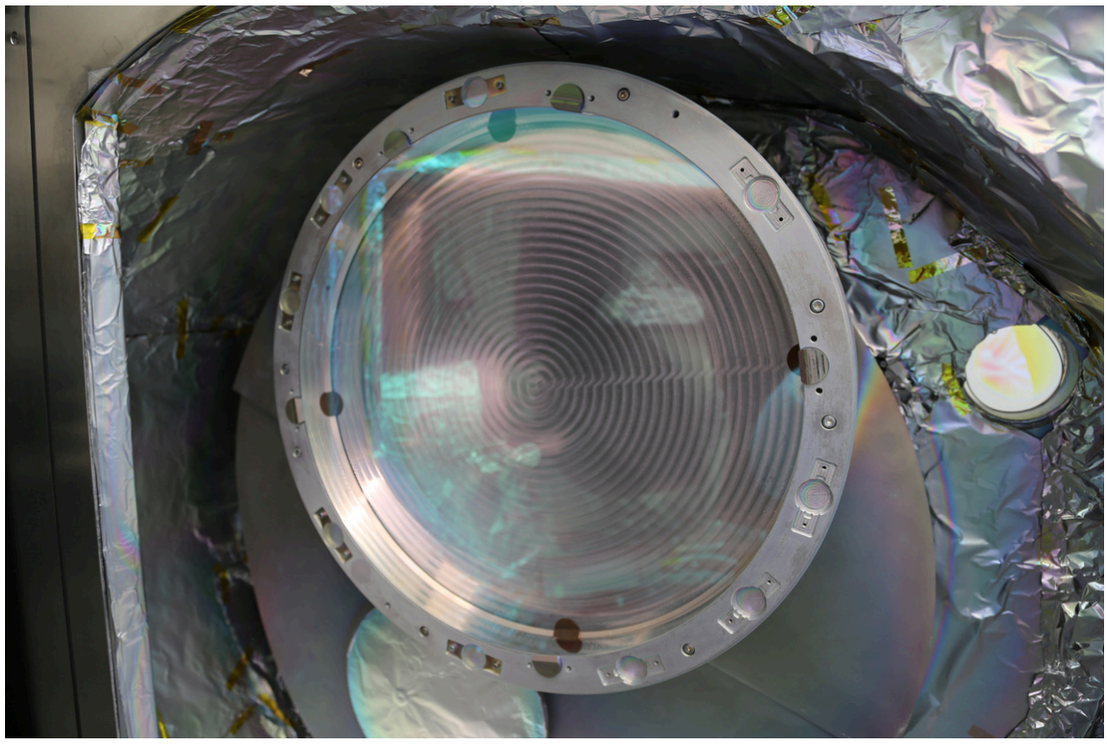

Image: A LIGO Beamsplitter after coating

Presenter

Deon Hickey

Glass is the unsung hero of more modern technology than most people realise. From communications, to sensors, to lasers, so much of what we take for granted today is built on a foundation of ultra-precision glass. Deon is an optical fabrication engineer at the ANU Research School of Physics, working as part of ANFF Optofab to make precision optics and photonics at the bleeding edge of science and technology.

He's made and designed optics for some of the biggest scientific projects in the world, including the LIGO Gravitational Wave Observatory and the Giant Magellan Telescope. He specialises in optical coatings and design. More broadly, ANFF has facilities for diamond turning, glass moulding, ultra precision polishing and chalcogenide manufacturing.

Digital Fabrication in Ceramic Practice | Leo (Yixin) Chen

Sequencing is developed through parametric design and multi-colour clay 3D printing. The work consists of stacked cylindrical units forming a tower, where pixel data is translated into colour and texture. Digital logic is materialised through clay, creating a structured visual rhythm that reflects the interaction between image, material, and making.

Image: Sequencing, 2025 Porcelain, stains, acrylic 170 × 25 × 25 cm

Presenter

Leo (Yixin) Chen

Leo Chen is trained in environmental art and ceramics, and works with multi-colour clay 3D printing. His practice explores the possibilities of digital fabrication in ceramic making, with an interest in material, process, and visual outcomes.

Glass Extrusion 3D Printing | Mackinley Shaw

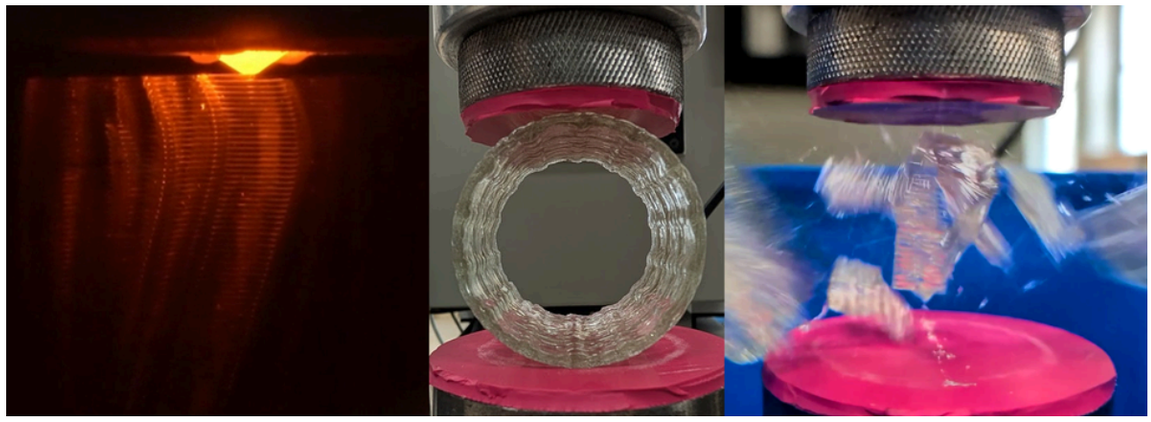

Image: Printing nature in glass - Mechanical testing of bio-inspired architectures in glass 3D printing

Presenter

Mackinley Shaw

Mack is a PhD candidate in the School of Engineering at the Australian National University. An enthusiastic maker, he has a keen interest in metalwork, woodwork and 3D printing. His research focuses on glass extrusion 3D printing, a cutting-edge glass forming technique capable of forms and function previously impossible with traditional techniques.

Sharing Stories Visiting Artist Program | Shane Herrington

Image by Julia Boyd/ ANU

Presenter

Shane Herrington

Proud Wolgalu Wiradjuri man Shane Herrington is a Traditional Owner, Cultural Knowledge-holder and award-winning Cultural Educator. Knowledge and practices passed to Shane by his family, community and Elders now form part of his Wolgalu Footprints demonstrations and teachings. Shane is dedicated and passionate about preserving and protecting Aboriginal Culture and passing on knowledge through hands-on learning and practical experiences.

Shane is highly regarded in the fields of cultural learning, regularly collaborating with the Australian National University and the University of Wollongong, and many other institutions.

In 2024, Shane received the Ray Kelly Award for collaborating with communities to empower them in protecting cultural heritage. In 2023, he was awarded ANU Vice Chancellor's Award for Excellence in Indigenous Education alongside colleagues Dr Amanda Stuart and Alison Simpson, and his son Aidan Hartshorn. In 2025 he was artist in residence at the Glass Workshop ANU in collaboration with the Sharing Stories Visiting Artist Program.

Shane's connection to his own community of the Tumut and Brungle region and his love for the mountains and rivers of Wolgalu country runs deep. Shane is also an accomplished artist, storyteller and yidaki (didgeridoo) player.

Hot Shop Studio Demo | Bailey Donovan

Image: Pink Awashed, 2024

Presenter

Bailey Donovan

Bailey Donovan is a Canberra/Kamberri-based glass artist and educator whose practice explores domestic textile patterns, colour, and craft through blown glass. Drawing on techniques such as canework and murrine, his work reinterprets familiar motifs like gingham and plaid in patterned, tactile forms. He is currently undertaking a Master of Philosophy at the Australian National University, where his research investigates the relationship between glass, textiles, and queer identity.

Acknowledgement

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Thank you for attending the Symposium at the ANU School of Art & Design.

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http://eepurl.com/gghlMz

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