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Artist's Bio

Kristi Totoritis was born in San Diego, California in 1988. As a child of divorce, her parents live on opposite coasts of America. It is all she has ever known, this duality. During the first few months of her life she was ripped from the west coast to the east coast. She was born into longing to understand what "true love" is or if it even really exists. Discovering at a young age that the entire outcome of your life can be determined from the relationships you form left her feeling anxious.

Shortly after becoming accepted in Virginia Commonwealth University's School of Art, while approaching her finish of High School she found herself flying through the back windshield in a car that altered her perception of life and left her death obsessed. She became fascinated by the intangible concept of death or an afterlife once she had danced so closely with it.

Upon completion of her foundation year, she was accepted into the Craft and Material Studies department, focusing in glass. She then went on to minor in painting and printmaking as well. Her artistic practice of trying to come to terms with many of life's dualities, most often focusing on life and death had started to evolve. By recalling history and by recognition of previous coping methods.

Once graduating with Cum Laude in 2010, the following year she was accepted in to the Chrysler Museum of Art Glass Studio's first assistantship residency. She was then hired on as a demonstrator and studio instructor in 2012, and has continued to be adjunct faculty ever since. Most recently she has become an adjunct instructor at the Visual Arts Center of Richmond. Over that past 10 years she has received several awards and scholarships across various public access glass institutions. She has attended workshops at Pilchuck Glass School, The Studio at Corning, Pittsburg Glass Center, Penland School of Crafts and the Canberra Glassworks.

Currently she is in her final semester at the Australian National University for her Master of Visual Arts in Canberra, Australia. She continues to pull symbols and imagery from various aspects of western culture to make objects that discuss how humans react ceremonially to the cycle of life, and the relationships we form. She is interested in how humans deal with love, loss, mourning and remembrance within temporal studies.