



Art *Through the Years*

BEFORE COEDUCATION

1929: Hotchkiss hires the School's first art teacher.

1942: Studio art was listed in the Hotchkiss catalog as a "minor subject." According to the catalog, "Studio courses in drawing, painting, and sculpture for which academic credit is given may be taken as part of a boy's schedule in junior, upper-mid, and senior years."

1952: with the construction of the Edsel Ford Memorial Library, the art studio moved from Coy basement to the library's third floor where it remained until the completion of the Cullman Art Center in 1981.

AFTER COEDUCATION

1974: When Hotchkiss made the decision to become a coeducational school, Headmaster A. William Olsen was intentional about adding women to the faculty. Nowhere was that more noticeable than in the Art Department. In 1974, Olsen lured Blanche Hoar away from a long-time position at Ethel Walker to head the department, and for the next 10 years, all eight of the art faculty hired were women. When girls arrived on campus in 1974, three studio art courses and four photography classes were offered.

1981: Hoar oversees the transition of the Art Department from the third floor of the Edsel Ford Memorial Library to the newly renovated space on the lower level of the Main Building. After the move, she wrote, "We are now established in the finest of art facilities possible. What was once the little used west wing basement of the Main Building is now a beautiful, light-filled series of seven studios and one lecture hall—the wonderfully generous gift of Louise and Edgar Cullman '36 and their family."

1983: The photography department offered basic photography courses as well as a course on cinema. The visual arts department offered black and white drawing, introductory art, ceramics, architecture, advanced studio, and history of art.

1995: The Tremaine Art Gallery opens with an inaugural exhibition featuring the collections of two alumni. One year of an art course became a graduation requirement. By then, a total of 15 art courses were offered, including ceramics.

2004: The visual arts department offers many courses such as AP Art History, ceramics, foundational design, introductory art, and architecture. The photography department instructed in two main disciplines: photography and videography.

2008: The Introduction to the Humanities Program allows for concentration within the arts component of humanities. For the pilot year in 2008-09, students have the option of taking music, visual art, or theatre.

2011: The photography department was renamed "Photography, Film, and Related Media" to reflect the integration of digital technology and its media-inclusive pedagogy.

2012: A significant facilities upgrade designed by Poesis Design Group supported program growth from approximately 48 to 108 students, establishing it as a core art elective within the Humanities curriculum.

2014: All preps and lower mids were required to take art courses as a graduation requirement. That year's course described the art program as, "substantive, rigorous, and inspiring," as well as based on collaboration between the different artistic disciplines. The visual art department offered a total of 13 courses, including three ceramics courses, AP Art History, and two architecture courses.

2015: A laser engraver was acquired in collaboration with the studio art program and the science department. The science classroom was transformed into a PC-based high-power computing facility and a large-format digital printing lab.

2018: The Cullman Art Center is renovated and redesigned thanks to the 2018 Senior Parent Gift. "Photo Intensive" was launched as an upper-mid class, and new upper-level offerings in digital media and portfolio development were added.

2020: The lighting studio was renovated, incorporating a fabric green screen and a full ceiling-mounted lighting system.

2024-25: Studio Art offers multiple levels in ceramics, studio art, printmaking, and art history. Basic, advanced, and independent courses are offered in traditional photography, digital photography, and film.

Female Arts Faculty

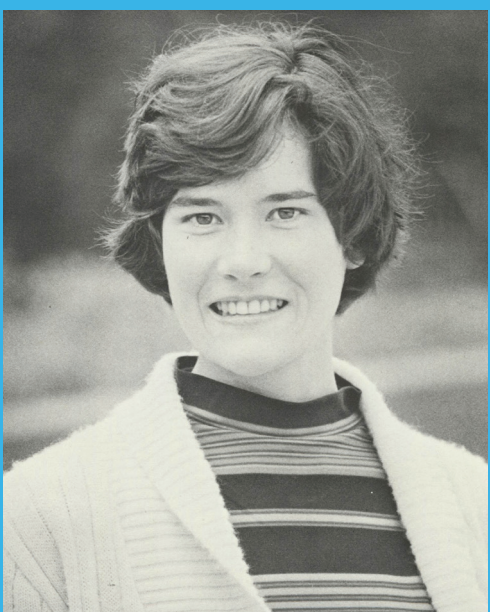


BLANCHE B. HOAR

Instructor in Art, 1974-85

Blanche Hoar grew up in West Hartford, CT. She attended Hartford Art School, where she was the third student in the school's history to receive a full three-year scholarship. She began her career at Smith College before moving on to Ethel Walker School, where she taught for 27 years and headed the Art Department.

She arrived at Hotchkiss in 1974 to chair the Art Department, one of several female teachers hired in the wake of coeducation. Hoar became the first woman to occupy an endowed teaching position at Hotchkiss when she was awarded the Marie S. Tinker Chair. In addition, she was appointed to the first six-member Advanced Placement Examining Committee in History of Art, chaired by Harvard's H.W. Janson, author of the seminal *History of Art*. Hoar taught studio art and art history and managed gallery shows in the Hotchkiss Gallery, the predecessor of today's Tremaine Art Gallery. In his 2015 Lufkin Prize acceptance speech, Art Teacher Charles Noyes '78, P'03,'07 recalled, "Above her studio door was a sign that read 'INTEGRITY' in big bold letters—and she meant it. She gave so much of herself, but she expected much from us in return."



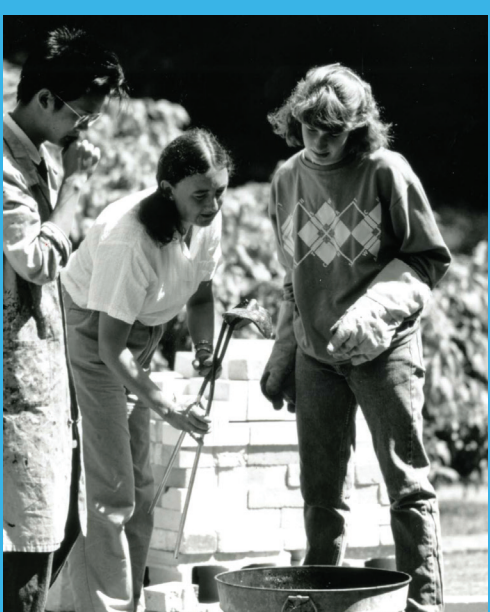
SALLY MCLAUGHLIN MASSENGALE

Instructor in Art, 1976-81

Born in 1953 in Ann Arbor, MI, and raised in Birmingham, MI, Sally Massengale developed a passion for art at an early age. She attended Yale University from 1972 to 1976, where she earned a bachelor's degree in studio art. During her time at Yale, she was awarded a scholarship to the prestigious Summer School of Art and Music at Norfolk in 1975.

Following graduation, she began her teaching career at Hotchkiss from 1976 to 1981, where she taught painting, drawing, and printmaking. It was during this time that she met her husband, William Massengale, a history instructor, whom she married in 1978. Together, they taught at Hotchkiss for three more years.

In 1981, the couple moved to Chapel Hill, NC, where they raised their three sons. While Bill pursued a career in law, Sally continued her artistic work, taking on commissions and refining her craft. From 1993 to 2009, Somerhill Gallery in North Carolina exhibited her paintings. During the 1990s, her painting *Kitchen Sink* was acquired by the Asheville Art Museum for its permanent collection.



DELORES COAN

Instructor in Ceramics, 1981-2017

A graduate of Housatonic Valley Regional High School, Delores Coan credits former art teacher Ruth Eaton with inspiring her interest in art and sending her on to study at the New York School of Interior Design. She studied further with Wesleyan Potters in Middletown, CT before becoming a disciple of William Pitney, a retired professor of ceramics

making his home in Sharon, CT.

Pitney did more than teach ceramics. He put her in touch with Blanche Hoar, then head of the Art Department at Hotchkiss. In the spring of 1981, Coan was hired on the spot.

Coan capped her career at Hotchkiss with her student Kristen Gotsis' stunning win at the 2017 Scholastic Art & Writing Award. Gotsis, from Goshen, NY, was a first-year student with Coan, but readily earned the National American Vision Medal in the category of ceramics and glass. In addition, she won a Gold Key prize and the Judges Award for best in show. "It was the first time that Hotchkiss had ever taken the American Visions Award," Coan said proudly, adding that Gotsis' work was among more than 330,000 works of art and writing submitted to a jury of luminaries in visual and literary arts.

Coan may have retired from Hotchkiss seven years ago, but she still teaches to this day. As she says, "clay is in her veins."



JOY VAUGHAN

Instructor in Art, 1981-87

Joy Vaughan began her teaching career at Hotchkiss in 1981, where she stepped into the role of head of the arts program during Blanche Hoar's sabbatical in 1981-82. A 1967 graduate of the Hollins College, in Hollins, VA, Vaughan continued her art career teaching at the Shady Hill School and Belmont Day School. She also took two years to study printmaking

at UMass Amherst College of Art before coming to Hotchkiss.

Vaughan was not only involved in overseeing the studio art programming at Hotchkiss, but was also a key member of dorm life. She served on the Dorm Life Committee and worked tirelessly as a dorm head in Van Santvoord dormitory to foster a respectful and fun community.

Vaughan approached every aspect of her work at Hotchkiss with the sensibility of an artist. In a 1985 *Hotchkiss Record* article asking various students and faculty what they would change about the School, Vaughan replied, "I would change the way we look at this place we live in nine months of the year. I'd change the way we look at it every day. I'd ask everyone to get up each morning, pop in new eyeballs, throw on a new cloak, and spring out the door in anticipation of seeing, learning, touching, knowing, smelling, and hearing something different that day."



NANCY LURIA BAKER P'01

Instructor in Art, 1980-82

Nancy Luria Baker P'01 grew up in New York City and Lakeville, CT. She graduated from Vassar College where she majored in art history with an emphasis on the history of architecture. After her sophomore year, she was granted a leave of absence to work at the Museum of Modern Art in New York for a year. In her senior year, she won a fellowship at

the Whitney Museum of American Art in New York to co-curate an exhibition of paintings from the Whitney's permanent collection with a handful of other art history majors from around the country. Upon graduation, she worked at Harry Abrams Inc., the premier art book publisher in the USA. She eventually came back to live in Lakeville and was recruited by Jim Marks, then dean of faculty, to fill in for a teacher who was taking a leave of absence. During her brief stint at Hotchkiss, she taught architectural drawing and studio art, and gave the History of Art lectures ("Art in the Dark").

Baker went on to a successful career in fundraising where she worked for major cultural institutions in Boston—including the Boston Athenaeum and the Boston Symphony Orchestra—and in London and New York as the executive director of the American Trust for The British Library.

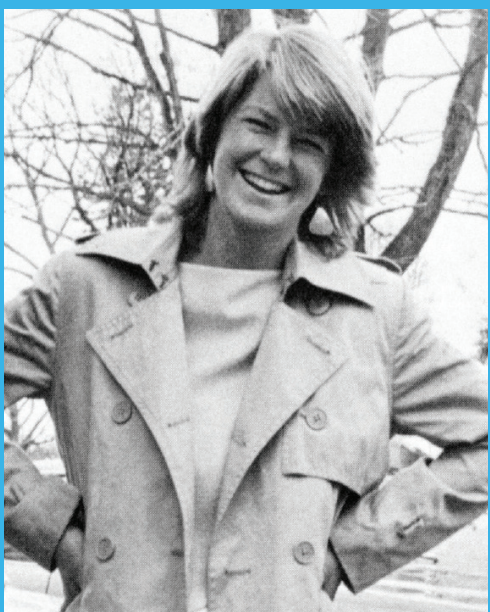
Female Arts Faculty



WENDY JOHNSON (COSTA)
Instructor in Art, January 1982-June 1987

Wendy Johnson, a Long Island native, graduated from Simsbury High School before obtaining her BFA from the University of Massachusetts. In January 1982, Blanche Hoar hired Johnson, fresh out of college, to teach introductory and advanced studio art. The immersive atmosphere, where Johnson could work with students in the studios beyond classroom hours, along with coaching sports, advising students, and supervising a dorm, allowed her to connect with students on a deeper level. These years were her ultimate teacher training, and her love for these years is deep in her heart. While she was content at Hotchkiss, her quest for advanced learning led her to pursue a master of fine arts at the University of Michigan from 1987 to 1989.

Upon returning to Connecticut in 1989, Johnson taught art at Avon High School, and in 1990 began building an art program at Wamogo Regional High School in Litchfield, where she taught until her retirement in 2020. Although retired now, Johnson is devoted to digital infrared landscape photography. She cares deeply about what is happening to our earth, and advocates through her photography. Johnson has expressed that she is eternally grateful to Hotchkiss for kickstarting her secondary education career. Initially uncertain about teaching this age group, she quickly discovered the magic in working outside her comfort zone, leading to a long, fulfilling career teaching art to teens.



ELIZA WEBB '78
Instructor in Art, 1982-85

In 1982, Eliza Webb '78 made history as the first alumna to join the faculty at Hotchkiss. Having majored in art history at Princeton, she was invited to apply for a position in Lakeville. The head of the Hotchkiss Art Department at the time, Blanche Hoar, was eager to expand the department's offerings and felt Webb would be the perfect person

to introduce art history into the curriculum.

Webb eagerly accepted the opportunity. When she began teaching, she was one of the few women on the faculty but found support from colleagues like Joy Vaughan and Delores Coan. At that time, the curriculum was heavily focused on male artists, with very little emphasis on female artists. However, with the encouragement of her supportive peers, Webb worked to change this by broadening her students' exposure to diverse artistic perspectives, including the work of a variety of women artists. Although she never formally trained to be a teacher and had no background in education courses, Webb quickly fell in love with teaching. Though her time at Hotchkiss was brief, Webb's lifelong passion for art has remained a constant throughout her career.



SERENA GRANBERY
Instructor in Art, 1986-91

Serena Granbery came to Hotchkiss in 1986 to teach architectural design, architectural history, and sculpture. She earned a BFA in sculpture at the University of Massachusetts at Amherst in

1982, where she developed her passion for working with bronze and ceramics. After college, Granbery continued to develop her craft, taught sculpture, and worked as an art therapist. While teaching part-time at Hotchkiss, she also pursued graduate study in sculpture at both Columbia University and Bard College. As Granbery recalls, "The students I taught at Hotchkiss were brilliant and highly motivated, which continually motivated me to be my best self as their teacher." Following her time at Hotchkiss, Granbery remained in Connecticut's Northwest Corner, splitting her time between teaching and

working as a professional sculptor. She has exhibited her work (incorporating wood, metals, and concrete, as well as bronze and ceramics) in various galleries and sculpture gardens throughout the Northeast.



MARJORY REID
Instructor in Art, 1987-99

Writing about her life as a Hotchkiss faculty member, Marjory Reid said, "I benefited so much from my interaction with bright, talented students. They kept the spirit of creating sizzling and I, as a practicing artist, came away with nourishment from that exposure." Reid attended Oberlin and completed additional studies at the Art Students League of New

York and the Rhode Island School of Design. Prior to Hotchkiss, she taught at Cate, Cincinnati Country Day, and Indian Mountain schools. Like her predecessors here at Hotchkiss, she taught studio art and art history as well as the occasional independent study. Reid has exhibited her work throughout the Northeast and received fellowships from the Helene Wurlitzer Foundation, Taos, NM, and the Vermont Studio Center, among others.



SANDY HAIKO
Instructor in Photography, 1986-2010

Sandy Haiko taught photography at Hotchkiss alongside her husband, Bob Haiko, for nearly 26 years, starting in 1986. Growing up in Boston, MA, she attended Boston University for her undergraduate degree and went on to take classes at the State University of New York for a degree in fine arts. During her time at Hotchkiss she became a mentor for many of the students, specifically the girls.

While she spent much of her time as a teacher, Haiko was also involved in *The Lakeville Journal* and her own projects. For the newspaper, she processed film and ran contact sheets. As Mr. Haiko reminisced, she "processed on average 35-40 [rolls] a week." Her personal work was also significant to her, and she spent lots of time working with scarecrows as her subject matter. Additionally, she and her husband worked together to create a mural that stood in the Main Building for 13 years. Haiko has been working with hand-colored imagery and other non-traditional photographic methods since the 1970s. Her work has been exhibited in such venues as the Slater Memorial Museum in Norwich, CT, and the Lyman Allyn Museum in New London, CT.



TERRI MOORE
Director of Studio Art & Tremaine Art Gallery,
Instructor in Art, 2002-present

Terri Moore began her career at Hotchkiss in 2002. Moore has taught and designed a range of art classes and is passionate about the experience of learning. As a teacher and artist, Moore encourages her students to explore their creativity by being engaged in the process of being a creative problem-solver and a maker. Moore has endeavored to work around anti-racism and gender borders, folding them into the arts curriculum. According to Moore, the work of coeducation is a continuous process, and she values getting to know her students and building a classroom culture in which she can speak to her students as fellow working artists. She aims to inspire students to practice their craft and navigate their curiosity about the world. Understanding that students arrive on campus with different levels of experience navigating art learning, she values being present with each student and respecting their space.

Female Arts Faculty



ANN VILLANO P'17
Instructor in Film, 2009-present

Ann Villano holds a bachelor's degree in English from Colby College and a master's in film from Columbia University, School of the Arts. Throughout the 1990s Villano worked in New York City as an editor and director. She completed

projects for PBS, BBC, Cinemax HBO, Lifetime Television, and New Castle Communications, in addition to working on a number of independent films. Several of the films that Villano has edited have gone on to win significant recognition at film festivals, including the Film Festival of International Cinema Students in Tokyo, the Cinequest San Jose Film Festival, the 1997 New York Festivals, and The Black Maria Film Festival. Prior to coming to Hotchkiss, Villano worked down the road at Indian Mountain School.

Bringing her industry experience to the classroom, Villano has developed a dynamic film curriculum that immerses students in both the technical and artistic aspects of filmmaking and photography. Her passion for storytelling and visual expression has not only shaped her courses but also fostered a community of young artists eager to experiment and push creative boundaries.

Beyond the classroom, she has been instrumental in supporting the Film Club and its annual Film Festival, giving students a platform to showcase their work and celebrate film. Her dedication to mentorship and artistic exploration has earned her the George Norton and Jodie Stone Teaching Chair, an honor recognizing her profound commitment to education and her students.



COLLEEN MACMILLAN
Instructor in Photography, 2010-present

Colleen MacMillan is an accomplished artist and educator based in Salisbury, CT. A graduate of Housatonic Valley Regional High School, MacMillan earned a bachelor's degree in photography with a minor in art history and communications from the Hartford Art School. After graduation, MacMillan worked as an assistant

to renowned travel, lifestyle, and product photographer Miki Duisterhof, honing their technical and creative skills in the field.

Since 2010, MacMillan has been teaching at Hotchkiss, where she inspires her students to explore the world of photography and art. Outside of the classroom, she continues to maintain a personal and professional practice in photography, bringing real-world experience into her teaching. With a passion for both the technical aspects of the medium and the storytelling power of imagery, MacMillan fosters creativity and critical thinking in her students, preparing them for success in both artistic and professional pursuits.



COLLEEN MCGUIRE
Instructor in Studio Art, 2019-24

Colleen McGuire arrived at Hotchkiss in 2019 to teach in the Studio Art program as a part-time instructor. McGuire applied for a part-time teaching position after she received a call from her friend Greg Lock, head of the Photography Department, encouraging her to do so. Having driven past the School many times as she lives close

by, McGuire was pleasantly surprised by her experience here.

McGuire's favorite contribution to the Studio Art Department would be the graphic narrative project, which is an assignment given to lower-mids who take the program. The project consists of researching, brainstorming,

and inking an individualized graphic narrative story, usually based on family history, historical events, or personal identity. As a part-time faculty member, McGuire never had the pleasure of experiencing Hotchkiss as a coach or a dorm faculty member. Despite that, her favorite moments outside the classroom were in Walker Auditorium when she saw students speaking publicly or performing.



CHRISTINE OWEN
Instructor in Ceramics, 2017-present

Christine Owen's ceramic work is an amalgamation of traditional techniques and conceptual interests. Owen received a bachelor of fine arts concentrating in ceramics from SUNY New Paltz.

After graduating, Owen apprenticed to Shigeyoshi Morioka in a traditional pottery studio in Amano, Japan for two and a half years. In Japan, she learned

a holistic way of life, incorporating the rhythm of creating wood-fired pottery with farming, cooking, and ikebana flower arranging. Owen returned to the U.S. as an artist in residence at Still Mountain Center in South Kent, CT and later The School for American Craft at the Rochester Institute of Technology. Subsequently, she received an M.F.A. in ceramics from the University of Colorado in Boulder, CO. Owen's functional pottery and sculpture reference early American tinware in the details of tools designed by men for function and enhanced by women with painted decoration. Often the surface of the work features the ash and fire from a traditional Japanese wood kiln.

Owen is a founding member of the performance art collaborative, The Bridge Club, and its work has received support from the Mid-America Arts Alliance, the National Endowment for the Arts, and the Texas Arts Commission via an Artistic Innovations Award; and from the Andy Warhol Foundation for the Visual Arts through The Idea Fund, a regional re-granting initiative. The Bridge Club's photographic work is represented by Deasil (formerly Art Palace Gallery) in Houston, TX.



SAM SALAZAR
Instructor in Art, 2024-present

Sam Salazar joined the Hotchkiss faculty in 2024 after teaching AP art and design, printmaking, sculpture, and a variety of studio art electives to upper-school students in the Philadelphia area. She earned a B.A. in fine arts at Bryn Mawr College, majoring in printmaking and sculpture and minoring in classical archaeology. She also

earned an M.S. in arts administration from Drexel University. Salazar has had her artwork exhibited at the Center for Contemporary Printmaking, Prints for Protest — Philadelphia, and Globe Dye Works. Her work has also been featured in the Austin Bat Cave Anthology and international print exchanges. Salazar and her wife, Emily Salazar, an instructor in English at Hotchkiss, live in Lakeville with their two children.

Arts Facilities



THE CULLMAN ARTS CENTER

- The Cullman Arts Center, which once served as a student lounge, was created in 1981 with a generous gift from Edgar '36 and Louise Cullman P'64, GP'84.
- The Class of 2018 Senior Parent Gift supported the Cullman Art Center renovation. The project reimagined the 8,200-square-foot wing and had been years in the making, according to J. Bradley Faus P'10, then-visual art program director and instructor of art. Faus worked on the planning stages of the renovation with Lakeville-based architectural designers Robert Bristow P'18,'20 and Pilar Proffitt P'18,'20, parents of Grace Bristow '18 and Ellis Bristow '20.
- The \$1.5 million renovation included fully upgrading the art Center's five studios and adding custom-made moveable modular tables and desks, redesigned storage cubbies and cabinets, and updated fixtures, sinks, floors, air ventilation, wall panels, and finishes. New overhead digital projectors, screens, and retractable ceiling outlets were added. An LED lighting system with adjustable dimmers and zone-specific capability was installed in the studios and along the lobby gallery, where cloth-paneled walls showcase student artwork. Additional spaces, including a lecture area, storage rooms, ceramics kiln and glazing rooms, and meeting room, also received upgrades and new finishes.
- Outside, a terrace was installed and doors were added to the studios facing Lake Wononscopomuc to give students greater access to the natural surroundings. In a nod to the School's past, custom-designed desks, tables, cabinets, and wall accents were made from wood milled from one of the School's heritage elms, which had to be cut down in 2017.

PHOTOGRAPHY LAB IN GRISWOLD SCIENCE BUILDING

- The Photography Department was founded by Robert F. Haiko in 1969, making Hotchkiss one of the first prep schools to offer photography courses. The Griswold Science Building already had eight small darkrooms with a few enlargers, primarily used by *The Mischianza* staff, but there was no classroom. That first year, teaching materials were stored in the darkroom area, and instructors carried those back and forth across the corridor to a chemistry lab in order to teach each class.
- Within a year's time, Haiko had turned an underused storeroom in the basement of the Science Building into a small office, three film editing rooms, a classroom, and a photo storage area. Knowledgeable students used their own 35mm cameras. Beginners learned their craft using small, plastic Diana-F cameras. Advanced students had access to Crown Graphic cameras that used 4x5-inch film. Students created movies using Super-8 cameras and editing equipment provided by the School.

- In 1985 a massive renovation of the entire photo area was completed that included a large group darkroom, renovated small darkrooms, and two large classrooms—one with film projection equipment. Also added were a VHS video editing room and a print finishing room to prepare work to exhibit.
- A significant facilities upgrade in 2012, designed by Poesis Design Group (later responsible for the Cullman Arts Center redesign), included:
 - Relocation of the Watson Computer Lab to the former science library.
 - Expansion of space through the acquisition of a larger science classroom in exchange for the small video classroom.
 - Redesign of classroom SB006 with Harkness-style tables and a comprehensive computer suite. These upgrades supported program growth from approximately 48 to 108 students, establishing it as a core art elective within the humanities curriculum.
- The science classroom was transformed into a PC-based high-power computing facility and a large-format digital printing lab.
- In 2020, the lighting studio was renovated, incorporating a fabric green screen and a full ceiling-mounted lighting system.

EXHIBITION GALLERIES

- In the 1970s and '80s, the School had a very small art gallery located in what is now the English wing. The gallery showcased work by professional artists and photographers.
- In 1995, the Main Building was renovated again, and among the additions was the Tremaine Art Gallery. The gallery is part of a major addition to the School's primary classroom building, which combines the Student Center, gallery, and study and lecture spaces with a new main entrance facade.
- With education at the heart of its mission, the gallery hosts five shows a year. Featured artists attend the opening reception, present gallery talks, and guest-teach classes, giving students an opportunity to work with accomplished, working artists.
- Tremaine Art Gallery officially opened on Sept. 11, 1995, with an inaugural exhibition featuring the collections of two alumni. Twentieth-century works from the collections of Burton Tremaine '40 and Hugh Freund '63 were displayed in a spacious new gallery funded with a gift from the Tremaine Foundation.

WOMEN *in* ART



Art Through the Years

ARTS EDUCATION

The Department of Art and Design has a long history of providing a high-quality arts education to students. The department's commitment to excellence is reflected in the many awards and honors received by its faculty and students. The department's focus is on providing a well-rounded arts education that includes both traditional and contemporary art forms. The department's faculty members are highly qualified and experienced, and they provide a supportive and challenging environment for their students. The department's students are highly motivated and talented, and they are well-prepared for careers in the arts.

Female Arts Faculty



Dr. Sarah L. Jones



Dr. Emily R. Smith



Dr. Michael A. Brown



Dr. Jennifer K. White

Female Arts Faculty



Dr. David M. Green



Dr. Robert L. Black



Dr. Susan J. Gray



Dr. Christopher D. Hall



Dr. Patricia E. King

Female Arts Faculty



Dr. James H. Lee



Dr. Karen M. Scott



Dr. Thomas N. Adams



Dr. Rebecca O. Baker



Dr. Daniel P. Carter

Arts Facilities



THE COLLEGE ARTS CENTER

- The College Arts Center is a state-of-the-art facility that provides a wide range of arts programs and services. The center is located in the heart of the campus and is easily accessible to all students. The center's facilities include a large lecture hall, a computer lab, a video production studio, and a recording studio. The center's staff members are highly qualified and experienced, and they provide a supportive and challenging environment for their students. The center's students are highly motivated and talented, and they are well-prepared for careers in the arts.
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Music *Through the Years*

BEFORE COEDUCATION

1896: The School has no music faculty, per se. Students participate in a 22-member orchestra, mandolin and banjo clubs, a glee club, and a minstrel group.

1909: Hotchkiss holds its first annual music competition in which musical groups competed against one another in an evening concert. The winning club is awarded the prestigious Hinckley Cup.

1911: The School hires its first music teacher, Grover Tilden Davis, who establishes the choir and a tradition of performances by visiting musicians.

1915: The music department has two instructors and the School offers private lessons in piano and various other instruments. Student musicians perform on Sundays in a series of recitals for piano, organ, voice, and cello.

1940: The School's musical groups that once numbered almost a dozen has shrunk to one: the Glee Club.

1950: All upper mids take a course in the fundamentals of music and touts its Carnegie Music Collection as "a comprehensive collection of phonograph records available to all students." Two new student-run groups begin: The Blue Notes and the Penthouse Serenaders.

1964: The School offers four courses in music literature, instrumental music, and vocal music.

AFTER COEDUCATION

1974: Joanne Walsh is hired as a music instructor. Three courses are offered in music, including Synthesizer Composition and Music History. Instrumental Ensemble, the Glee Club, and the Choral Society are considered "extracurricular organizations."

1981: Performance music courses are added to the curriculum, specifically chamber choir. This year also hosted the introduction of courses in music reading and writing.

1983: The Music Department offers courses in music performance, as well as courses in music literature and theory. Ruth Lansche is hired to teach voice instruction. She stays until 2007. In 1984, Helen Cha and Annette Hunt are hired as instructors in music.

1997: Jayne Kirber '99 and Caroline Johnson '99 start Calliope.

2002: Dr. Gisele Nacif-Witkowski is hired as a piano instructor.

2004: The Music Department offers nine courses that are split into three categories: performance courses, general music courses, and non-credit music lessons.

2008: The Introduction to the Humanities Program allows for concentration within the arts component of humanities. For the pilot year in 2008-09, students have the option of taking music, visual art, or theater.

2024-25: The music program, which offers courses in music literature, theory, and performance, reflects the department's commitment to serve all students, regardless of knowledge, talent, or music experience. Students taking a performance course have the unique opportunity to work in a private lesson setting with an outstanding faculty of music professionals. Students can also express their musical talents in group settings by joining one of the student ensembles: the Hotchkiss Chorus, the Hotchkiss Orchestra, or Right Brain Logic, the jazz ensemble. Throughout the year, students are encouraged not only to perform but also to appreciate a wide variety of musical experiences by attending student and faculty recitals, off-campus performances, and concerts with guest artists.

Female Music Faculty



JOANNE WALSH

Instructor in Music, 1974-75

Joanne E. Walsh joined the Hotchkiss Music Department in the fall of 1974. She received a bachelor's degree in music from the University of Connecticut in 1956 and continued her postgraduate study in music at the University of Connecticut and the University of Bridgeport.

Before coming to Hotchkiss, Walsh taught music at Greens Farms Academy in Southport, CT. She arrived in Lakeville with her then-husband, Richard, and four children, three of whom, R. Timothy '77, Barbara '77, and Jonathan '80, attended Hotchkiss. Walsh spent one year at Hotchkiss before moving down the road to teach music at Indian Mountain School and Salisbury School.

In 2018, Walsh's daughter, Barbara Hostetter '77, along with her husband, Amos, established the Joanne Eastman Shohrweide Chair for the Director of Music Programs at Hotchkiss. Fabio Witkowski, visual and performing arts department chair and director of the music program, was named the inaugural recipient of the chair. In accepting the honor, Witkowski said, "I am extremely humbled and honored to hold the first Joanne Eastman Shohrweide Teaching Chair. We had the distinct pleasure of knowing Joanne during our initial years at Hotchkiss. Her love and enthusiasm for music and teaching were quite palpable. At that time, Gisele and I were two young Brazilians completely new to boarding schools. Every time I met Joanne, I felt her wings spreading over us—her encouragement, appreciation for our performances, and invaluable advice guided us."

Hostetter said, "Our mother would have been over the moon that this chair has been established in her name and especially touched to know that the first recipient is Fabio Witkowski, for whom she had a very fond regard."



RUTH LANSCHÉ

Instructor in Voice, 1983-2007

Ruth Lansche brought a wealth of artistic talent and experience to Hotchkiss, where she began in 1983 after an illustrious career as a soprano with the Metropolitan Opera. With her passion for music and theatre, she became a cornerstone of the School's arts program, particularly in the realm of musical theatre.

Over the course of her remarkable 24-year tenure, Lansche played an instrumental role in directing and shaping the School's musicals, always focusing on the intricate musical elements that would elevate each production. Her passion and expertise also made her a driving force behind the annual *Broadway Night*, a beloved event that celebrated the love of musical theatre and offered students from across the community the chance to showcase their talent.

Known for her bold personality and unwavering authenticity, Lansche's colleagues, such as George Faison, described her as "flamboyant" and someone who "always spoke her mind." Upon her retirement in 2007, she left behind a legacy of creative brilliance, inspiring generations of students to pursue their own artistic ambitions.



ANNETTE HUNT

Instructor in Music, 1984-2000

Annette Hunt began her distinguished career at Hotchkiss in 1984, where she quickly became a cornerstone of the School's music program. Over the course of her career, she imparted her deep knowledge and love of music to countless students, primarily focusing on piano instruction. Her ability to nurture students' technical skills while fostering

a true passion for music made her a beloved figure among those she taught.

Beyond her role as a piano instructor, Hunt was instrumental in developing and structuring the School's first music credit courses, laying the foundation for a robust music curriculum that would benefit generations of students. She also took on the vital role of organizing the first regular schedule of student performances, creating opportunities for students to perform in front of peers and faculty—an experience that would prove invaluable for their artistic growth.

Hunt's influence extended far beyond the classroom as she worked tirelessly to elevate the music program and provide students with the tools and experiences to excel in their musical endeavors. In recognition of her exceptional service and lasting impact, the Tang family established the Hunt Concert Series in 2000, the year of her retirement, as a tribute to her dedication and legacy.



GISELE WITKOWSKI

Instructor in Piano, 2002-present

Dr. Gisele Nacif-Witkowski, piano instructor, arrived at Hotchkiss 24 years ago, invited by former piano instructor Annette Hunt. From the outset, Witkowski was enthusiastic about teaching high school students, as she saw the unique opportunity to guide them at a stage where they were still open to absorbing new musical

knowledge and refining their techniques. This contrasted with students at older age levels, who often focused more on specializing their music skills.

When Witkowski joined the community, music teachers worked in the Chapel basement, and the Music Department was much smaller than it is today. Over the years, she played a significant role in developing a more integrated music curriculum, one that connected deeply with Hotchkiss's broader humanities educational offerings. Despite limited resources and fewer music students at the time, Witkowski remained dedicated to making music and the arts an essential part of the educational experience, not just an extracurricular activity.

Despite working in a male-dominated institution at the time of her arrival, Witkowski has never felt excluded. She comments that the encouraging atmosphere and supportive peers have contributed to fostering a welcoming environment amongst students and teachers. Consequently, she has grown to love her students and it has become her favorite part of teaching at Hotchkiss. Over the course of her career, she has loved watching her students mature and become great musicians, and she always looks forward to visits from her alumnae.

Music Facilities



EASTMAN MUSIC CENTER AND THE KATHERINE M. ELFERS HALL, (2005)

- Completed in 2005, the Esther Eastman Music Center is a world-class teaching and performance space, housing classrooms and practice facilities and drawing top-notch musicians from all over the globe. With views of Lakeville's Lake Wononscopomuc, the hall is home to the Hotchkiss Concert Series, hosting free classical concerts from September through May. This incredible building is named for the grandmother of principal donor Barbara Walsh Hostetter '77.
- Guest artists have included The Fine Arts Quartet, Amerigo Trio, Nordic Voices, The Hartt Symphony Orchestra, and Midori. The hall is also home to Hotchkiss Summer Portals concerts, free and open to the public during June and July. Past guests have included Melvin Chen, Miró Quartet, Brentano Quartet, Ida Kavafian, and the Ying Quartet.

- The showpiece of the new Music Center is Katherine M. Elfers Hall, a glass-walled, 715-seat pavilion that affords an exceptional musical experience prized by audiences and musicians alike. Individual and ensemble practice rooms, a music technology studio, classrooms, a radio station, and faculty offices complete the center's footprint. This remarkable space is a memorial gift from William Elfers '37 and William R. Elfers '67.
- The concert hall is an elongated octagon configured in the round with floor, parterre, and balcony seating so that this glass pavilion engenders an uncommon intimacy, whether for a handful of aficionados or the entire School. Slatted mahogany railings for the upper seating levels evoke the curving bodies of string instruments, while they also soften the acoustics. The glass wall panels are folded accordion style to diffract sound and produce a clear, full tone, while presenting a sparkling façade inside and out.
- The 7,400-square-foot space includes 12 practice rooms, eight teaching studios, 22 pianos, and more than 17 music faculty members.

WOMEN *in* MUSIC



Music Through the Years

BEFORE COEDUCATION

1900s The University of North Carolina at Chapel Hill was founded in 1793 as the first public university in the South. It was the first university in the South to offer a degree in music.

1910s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

1920s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

1930s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

1940s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

1950s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

AFTER COEDUCATION

1970s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

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1990s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

2000s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

2010s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

2020s The University of North Carolina at Chapel Hill was the first university in the South to offer a degree in music.

WOMEN *in* MUSIC

Female Music Faculty



JENNIFER MILLER
Jennifer Miller is a professor of music and the director of the Women's Music Center. She has been at the University of North Carolina at Chapel Hill for over 20 years. She is a member of the American Musicological Association and the Society for Musicology.



KRISTA LANDON
Krista Landon is a professor of music and the director of the Women's Music Center. She has been at the University of North Carolina at Chapel Hill for over 20 years. She is a member of the American Musicological Association and the Society for Musicology.



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WOMEN *in* MUSIC

Music Facilities



EASTMAN MUSIC CENTER AND THE EASTMAN AL. BLOOMSBURY

- 1. The Eastman Music Center is a state-of-the-art facility that houses the University of North Carolina at Chapel Hill's music programs. It is located in the heart of the campus and is a major landmark.
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WOMEN *in* MUSIC



Theater *Through the Years*

BEFORE COEDUCATION

1907: The Hotchkiss Dramatic Association holds its first auditions for the play *Lyre & Lancet* by J. Anstay. The show opens at Roberts Opera House in Lakeville on Feb. 22, 1908. In its first decade, the HDA presents one play a year during the mid-winter weekend.

Early 1930s: Starting in the early 1930s, the HDA begins producing three plays annually: fall one-acts, the mid-winter play, and an assorted third production in the spring (either a play or one-acts).

1934: The Chapel is built, and it becomes home to the HDA.

1958: HDA celebrates 50 years of theatre at Hotchkiss. In that time, they had performed more than 173 plays, but there was still no formal drama curriculum.

1968: The construction of Walker Auditorium is completed, and the HDA moves from the Chapel to Walker.

1970: The first female theatre faculty, Jennifer Barrows, arrives with her husband, Robert, and becomes the department's first female head.

1972: Drama and other art courses are added to the official Hotchkiss curriculum in anticipation of the arrival of girls.

AFTER COEDUCATION

1974: Hotchkiss becomes co-ed! With more shows available to perform, HDA widened their horizons and girls quickly began to integrate themselves into the department. *Frank Merriwell* and *The Caucasian Chalk Circle* are the first plays produced that include girls, both taking place in the fall season during the same week on alternating nights.

1977: Sarah Tames is a guest choreographer for *Promises, Promises*. Six years later in 1983, she is hired as an English teacher, eventually transitioning over to the Theatre Department.

1996: Sarah Tames becomes head of the drama department following the retirement of longtime faculty member George Anastasio P'76,'78,'81,'83.

2007: Hotchkiss celebrates a century of HDA! Throughout its first 100 years, the HDA performs more than 425 plays.

2008-09: Walker Auditorium undergoes a minor upgrade. Katherine M. Elfers Hall and the entire backstage are added and connected.

2021: The renovation of Walker Auditorium is completed after the space is gutted and all new seating, as well as wings, are added. The project takes seven years of planning before construction begins. The auditorium formally reopens with *Mamma Mia* on Feb. 10, 2022.

2021: MK Lawson joins the drama department as a musical theatre specialist. She directs the activities surrounding the welcome back to the theater after the pandemic, which also serves as the welcome back to Walker after its major renovation.

2024-25: The HDA focuses on highlighting women's stories and honoring their contributions to the Hotchkiss community. The season kicks off with *Chicago*, a musical that celebrates its 50th anniversary, showcasing the remarkable female talent within the group. Next, HDA hosts an evening of short plays and monologues that explore both the feminine and global experiences of love, all directed by three senior girls. The final performance, which happens in the spring, is a play written by Mallory Wiess '11 and co-directed by Darcy Boynton '08 and Stephanie Hahn. The play delves into themes of beginnings and endings, and examines gender in intriguing and unexpected ways.

Female Dramatic Arts Faculty



JENNIFER BARROWS

Head of the Theatre Department,
1971-1976

Jennifer Barrows joined the Hotchkiss faculty with her husband, music teacher Robert Barrows, in 1970. Four years later, girls arrived on campus, allowing her to select shows from a much more diverse pool than was previously available. Barrows served as faculty advisor for the Hotchkiss Dramatic Association and was a beloved dorm parent. She founded the Actor's Workshop, which served as a way for students to learn theatrical techniques before theatre was offered as a class. Barrows directed more than a dozen shows at the School, including Tennessee Williams's *The Glass Menagerie* and Arthur Miller's *The Crucible*. Robert and Jennifer Barrows both left Hotchkiss in 1976.



SARAH TAMES

Instructor in English and Theater,
1983-2011

Sarah Tames attended Howard University to earn her degree in theatre but dropped out after two years to travel with an up-and-coming rock band.

Eventually, Tames enrolled at Amherst College and earned bachelor's and master's degrees in English. Tames's first experience with Hotchkiss was in 1977, just two years after coeducation began, when she was the guest choreographer for the musical *Promises Promises*. She was officially hired in 1983 as an English teacher. She became the head of the English Department in 1987, where she championed efforts to expand the curriculum and make it more inclusive. She was involved with the Theatre Department her entire time at Hotchkiss and became the first female head of the department in 1996. In 2009, Tames received the Lufkin Prize, the highest honor Hotchkiss can bestow upon a faculty member. Tames formally retired in 2011 and has never stopped being involved with the Hotchkiss community.



MK LAWSON

Instructor in Theatre & Humanities,
2021-present

Growing up, MK Lawson didn't experience much theatre, but she was an avid performer. She participated in dance and show choir and fell in love with the performing arts at a young age. Lawson graduated in 2006 from the University of South Carolina-Columbia with a Bachelor's in music and a minor in dance. She then received a master's degree in music vocal performance with a specialization in musical theatre from New York University in 2008. After graduate school, Lawson worked as a freelance director and choreographer, and occasionally worked in performance education. When the pandemic hit, she saw an intriguing job opening at Hotchkiss. She interviewed and enthusiastically accepted an offer. The first play she directed, *Mamma Mia*, premiered on Feb. 10, 2022, and served as the reopening of the newly renovated Walker Auditorium. Since then, she has continued to direct the fall musicals and teach the prep theater course, as well as other prep humanities courses.



SIENNA BRANN

Walter Crain Fellow,
Admission Associate, Instructor
in Theatre, 2023-present

Sienna Brann joined the faculty in the fall of 2023 as a Walter Crain Fellow, as well as the associate director of diversity recruitment and retention. Before coming to Hotchkiss, she earned a BFA in theatre from Cornish College of the Arts in 2004, and since then has completed one certificate and one fellowship at the Teachers College at Columbia University. After graduating, Brann held several prominent positions as a theatre instructor and professional actress. Since arriving at Hotchkiss, Brann has starred as Mama in Lorraine Hansberry's *A Raisin in the Sun*, assisted in prep and lower-mid theatre classes, and directed a Black Box performance.

Dramatic Arts Facilities



WALKER AUDITORIUM

- In 1967 the capstone in the construction of the new Main Building that opened was Walker Auditorium, the 614-seat auditorium on its north side that then-Business Manager Robert Royce remarked would rival many professional theaters. After 60 years of wandering, the Hotchkiss Dramatic Association finally had a real theater.
- Walker Auditorium was a gift from Shaw Walker '33, P'81,'83,'86,'87, and was constructed primarily as an auditorium that would also serve as a venue for theater, dance, and musical productions.
- In 2020 the renovation of Walker Auditorium is made possible by a generous gift from the family of Robert R. Gould '77, co-president of the Board of Trustees, in the name of his mother, Jean Gould, for whom the stage is named. Members of the Classes of 2019 and 2020 and many other donors also made substantial contributions.
- Today, Hotchkiss students enjoy the state-of-the-art space that plays a vital role in community life. It is an important part of the Hotchkiss experience for all students—a place for lively All-School gatherings as well as meaningful educational and inspiring performance events.



BLACK BOX

- Before the Black Box Theater was constructed as part of the 1995 renovation of the Main Building, student-directed short plays were staged in various locations, such as the Alumni Room (now called the Faculty Room), the Chapel, or out in front of Main.
- The 1995 renovation of the Main Building, designed by the architectural firm Shope Reno Wharton, provided the School with the Tremaine Art Gallery, the Frantz Student Center, the upgraded Dance Studio, and the new Black Box Theater.
- Black boxes—short plays traditionally performed in small, minimalist theaters with black walls—offer students unique opportunities for creativity and collaboration.

WOMEN *in* THEATER



Dramatic Arts Through the Years

BEFORE COEDUCATION

1887 The University of Wisconsin-Madison is the first in the nation to offer a degree in Drama. The first drama class was taught by Professor Charles C. Smith, who was also the first to offer a degree in Drama.

1896 The first drama class was taught by Professor Charles C. Smith, who was also the first to offer a degree in Drama. The first drama class was taught by Professor Charles C. Smith, who was also the first to offer a degree in Drama.

AFTER COEDUCATION

1906 The University of Wisconsin-Madison is the first in the nation to offer a degree in Drama. The first drama class was taught by Professor Charles C. Smith, who was also the first to offer a degree in Drama.

1916 The University of Wisconsin-Madison is the first in the nation to offer a degree in Drama. The first drama class was taught by Professor Charles C. Smith, who was also the first to offer a degree in Drama.

1926 The University of Wisconsin-Madison is the first in the nation to offer a degree in Drama. The first drama class was taught by Professor Charles C. Smith, who was also the first to offer a degree in Drama.

WOMEN HOTCHKISS

Female Dramatic Arts Faculty

JENNIFER BARRETT
1911-1912
Jennifer Barrett was the first woman to teach drama at the University of Wisconsin-Madison. She was also the first to offer a degree in Drama.

DAE LORSON
1913-1914
Dae Lorson was the first woman to teach drama at the University of Wisconsin-Madison. She was also the first to offer a degree in Drama.

GRACE HARRIS
1915-1916
Grace Harris was the first woman to teach drama at the University of Wisconsin-Madison. She was also the first to offer a degree in Drama.

EDITH BEARD
1917-1918
Edith Beard was the first woman to teach drama at the University of Wisconsin-Madison. She was also the first to offer a degree in Drama.

WOMEN HOTCHKISS

Dramatic Arts Facilities



WOMEN HOTCHKISS



WOMEN HOTCHKISS





Dance *Through the Years*

BEFORE COEDUCATION

1972: The dance department at Hotchkiss begins under the guidance of Ellen Torrey P'74,'80,'84. In those first few years, the program only offered a few classes in classical ballet and modern dance.

AFTER COEDUCATION

1991: The department began to expand when Mrs. Alice Wolf took on the task of choreographing a musical. This marked the official start of the dance program's involvement in theatrical productions.

1992: The program began offering 3-4 classes per day, solidifying its presence within the School curriculum. However, the program experienced periods of dormancy, leading to a revaluation of its resources and priorities. To help advance the program, a budget was established, allocating funds for essentials such as lights, costumes, and sets. Additionally, a visiting artist residency program was established. This program brought esteemed dancers such as Martha Graham to the School to conduct masterclasses, enriching the educational experience for students.

1995: A significant change occurred with the establishment of the Hotchkiss Dance Company, which was considered an extracurricular activity. Prior to this year, the dance and theatre studio shared space, with the dance studio situated on the right side without windows. The creation of the Dance Company provided dedicated space and resources for dance performances and rehearsals.

2003: The department continued to innovate and expand its offerings, and the Florence dance study program was introduced. This program provided students with the opportunity to study dance in Florence, Italy, under the guidance of both Italian and American teachers. Lasting for 15 years, the program welcomed 7-10 students annually, fostering cultural exchange and artistic growth.

2011: In 2011, Wolf started the Hotchkiss Dance Company as a co-curricular option, giving intermediate and advanced dance students an opportunity to work with professional artists and learn commissioned work.

2025: Today, dance at Hotchkiss offers students the opportunity to learn the discipline and craft of ballet and modern dance and to explore the creative challenges of this art form. Students have the opportunity to take the Humanities Dance Course, which combines learning the fundamentals of ballet and modern dance with the study of dance history, how dance is influenced by music and visual arts, and how dance appears in the world around us. Additionally, students who choose to take dance as a co-curricular explore their technique and artistry in ballet and contemporary dance forms while also focusing on choreography and composition work. Performance opportunities throughout the year include the annual mainstage Dance Company performance and in-studio/ Black Box performances, which take place primarily in the fall and spring seasons. Throughout its history, the dance department at Hotchkiss has remained committed to providing students with a comprehensive dance education, fostering creativity, discipline, and artistic expression.

Female Dance Faculty



ELLEN TORREY P'74,'80,'84

Dance Program Director, 1972-92

Ellen Torrey's contributions to Hotchkiss's dance program began in 1972 when she took on the role of introducing dance courses to the School's curriculum. Over the next two decades, Torrey served as both instructor and director of the dance program until her retirement in 1992.

Torrey's passion for dance, combined with her commitment to providing students with a thorough understanding of both the technical and expressive aspects of movement, laid the foundation for a program that attracted students of all skill levels.

During her tenure she expanded the program to include a range of dance styles and techniques, allowing students to explore diverse movement forms while providing a structured approach to developing their skills.

The significance of Torrey's work was especially evident in the 1995 renovation of the Main Building when the dance studio was finally given a proper home—reflecting the importance of dance at Hotchkiss. The newly dedicated space was a fitting tribute to Torrey's years of commitment to the program. A plaque was installed in her honor, reading: "In Recognition of Ellen R. Torrey: Founder of the Dance Program at The Hotchkiss School. Dance Instructor 1972-1992." This tribute celebrates her role in shaping the School's dance program and ensuring its long-lasting impact on the school's culture.



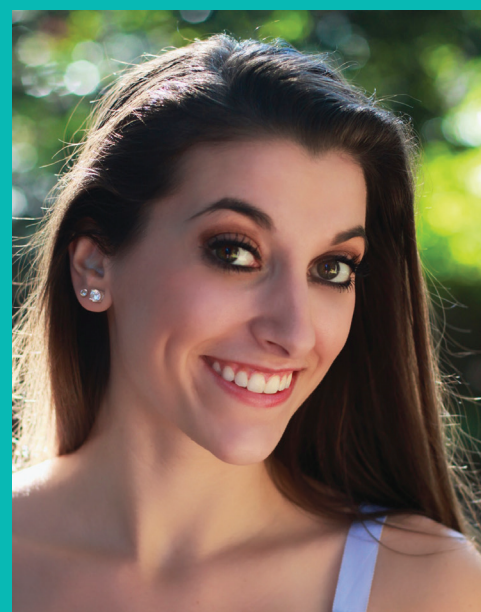
ALICE SARKISSIAN-WOLF

Head of the Dance Department, 1992-2018

In 1992, Alice Wolf became only the second woman to lead the Dance Department at Hotchkiss, following in the footsteps of Ellen Torrey P'74,'80,'84, who founded the program in 1972. Wolf's influence on the program was nothing short of transformative. Upon her arrival, she dedicated herself to elevating the program

and making it truly exceptional. From choreographing musicals to teaching multiple daily classes in classical ballet and modern dance, she infused the program with renewed energy and passion. With a visionary approach, she expertly managed budgets for lights, costumes, and sets, and introduced the concept of bringing in visiting artists like Martha Graham to collaborate with students. Under her leadership, the Hotchkiss Dance Company flourished into a dynamic extracurricular program, significantly raising the profile of dance within the School.

Beyond her contributions on campus, Wolf founded the Florence Dance Study Program in 2003, a unique cultural exchange that ran for 15 years in Florence, Italy. She recognized that dance was not just an art form, but a disciplined practice demanding focus and commitment. Her impact extended well beyond technique; she imparted values of respect, resilience, and the acceptance of both excellence and imperfection to her students. Although she retired sooner than she had planned, Wolf's legacy endures, a lasting testament to her unwavering dedication to the art of dance and the students whose lives she deeply influenced.



ALLESANDRA RINALDO

Instructor in Dance, 2019-24

Allesandra Rinaldo is a dance educator, choreographer, and performer whose passion for ballet and contemporary movement has shaped her career. She began her formal training at the Cazenovia School of Ballet in upstate New York before advancing to The Hartt School at the University of Hartford, where she earned a BFA

in ballet pedagogy in 2012. Rinaldo has had the privilege of studying with Nashville Ballet, Charlotte Ballet, and the Nutmeg Conservatory during her training. In the course of her time at the Hartt School she has had the opportunity to work with world-renowned teachers and choreographers, including Stephen Pier, Nina Watt, Hilda Morales, Betsy McMillan, and Debra Collins Ryder. Rinaldo was hired to replace the longtime director of the dance program, Alice Wolf.



ELLEN FOX

Instructor in Dance, 2024-present

Ellen Fox graduated *magna cum laude* with a BFA in dance/performing arts from Adelphi University. She received personal coaching from Carmen de Lavallade and performed the role of "the chosen one" in Joyce Trisler's *Le Sacre du Printemps*. In her New York City days, she danced with GiBa in Motion and Imago Dance Theater. In 2005 she

performed a duet by Sean Curran while teaching for Harvard University's Dance Program.

Fox co-founded a nonprofit dance company in NYC before becoming the dance director at Pomfret School in Connecticut. At that time, she was also executive director/dance director of the Cornerstone Performing Arts Center in Fitchburg, MA. She choreographed and produced more than 25 dance/music/theatre and media productions from 2006-10, including the original play *Outside the Wire* at the Boston Center for the Arts. In 2011, she danced for BoSoma Dance Company at Boston University and performed David Dorfman's *Prophets of Funk*.

In 2016, she co-founded Moving Arts Exchange (MAX) with Andrea Blacklow in Great Barrington, MA, creating dance for ages three to adult and producing films for concerts and promotional media. In 2019 she worked as a film production coordinator and producer in Los Angeles, CA, and in 2022 became the digital producer for the Norman Rockwell Museum. She currently teaches dance at Blue Studio Dance in Lakeville, CT, for ages five to 80.

Fox's teaching philosophy is informed by 24 years of teaching dance education and performing arts to youth and adults, with varying physical and learning abilities. She believes that a moving arts education is vital for building this generation and the next: "Move and be moved."

Dance Facilities



WALKER AUDITORIUM

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DANCE STUDIO

- When Ellen Torrey P'74,'80,'84 started the dance program in 1972, it offered only two courses: one for beginners and another for advanced students. The classes were held on the top floor of the Main Building, across from the “Star Trek Lounge.” Today, that space is the Seminar Room. The original dance studio was located in what is now The Class of 1964 Teaching and Learning Center, with one half dedicated to dance and the other half used as a computer lab.
- The 1995 renovation of the Main Building, designed by the architectural firm Shope Reno Wharton, provided the School with the Tremaine Art Gallery, the Frantz Student Center, an upgraded Dance Studio, and the new Black Box Theater.
- The addition of a larger dedicated space for dance was a fitting tribute to Torrey's years of dedication to the program. A plaque was installed in her honor, reading: “In Recognition of Ellen R. Torrey: Founder of the Dance Program at The Hotchkiss School. Dance Instructor 1972-1992.” This tribute celebrates her role in shaping the Hotchkiss's dance program and ensuring its long-lasting impact on the School's culture.

WOMEN *in* DANCE

