

2015 Reviewers

Virginia Fabbri Butera, Ph.D. is Director of the Therese A. Maloney Art Gallery, tenured Professor of Art History and the Chairperson of the Art and the Music Programs, at the College of Saint Elizabeth in Morristown, NJ. She received her B.A. in Renaissance Studies at Trinity College in Hartford, CT, her M.A. in History of Art at Johns Hopkins University and her Ph.D. in Art History from the Graduate School and University Center at the City University of New York.

Dr. Butera has curated art exhibitions for thirty-five years for museums and galleries such as the National Gallery of Art in Washington, DC, the Philadelphia Museum of Art, the Toledo Museum of Art, Yale University Art Gallery and other institutions around the country. In January 2013, she opened her twenty-second major exhibition at the Maloney Art Gallery. Recipient of several major grants for her exhibitions and programs at the Maloney Art Gallery, including two from the N.E.A, she conducts artists' panels, and writes and lectures widely. For four years, Dr. Butera was the Chair of the Exhibition Review Panel at the Visual Art Center of New Jersey in Summit. In 2010 she was named Distinguished Arts Advocate of Year by the Arts Council of the Morris Area in New Jersey.

Jeanne Brasile is currently the Director of the Walsh Gallery at Seton Hall University in South Orange, New Jersey. Jeanne studied studio art and art history as an undergraduate at Ramapo College of New Jersey, where she earned her Bachelor's Degree. Jeanne also possesses a Master's Degree in Museum Studies from Seton Hall University. Her experience includes working in non-profit museums and galleries for almost twenty years in such venues as The Storm King Art Center, The South Street Seaport Museum and The Montclair State University Art Galleries. Philosophically, Jeanne sees the gallery as a place for asking questions rather than a framework for imposing meaning. She is most interested in developing exhibitions that challenge visitors to re-think their perceptions about art, art-making and the role of the museum/gallery.

Shlomit Dror, Independent Curator at Curator in Residence at Residency Unlimited, Curator 2014 NJ Arts Annual, Newark Museum, she earned her MA Degree in Museum Studies from New York University, concentrating in contemporary visual culture and curatorial studies. Her academic practice in Art History and Latin American Studies was completed at Bard College where she received her BA. Born and raised in Israel, the visual language presented in the artworks of Israeli artists, has been a great interest of hers. A portion of her master's thesis, "(Re)thinking Contemporary Art at the Israel Museum: Extending the Meaning of the Past," examines the Israel Museum's engagement with local artists and the presentation of Israeli art within the institution. She has an extensive practice in various art institutions and for the past decade, Shlomit has worked in various art institutions and venues around the U.S. Her curatorial experience includes working with artistic director Jane Farver on the 2011 Incheon Women Artists Biennale, working as the curatorial assistant at the David Rockefeller Center for Latin American Studies and managing an art gallery in Los Angeles. She has held a wide range of internships at El Museo del Barrio, the Felix Gonzalez-Torres Foundation, International Association of Art Critics/U.S. and more. She is currently the research associate of American Art

at the Newark Museum, New Jersey, and has worked on a number of shows, including “Romare Bearden: Selections from the Newark Museum’s Collection” and has recently curated a photography show: “In Her Eyes: Women in Front and Behind the Camera.”

Donna Gustafson, PhD, Curator Zimmerli Art Museum at Rutgers University, Graduate Faculty, Rutgers Department of Art History Previously to joining the Zimmerli, she was Visiting Part-time Lecturer in the History of Art at Rutgers (2006-2008). She has held several museum positions including Curator and Chief Curator at the American Federation of Arts in New York City (1989-2001), and Director of Exhibitions at the Hunterdon Art Museum, in Clinton, New Jersey (2001-2005) where she organized many exhibitions including *Almost Human: Dolls and Robots in Contemporary Art* (2005); *Correspondences: Poetry and Contemporary Art* (2003); and *Post-Systemic Art* (2002). She was curator and author of *Images from the World Between: The Circus in Twentieth-Century American Art* (MIT Press, 2001); *Poetry of Place: The Watercolors of Thomas Moran* (American Federation of Arts, NY, 2001); *The Jewelry of Tone Vigeland* (Museum of Applied Art, Oslo, 1997); *Transformative Portraits: Altered Identities in Contemporary Art* (Lafayette College, 2006); curator of *Water* (Zimmerli Art Museum, 2010-2011) and *at/around/beyond: Fluxus at Rutgers* (Zimmerli Art Museum, 2011-2012). She has published widely on American and contemporary art, and given papers and lectures at the Whitney Museum of American Art, College Art Association, Cooper-Hewitt Museum of Design, Lafayette College, and the Wadsworth Athenaeum among others. She is co-chair of a College Art Association panel on Fluxus in 2012. She received her Ph.D. in art history from Rutgers.

Judith Page is a nationally recognized artist, curator, writer and educator living in Brooklyn, New York. Over the past twenty-five years, Page has mentored hundreds of artists beginning with her tenure as Curator/Director of the Art Galleries at Valencia College in Florida; subsequently as Founding Program Director of Aljira Emerge; and through her teaching at Maryland Institute College of Arts and currently in the MFA Fine Arts Program at the School of Visual Arts. In addition, she has given numerous lectures and workshops aimed at helping artists develop their careers, receive grants and fellowships, and exhibit their art. She has served on many grants panels and juries, most recently for the States of NJ and PA, and for the Carriage House Projects at Islip Art Museum. She has organized over 200 exhibitions, and written articles, essays and criticism for publications such as *Sculpture* magazine and for individuals. An essay on Annette Messager is included in *A Sculpture Reader: Contemporary Sculpture* since 1980.