

Contributors

Jared Katz is the newly appointed Pappalardo Curator of Musical Instruments at the Museum of Fine Arts, Boston. At the time of writing this article for *Venue*, he served as the Associate Curator of the Americas and Africa and Assistant Professor of the Practice at the Raclin Murphy Museum of Art at the University of Notre Dame. In this role, he worked on the design and installation of the Indigenous Art of the Americas suite of galleries and the African Art galleries, as well as curating an exhibition highlighting the work of LA-based artist Clarissa Tossin titled *All That You Touch, You Change*.

Katz received his PhD from the Department of Anthropology at the University of California, Riverside, where he wrote his dissertation on ancient Maya musical practices. From there, he served as a Postdoctoral Curatorial Fellow and then as a Consulting Curator at the Denver Art Museum, where he assisted with the design of the new Arts of the Ancient Americas galleries. While there, he also curated the exhibition *Rhythm and Ritual: Music of the Ancient Americas* and assisted with the exhibition *ReVisión: Art in the Americas*.

Katz's research explores ancient Mesoamerican music and sound, and he has published and spoken widely on this topic. He developed a technique to 3-D print playable replicas of ancient musical instruments, and this work is included within an installation at the 2024 Whitney Biennial Exhibition by Clarissa Tossin, titled *Mojo'q che b'ixan ri ixkanulab / Antes de que los volcanes canten / Before the Volcanoes Sing*.

Michelle J. Lanteri, PhD, museum curator and arts writer, is committed to reciprocal, accountable collaborations through a local-to-global, active-listening approach and a focus on Native American arts and cultures of the Southwest. Lanteri is the museum head curator and head of the curatorial department at the Indian Pueblo Cultural Center in Albuquerque, New Mexico, where she supports artist and community gallery projects and collaborates with her colleagues in collections, archives, digital media, and museum education. She previously curated a series of New Mexico arts exhibitions and led the acquisitions program at the Millicent Rogers Museum as curator of collections and exhibitions, and she has cocurated exhibitions with the Couse-Sharp Historic Site, Institute of American Indian Arts, and the University Art Museum and University Museum at New Mexico State University. Lanteri earned her doctoral degree in Native American art history from the University of Oklahoma with an Andrew

W. Mellon Foundation predoctoral fellowship that supported her dissertation, “Patterns of Renewal: Native Women Artists and the Northern New Mexico Exhibitionary Complex in the Twenty-First Century.” Her writing has been featured in *First American Art Magazine*, *Southwest Contemporary*, *Museum Anthropology*, and *El Palacio: The Magazine of the Museum of New Mexico*.

Christopher Patrello is the Assistant Curator of Anthropology at the Denver Museum of Nature & Science (DMNS). Previously, he was the Andrew W. Mellon Postdoctoral Curatorial Fellow in Indigenous Arts of North America at the Denver Art Museum, where he cocurated the reinstallation of the Indigenous Arts of North America permanent collection galleries, working closely with museum staff, the Indigenous Advisory Council, and artists and community members from across North America. As a Peter Buck Fellow in the department of anthropology at the National Museum of Natural History, Chris researched early ethnographic collections of Northwest Coast and Alaska Native material culture in support of his dissertation project “Indigenous Accounts: Local Exchange and Global Circulation on the Northwest Coast.” Chris’s research interests include exchange systems, anthropological theories of value, critical museology, and digital humanities. Currently, Christopher is facilitating several collaborative research projects related to the permanent collection at DMNS, specifically focusing on Southern Plains beadwork and textiles from the Americas. In his personal time, he is an avid baker, and he worked at a bread bakery during his graduate studies at the University of Rochester.

Dr. Eli Suzukovich (Little Shell Tribe of Chippewa/Cree) is a faculty member in the Program in Environmental Policy and Culture at Northwestern University and an anthropologist who focuses on cultural resource management, ethnobiology, oral history, and ethnohistory. He is an anthropologist with a focus on cultural resource management, ethnography, religion, oral history, and ethnobiology. Throughout his academic career, his work has included community level research, archival collections research and management, applied ethnography, forensic research, and community-based research. Eli’s professional experience has focused on cultural resource management as a contract ethnographer and historic preservation specialist. Within this capacity, he worked with Wyoming and Montana tribal nations and the State of Montana in assessing preservation status and NHPA Sections 106 & 110 surveys. Beginning in 2018, Eli worked on the development and cocuration of the *Native Truths: Our Voices, Our Stories* exhibition hall at the Field Museum, Chicago, as a Research Scientist within the curation team under the Curator of North American

Collections. In this capacity, Eli worked on twelve community-curated exhibits as a staff cocurator between 2018 and 2022. Today, he continues to assist the Field Museum's Exhibitions and Anthropology Departments with the *Native Truths* exhibition hall.

Dr. Alaka Wali is curator emerita of North American Anthropology in the Science and Education Division of the Field Museum. She was the founding director of the Center for Cultural Understanding and Change at the Field Museum from 1995 to 2010. During that time, she pioneered the development of participatory social science research and community engagement processes based in museum science. She curated the North American collection, one of the museum's largest regional anthropology holdings. Her research focuses on the relationship between art and the capacity for social resilience. She has authored several books, including *Stress and Resilience: The Social Context of Reproduction in Central Harlem* with Leith Mullings (Kluwer Press, 2002). She has also published monographs and over fifty articles on a wide range of topics, including museum practice, the social context of art making, political ecology, racialized health disparities, and urban anthropology. She curated numerous exhibitions, pioneering cocurated exhibitions with Native American contemporary artists. She led the curation of the *Native Truths: Our Voices, Our Stories* exhibition, which opened in May 2022, and broke new ground for the Field Museum with a deeply collaborative approach that privileges the perspectives of Native American scholars, artists, and community members.