

Treasure Pizzaro missed to glitter at art museum

"Peru's Golden Treasures" brings the gleaming gold artifacts created by vanished civilizations to the Detroit Institute of Arts in a special exhibition from Thursday, Oct. 5 through Sunday, Dec. 10.

This rare loan from the Museo Oro del Peru in Lima is the largest exhibition of its kind ever shown in the U.S. With a significance far beyond beauty and material value, the gold objects give a glimpse of mysterious civilizations which flourished in Peru during the 2,000 years preceding Spanish conquest in 1532.

The Inca, 1300-1532 A.D., Chimu, 800-1470 A.D., Moche, 100 B.C.-700 A.D., Nazca, 200 B.C.-700 A.D., and Wari, 200 B.C.-400 A.D., peoples left no native written records of their cultures, yet each object proves the development of an extremely sophisticated goldworking tradition.

Finely wrought gold mummy masks and funerary gloves are highlights of the exhibition, which includes: necklaces, ear spools, beakers and dishes, pendants, tweezers, ceremonial knives, a child's boots, sculpted animal and human figures, weapons and helmets, pouches, nose and mouth ornaments.

The artifacts reveal a knowledge of hammering and embossing, molding and sheathing, soldering and welding—all techniques applied by master craftsmen to the abundant gold of Peru. The gold is worked with skill and imagination—sometimes even with humor in naturalistic details.

IN PRE-COLUMBIAN PERU, the natives cherished gold as a symbol of the sun. Only individuals of high rank—children of the sun—legitimately possess or wear objects fashioned from gold which announced their status and power.

The fact that an object contained gold established it as appropriate for royalty. Often the shimmering surfaces were painted over or otherwise decorated. Traces of paint and remnants of feathers, precious stones, textiles and shells still cling to some of the artifacts.

It is not known whether artisans covered the gold to disguise it or to give a varied, colorful surface. It is certain that gold was never employed as a means of trade in ancient Peru.

The Incas were already weakened by civil strife when Pizarro and his

handful of Spanish conquistadors—assisted by guns, treachery and disease—invaded and captured their vast empire. Regardless of its beauty, the Peruvian goldwork they could acquire, to be dispersed among the conquerors or shipped to Charles V of Spain.

Earliest civilization in the exhibition, the Chimu people, lived near the border of Ecuador. Vicious gold is elegant in its simplicity. Sheets of gold were cut into basic forms and decorated with impressed and embossed designs. Lines were abstract or geometric, but animal forms frequently appear. Items from this period include embossed nose ornaments, often so large that they cover the mouth.

A later civilization, the Nazca, lived in a south coastal area. There was a style of delicate cut-metal sheets and fanciful figures—sheet-gold birds or bats with antennae, a mask of vibrant lightness, its borders extended in the shape of serpents, a domed helmet made from bent reeds covered with gold foil.

The Moche, a north-Peruvian people, were contemporaries of the Nazca. Moche goldwork is three-dimensional. Metallurgists shaped and

combined multiple sheets of gold, sometimes adding light-catching bangles to masks and animal forms.

Peru's treasures include several Moche tweezers possibly worn as pendants attached to necklaces. A spectacular golden accessory is a pouch in the shape of a puma. Two-headed serpents are embossed on its flat body, the head is three dimensional, probably fashioned over a mold. This nobleman's bag is thought to have held oco leaves.

From the Chimu culture comes the most extensive group of goldwork in the exhibition. The Chimu lived in north river valleys and objects from their royal tombs offer special insight into early Peruvian burial ritual.

Among them are large, gilded masks which were worn on mummy bundles to represent faces and an extraordinary pair of golden burial gloves. Each finger, with its silver fin-gertail, and the hand and arm were formed separately—then assembled with golden tabs.

Other Chimu objects are gold beakers, probably meant to hold chicha, a maize beer, a litter bedrest inlaid with turquoise and gold, golden crowns, and tunis, elaborate cere-

monial knives. Chimu goldsmiths were renowned throughout Peru for their skill and productivity. When the Inca conquered their kingdom, Chimu artists were taken to Cuzco to work for the Inca state.

The brilliant techniques of the Chimu are thought to have resulted in the great golden sun and large golden sheets which enhanced Inca temples, and in the Inca gardens of gold described in 16th century chronicles. Most of this priceless art went into Spanish cauldrons.

Despite the conquistadors' determination to turn goldwork into bullion, a few objects have survived from the Inca period. Miniature gold figurines, representing persons for whom prayers were offered; wrist guards and sacrificial llamas.

Museo Oro del Peru was founded by Miguel Mujica Gall. The exhibit which it loaned is presented under the auspices of the government of Peru. Organized by the American Museum of Natural History, New York, the

exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

In Detroit, it is underwritten by the Founders Society, Detroit Institute of Arts, in a continuing tradition of bringing to the city internationally important exhibitions.

Exhibition curator is Michael Kan, deputy director of the Detroit Institute of Arts and curator of Africa, Oceania and New World Cultures.

"Peru's Golden Treasures" will be at the Art Institute Oct. 5-Dec. 10. Hours are: 9:30 a.m. to 5:30 p.m., Tuesday through Sunday, closed Mondays, Election Day, Tuesday, Nov. 7, and Thanksgiving, Thursday, Nov. 23. Admission to "Peru's Golden Treasures" is \$2.75, senior citizens and students with I.D. \$1.75. Children under 12 accompanied by adult, free. Groups of 20 or more persons are asked to make advance arrangements by writing or calling Sandra Austin, Performing Arts Department, Detroit Institute of Arts, 5200 Woodward, Detroit, 48202, 522-2731.

Vet urges respect for handicapped on Peruvian gold

By JOE MARTUCCI

The way George Jackson sees it, he has plenty to be grateful for.

Jackson, 46, has a nice family, a large and comfortable home in Beverly Hills and a good job. Although a Korean War injury left him paralyzed from the waist down, the wheelchair-bound Jackson, president of the Michigan chapter of Paralyzed Veterans of America, Inc., says with conviction, "I'm not complaining."

Chartered by Congress in 1948, Paralyzed Veterans of America serves an advocacy function, helping to cut through the red tape of the Veterans Administration bureaucracy for paralyzed veterans with compensation and pension claims.

Jackson initially got involved in 1973 by working for passage of legislation for the handicapped.

"I wouldn't call it lobbying," he says, trying to clarify the role he played. "That word has some negative connotations. I would say it's trying to awaken the moral conscience of the general public to the needs of the handicapped and paralyzed veterans."

With most of the legislative battles now won, Jackson is focusing his attention on helping paralyzed veterans find meaningful employment.

Persuasive and articulate, Jackson

has been elected spokesman for not only the 2,000-3,000 paralyzed veterans in Michigan, but also for the Veterans of Foreign Wars, Disabled American Veterans and other congressionally chartered groups.

HE DOESN'T beat around the bush. "I'm violently opposed to the welfare syndrome," he asserts. "I believe in the philosophy of creating opportunities so handicapped people can be functional, rather than parasites on society."

"The public is tired of paying for welfare. It's time we started thinking along the lines of how much money we can spend to help put people to work. Getting handicapped people into the mainstream is a positive step for all taxpayers because it lightens the tax burden by putting people to work."

Jackson, who worked as an administrator in private industry before being elected to his current post, says the problem most handicapped people encounter is getting employers to realize they can be productive members of society.

"Put yourself in a wheelchair. How would you like people to treat toward you? You want their respect, not sympathy, because your dignity is important. But usually the first reaction a handicapped person gets is sympathy,

not respect for his ability to perform."

"I've talked to many corporate leaders about this and I realize there are physical limitations, but those who are functional and capable of actively participating in the business community should be able to, based on their mental capacity."

Jackson points to former president Franklin D. Roosevelt and Alabama Gov. George Wallace as examples of leaders who overcame physical handicaps in office.

"A top executive for one of the auto companies could go out tomorrow and get in a car accident and become paralyzed. But that doesn't make him any less useful as an executive to that company."

"By law, employers can't discriminate against the handicapped. But in reality, we need to enlighten industry to the fact that when a person is handicapped it does not make him a less capable employee."

"The most important thing is that each of us owes society a positive contribution. I would say that ability, not disability is where the emphasis should be placed."

JACKSON attempts to lead by

example by projecting a positive image for others to emulate.

"If you think positively about yourself, others will think positively about you. We're all unique and we all have something to contribute. I've never had difficulty getting a job, but others may not be as forceful or pushy as I am."

Although Jackson predicts that the "70s will go down as 'the age of the handicapped' because of strides in the area of legislation, he still advocates a shift in public awareness.

Special events in conjunction with "Peru's Golden Treasures" include three lectures at the art institute.

The first will be at 11 a.m. Saturday, Oct. 7. It is titled, "Treasures Pizzaro Missed: Gold and Other Things Held Precious in Pre-Spanish Peru." The speaker will be Julius Bird, curator emeritus, South American Archaeology, American Museum of Natural History.

The second, at 1 p.m. Sunday, Oct. 29, "The Ancient Northern Kingdoms of Peru," will be given by Christopher Dorman, director of the Museum of Cultural History, Los Angeles.

The final lecture in the series, at 1 p.m. Sunday, Nov. 19, will be "Gold and Silver in Ancient South America." Julie Jones, curator of the department of primitive art, Metropolitan Museum of Art, will be the speaker.

Admission charge for the lectures is \$3. Founders Society members, 32, and senior citizens and students with ID, \$1.

There will also be free weekend demonstrations of metalworking techniques similar to those of ancient Peruvian goldsmiths at the Center for Creative Studies, 245 E. Kirby. Demonstrations hours are noon to 5 p.m., Oct. 28-29, Nov. 4-5, 18-19, and Dec. 2-3.

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Concert

The Cleveland Quartet, hailed by critics and concert goers as one of the best of its kind, will appear at Orchestra Hall at 8 p.m. Friday.

The quartet will be assisted by Richard Soltzman, clarinet. This marks the second concert of the 1979 season presented by the Chamber Music Society of Detroit.

The quartet will perform two works by Beethoven and a quartet by Prokofiev. Soltzman will assist the group in the Brahms Quintet in B minor.

The Chamber Music Society of Detroit, as part of its series of six concerts, will also present soprano Elly Ameling, Oct. 31; the Beaux Arts Trio, March 16; Jean-Pierre Rampal, April 5; and the Juilliard String Quartet, May 6.

Single tickets at \$9 may be purchased at the Orchestra Hall and J.L. Hanson box offices and at Harmony House Records in Royal Oak and Southfield.

In addition to the regular series, there will be two bonus concerts—I Macis on Nov. 10 and Isaac Stern on May 8—at which Chamber Music Society series subscribers will have first opportunity for tickets. All concerts are held at 8 p.m. at Orchestra Hall, Woodward at Parson, Detroit.

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