

Hendrick Avercamp: The Little Ice Age - ASL Tours Thursdays at 1:00 p.m. Meet in the Rotunda of the National Gallery of Art, West Building.

A pilot program developed with the National Gallery of Art and several Gallaudet units celebrates the work of Hendrick Avercamp, a deaf, Dutch artist of the "golden age." *Hendrick Avercamp: The Little Ice Age* will be on view in the National Gallery of Art, West Building, Dutch Cabinet Galleries, March 21 through July 5, 2010. Gallaudet students and one alumni will offer ASL tours each Thursday at 1:00 starting on April 1. Lectures and programs associated with the exhibition are interpreted.

Hendrick Avercamp (1585–1634), known to contemporaries as the "Stomme van Kampen" (Mute of Kampen), did not speak and was very likely deaf, and in honor of this, the Gallery and Gallaudet developed a joint pilot project of exhibition-related offerings. President Dr. T. Alan Hurwitz commented on the pilot program saying, "Gallaudet University is delighted to partner with the National Gallery of Art for this stellar exhibition of the work of Hendrick Avercamp. It is fitting that student guides bring a "deaf lens" to tours of his paintings. This collaboration is an example of the many opportunities Gallaudet students gain from the rich resources of our nation's Capital."

In the first exhibition devoted to Dutch landscape artist Hendrick Avercamp, scenes of ice skating, sleigh rides, and outdoor games on frozen canals and waterways bring to life the lively pastimes and day-to-day bustle of the Golden Age of the Dutch Republic. *Hendrick Avercamp: The Little Ice Age* will feature 14 paintings and 16 drawings that capture the harsh winters of the period and the activities they made possible. A selection of 17th-century Dutch ice skates will also be on view. The exhibition was organized by the National Gallery of Art, Washington, and the Rijksmuseum, Amsterdam, where it was on view from November 20, 2009 through February 15, 2010.

Avercamp's paintings and drawings reveal a tremendous diversity of subjects. They range from the hardships of winter, such as beggars trying to survive in the cold and women doing laundry in freezing water, to the more delightful possibilities of the cold: finely dressed couples swooping and whirling across the frozen expanse, gentlemen playing colf (a game combining aspects of golf and hockey), children throwing snowballs and skating, with sleds swishing past. Within these winter scenes lies a record daily life unencumbered by status—as all classes formed one community on the ice.

Avercamp had a sharp eye for visual anecdote and—although he painted in a style that reflected the 16th-century pictorial traditions of winter scenes by Pieter Bruegel the Elder— his cast of characters and their activities became the primary focus of his work. Avercamp was the first artist to specialize in winter landscapes that feature people enjoying themselves on the ice, thus making the "ice scene" a genre in its own right.

For a full schedule of events and to view paintings see:
<http://www.nga.gov/exhibitions/avercampinfo.shtm>