



James Clar, *Global English*, 2011, eight acrylic and LED light boxes



Located at the top of an actual tower, though not one constructed of ivory, the **Jackman Humanities Institute** at the University of Toronto is a place that hosts the kind of research into culture that conservative pundits like to publically ridicule as a waste of money (my response to that is an appeal to a friend whose graduate research in theoretical astrophysics had, he freely admitted, absolutely no practical purpose either). For those of us who find the pursuit of greater understanding an end in itself and have a particular affinity for the productive ambiguities of language, there is an exhibition up here amongst study carrels and conference zones worth searching out. Curated by **John G. Hampton** through the Justina M. Barnicke Gallery, *Coming to Terms* brings together seven artists who play with translation in a variety of ways. Some (**Benny Nemerofsky Ramsay** and **Carl Trahan** for example) are more successfully visual than others and they all are well lubricated by the kind of critical theory discourse that must distinguish most of the small and big talk that takes place in these halls. If that is your kind of thing, then it's worth the elevator ride up.

Erin Stump Projects: <http://www.erinstumpprojects.com/index.html>

See website for current exhibition.

Justina M. Barnicke Gallery: <http://www.jmbgallery.ca/ExComingToTerms.html>

Coming to Terms continues until June.

Terence Dick is a freelance writer living in Toronto. His art criticism has appeared in Canadian Art, BorderCrossings, Prefix Photo, Camera Austria, Fuse, Mix, C Magazine, Azure, and The Globe and Mail. He is the editor of Akimblog. You can follow his quickie reviews and art news announcements on Twitter [@TerenceDick](https://twitter.com/TerenceDick).

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