

Weekend POST ARTS & ENTERTAINMENT

AT THE GALLERIES

Menace, sex, concrete

BY THOMAS HIRSCHMANN

EDWARD DAY GALLERY — Clint Griffin

The Clint Griffin show has come and gone at the Edward Day Gallery, but it will continue to hang in a side room, and the talented young artist's work is worth seeing if you blinked and missed it. Griffin uses his photographs as can-

vases. Using pen and pencil, he adds and subtracts. He draws in lines that connect people or he isolates them by scraping away the background.

In one of his smaller 5x7 works, all that is left after his subtraction are the figures and a portion of what used to be a swimming pool. He adds vertical lines to the people so they look like hanged men or dysfunctional marionettes dangling above a pit of cool blue water. His larger beach scenes are particularly stunning. Postcard snapshots of a resort beach have been manipulated to great effect, with the beach removed so that figures recline on a barren white surface. In another such photo, swimmers make their way out to sea, but remain connected to the beach by a long white wake. In his portraits, Griffin removes the faces, leaving glaring and expressionless white space. By removing what one would normally consider the most important element of a photo, Griffin creates a new world where people wander in search of something to replace what's been lost.

Photos are \$125 to \$1,200. Edward Day is at 33 Hazelton Ave. (416) 921-6540.

The Griffin show runs until June 6.