



THE NEW YORKER

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PHOTOGRAPHY

ABELARDO MORELL

Morell revitalized the camera obscura, making layered pictures by blocking all sources of light save for a pricked hole in a window that allows the outside in, albeit upside down and not to scale. In this show, Morell shows two paintings, by Edward Hopper and Roy Lichtenstein, fighting for attention in a Whitney gallery with the buildings directly across the street. The work he did in Cuba, where he was born in 1948, in which baroque bell towers and the expansive Art Deco Havana skyline are superimposed onto cracked apartment walls, plastic flowers, and rickety spiral stairways, seems to collapse time. And astoundingly complex silver-gelatin prints of the inner workings of clocks, motion studies of falling pitchers and a hammer beating lead, and a contraption of laboratory tubes and beakers show an exciting new direction. Through Dec. 4. (Benrubi, 41 E. 57th St. 212-888-6007.)