

**[Prep list #8]**

*Brady Looking at His Shadow*, 1991

Gelatin silver print

High Museum of Art, Atlanta, purchase with funds from Bert and Cathy Clark, 2012.214

Shadows and projections would come to play an important role in Morell's work. Here he explores not only a child's understanding of self through his own image, but also early ideas of photography, which William Henry Fox Talbot, one of the nineteenth-century inventors of the medium, had described as "fixing a shadow."

**[Prep list #3]**

*Refrigerator*, 1987, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #7]**

*Footprints*, 1987

Gelatin silver print

High Museum of Art, Atlanta, purchase with funds from the Friends of Photography, 2012.213

**[Prep list #1]**

*Lisa and Brady behind Glass*, 1986, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

In a contemporary depiction of the Madonna and Child motif, Morell photographed his wife Lisa as she stood framed in the window of a closed door, holding their newborn son. Departing from the gritty street scenes Morell had been capturing with a handheld camera, this intimate domestic image initiated a new kind of expression for the artist.

**[Prep List #6]**

*Slide*, 1988

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep List #20]**

*Small Vase at the Edge of a Table*, 2002

Gelatin silver print

High Museum of Art, Atlanta, purchase with funds from the Friends of Photography and Marian and Benjamin A. Hill, 2012.212

**[Prep list #15]**

*Paper Bag*, 1992, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

Morell was attracted to the way that photographs could show “things for what else they are.” A paper bag, seen from above, seems to possess a bottomless, gaping maw. Morell long has connected this image with that of the teacup in W. H. Auden’s 1940 poem “As I Walked Out One Evening”:

*The glacier knocks in the cupboard,  
The desert sighs in the bed,  
And the crack in the teacup opens  
A lane to the land of the dead.*

**[Prep list #34]**

*Camera Obscura: The Sea in Attic*, 1994

Gelatin silver print

The Art Institute of Chicago, promised gift of Daniel Greenberg and Susan Steinhauser

**[Prep list #26]**

*Camera Obscura: The Empire State Building in Bedroom*, 1994

Gelatin silver print

The Art Institute of Chicago, promised gift of Daniel Greenberg and Susan Steinhauser

Having mastered the technique of photographing inside the camera obscuras created in his Massachusetts home, Morell turned to New York City, where skyscrapers and landmarks had seemed overwhelming to him as an immigrant teenager in the 1960s. In this image of the Empire State Building, he domesticated the tower—it sprawls on a bed as its shorter neighbors hover along the ceiling.

**[Prep list #30]**

*Camera Obscura: View of St. Louis Looking East in Building under Construction*, 2000

Gelatin silver print

The J. Paul Getty Museum, Los Angeles

**[Prep list #31]**

*Camera Obscura: La Giraldilla de la Habana in Room with Broken Wall, Havana, Cuba, 2002*  
Gelatin silver print

The Art Institute of Chicago, restricted gift of Kay and Matthew Bucksbaum

In 2002 Morell returned to his native Cuba for the first time in forty years. He created several camera obscura photographs, reflecting that “this way of making pictures allowed me to contemplate new realities under the half-light of things remembered.” Here he projected La Giraldilla—a sculpture of a female figure atop an old fortress in Havana—against crumbling walls and the remnants of a tiled shower, capturing the decay of his homeland under Communist president Fidel Castro.

**[Prep List #70]**

*Still Life with Wine Glass: Photogram on 20” x 24” Film, 2006*  
Gelatin silver print

High Museum of Art, Atlanta, purchase with funds from the Friends of Photography, 2012.217

**[Prep list #32]**

*Camera Obscura: El Vedado Looking Northwest, Havana, Cuba, 2002*  
Gelatin silver print

Courtesy of the artist and Edwynn Houk Gallery, New York

In this camera obscura image from his trip to Cuba, Morell juxtaposed a glamorous headshot from an earlier era—a portrait of the room’s owner, now an elderly woman—with the downtown Havana neighborhood of El Vedado projected onto the interior. It seems especially fitting that Morell’s Cuba photographs feature the world turned upside down, the outside invading the inside and the present colliding with the past.

**[Prep list #37]**

*Three Dictionaries, 2000*  
Gelatin silver print

The J. Paul Getty Museum, Los Angeles, promised gift of Daniel Greenberg and Susan Steinhauser

**[Prep list #35]**

*Shiny Books, 2000*  
Gelatin silver print

The J. Paul Getty Museum, Los Angeles, promised gift of Daniel Greenberg and Susan Steinhauser

**[Prep list #69]**

*Still Life with Pears: Photogram on 20"x 24" Film,*  
2006  
Gelatin silver print

The J. Paul Getty Museum, Los Angeles

Using a flashlight in his darkroom, Morell cast shadows of constructed still-life scenes directly onto large sheets of film. The resulting photograms (camera-less photographs) are filled with transparency and distortion, yet they conjure matter and volume in seemingly real space.

**[Prep list #110]**

*Microcosmos: Photogram of Water on Film,* 2012  
Inkjet print

The J. Paul Getty Museum, Los Angeles, gift of the artist in memory of his father, Abelardo Morell Armenteros (1922–2007)

In order to create this image Morell sprinkled water on film and manipulated it in such a way that the exposed sheet appears to represent the infinitude of the universe. His title underscores the notion that one can find a world in miniature on a blade of grass or in a droplet of water.

**[Prep list #40]**

*A Tale of Two Cities,* 2001  
Gelatin silver print

The Art Institute of Chicago, promised gift of Daniel Greenberg and Susan Steinhauser

The first page of Charles Dickens's *A Tale of Two Cities* (1859) appears translucent in the light, allowing text from either side to blend and confuse meaning. Phrases running forward and backward contradict each other, just as the novel's opening words do: "It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness."

**[Prep list #38]**

*Book with Wavy Pages,* 2001  
Gelatin silver print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep List #39]**

*Two Stacks of Bound Newspapers,* 2001  
Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #41]**

*Thought*, 2001

Gelatin silver print

The Art Institute of Chicago, promised gift of Daniel Greenberg and Susan Steinhauser

**[Prep list #42]**

*Dictionary*, negative 1994, print 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

Intrigued by the idea of books as the physical accumulation of knowledge, Morell positioned his camera close to this dictionary to emphasize its heft. The resulting image is rich with textural detail, from the long, wavelike curves of the pages to the grain of the oak table.

**[Prep list #36]**

*1841 Book of Proverbs for the Blind*, 1995, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep List #46]**

*Naked Maja by Goya*, 1994

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #49]**

*Book of Revolving Stars*, 1994, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #50]**

*Two Books of Astronomy*, 1996, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep List #45]**

*Sunlight on Book of Landscapes*, 1995

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #43]**

*Two Books*, 1994, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

In the mid-1990s Morell photographed books at both the Boston Public Library and the Boston Athenæum. “One of the big pleasures of this project has come from spending a good amount of time looking at, holding, smelling, and reading a terrific number of skinny, fat, tall, pompous, modest, funny, sad, proud, injured, and radiant books,” he later wrote.

**[Prep list #44]**

*Pietà by El Greco*, 1993, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

This is the image that sparked Morell’s series on books. As he was leafing through a catalogue of paintings by El Greco, the light from a nearby window happened to reflect off one of the reproductions, creating an intriguingly odd negative effect. In the photographs that followed, Morell explored the material properties of art books and their influence on our experience of works of art.

**[Prep List #48]**

*Le Antichità Romane by Piranesi #1*, 1994

Gelatin silver print

High Museum of Art, Atlanta, promised gift of Daniel Greenberg and Susan Steinhauser

**[Prep list #47]**

*The Colosseum by Piranesi #2*, 1994

Gelatin silver print

The J. Paul Getty Museum, Los Angeles, promised gift of Daniel Greenberg and Susan Steinhauser

**[Prep list #106]**

*Opening Page: A Farewell to Arms*, 2011, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

When Morell came to the United States from Cuba, he did not speak much English. A high school teacher introduced him to Ernest Hemingway’s *A Farewell to Arms* (1929), providing him a way to learn the language. Hemingway’s use of simple expressions for complex emotions and ideas also taught Morell about starting out on solid ground before moving into more abstract territory.

**[Prep list #55]**

*Map #1*, 1996, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #54]**

*Map of North America*, 1996

Gelatin silver print

The Art Institute of Chicago, Horace W. Goldsmith Foundation Fund

For his images of maps, Morell often gave the two-dimensional plans their own topography, turning them into something akin to what they represent. “It’s important to me to have what I photograph undergo a certain transformation—to become a thing different from what we are used to, to be another version of itself,” he said.

**[Prep list #52]**

*Curiouser and Curiouser*, from *Alice’s Adventures in Wonderland*, 1998, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #51]**

*Down the Rabbit Hole*, from *Alice’s Adventures in Wonderland*, 1998, printed 2012

Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

In 1996 Morell was invited to illustrate a new edition of Lewis Carroll’s *Alice’s Adventures in Wonderland*. Merging the imagined and the real, he cut out two-dimensional figures from John Tenniel’s original illustrations and photographed them as if they were alive and at play in a landscape of three-dimensional books. Here light beckons to the White Rabbit from a hole Morell drilled through an old book, representing the seductive power of a good story.

**[Prep List #53]**

*It Was Much Pleasanter at Home*, from *Alice’s Adventures in Wonderland*, 1998

Gelatin silver print

The Art Institute of Chicago, Horace W. Goldsmith Foundation Fund

**[Prep list #76]**

*Landscape and Figure, Lázaro Galdiano Museum, Madrid, Spain, 2009, printed 2012*  
Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #75]**

*Nadelman/Hopper, Yale University Art Gallery, 2008, printed 2012*  
Inkjet print

Courtesy of Bonni Benrubi Gallery, New York

Drawing on his experiences at the Isabella Stewart Gardner Museum, Morell juxtaposed works of art in the collection at Yale, bringing together sculptures and paintings to create what he called “an impossible conversation.” Here he positioned a bust by Elie Nadelman in front of a canvas by Edward Hopper for a composition in the vein of Surrealist painter Giorgio de Chirico.

**[Prep list #77]**

*Frishmuth/Corot, Yale University Art Gallery, 2009, printed 2012*  
Inkjet print

Courtesy of Bonni Benrubi Gallery, New York

**[Prep list #95]**

*Tent Camera Image on Ground: Rooftop View of Midtown Manhattan Looking Southeast, 2010*  
Inkjet print

Courtesy of Bonni Benrubi Gallery, New York

**[Prep list #94]**

*Tent Camera Image on Ground: Rooftop View of the Brooklyn Bridge, 2010*  
Inkjet print

Courtesy of the artist and Edwynn Houk Gallery, New York

**[Prep list #111]**

*Camera Obscura: View of Midtown Atlanta Looking South in Conference Room, 2013*  
Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust and gift of the artist

**[Prep list #112]**

*Camera Obscura: View of Midtown Atlanta Looking East toward the King & Spalding Building, 2013*  
Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust and gift of the artist

**[Prep list #113]**

*Camera Obscura: View of Atlanta Looking South  
down Peachtree Street in Hotel Room, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust and gift of the artist

**[Prep list #114]**

*Camera Obscura: View of Midtown Atlanta Looking  
South toward Downtown, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust and gift of the artist

**[Prep list #115]**

*Camera Obscura: View of Trees in Lucinda Bunnen's  
Bedroom, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust and gift of the artist

**[Prep list #116]**

*Cloud, Tree, and Mirror, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust

**[Prep list #117]**

*Cutout in Print of Tree on Ground, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust and gift of the artist

**[Prep list #118]**

*Cutout in Print with Trees Behind, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust

**[Prep list #119]**

*Cutouts in Print with Pine Trees Behind, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust

**[Prep list #120]**

*Four Tree Trunks, 2013*

Inkjet print

Commissioned with funds from the H. B. and Doris Massey  
Charitable Trust and gift of the artist

**[Prep list #121]**

*Frame and Bark*, 2013

Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust and gift of the artist

**[Prep list #122]**

*Gold Frame and Tree*, 2013

Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust and gift of the artist

**[Prep list #123]**

*Mirror in the Woods*, 2013

Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust and gift of the artist

**[Prep list #124]**

*Mirror with Leaves on Ground*, 2013

Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust and gift of the artist

**[Prep list #125]**

*Red Curtain and Tree Trunk*, 2013

Inkjet print

Commissioned with funds from the H. B. and Doris Massey Charitable Trust