

Press Release

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For Immediate Release

**Paul Outerbridge**  
***Photographs***

September 25 through November 8, 2025  
Exhibition Reception: Thursday, September 25<sup>th</sup>

Fahey/Klein Gallery is pleased to present ***Paul Outerbridge: Photographs***, a landmark exhibition celebrating the visionary work of Paul Outerbridge (1896–1958), one of the most resourceful and provocative photographers of the twentieth century. This exhibition brings together a rare selection of Carbro prints, Silver Gelatin Photographs, and Platinum Prints, tracing the evolution of a modernist whose daring vision helped redefine the possibilities of photography through Cubist experimentation and radical abstraction.

Outerbridge emerged in the 1920s as a bold innovator, transforming ordinary objects, such as milk bottles, collars, eggs, into fractured Cubist constructions of light and form. His platinum and silver gelatin prints reduced subjects to intersecting planes and geometric rhythms, revealing a structural beauty aligned with the avant-garde movements of his time. These works positioned him among artists and contemporaries such as Marcel Duchamp, Man Ray, and Edward Steichen, and demonstrate his embrace of Cubism's challenge: to fracture reality and reassemble it as pure abstraction.

In the 1930s, Outerbridge turned to the technically demanding Carbro process, creating some of the most vibrant and enduring color photographs of the era. Here too, abstraction was his guiding principle. Color became a tool not just for description, but for reimagining form, flattening, faceting, and animating planes into startling compositions that rival the abstract canvases of Picasso and Kandinsky. His photographs were hailed as both artistic and technical sensations. As Outerbridge observed:

*"One very important difference between monochromatic and color photography is this: in black and white you suggest; in color you state."*

Outerbridge's practice blurred the boundaries between fine art and commercial photography. His *Ide Collar* (1922), published in *Vanity Fair*, was more than an advertisement. It was celebrated as both functional and formally radical. A chessboard of fractured black-and-white squares disrupted by the crisp curve of a collar. Duchamp himself hung the photograph in his Paris studio, recognizing its affinity with the readymade and its radical modernist edge.

Throughout his career, Outerbridge pursued abstraction as both a visual language and an artistic philosophy. His still lifes, nudes, and commercial commissions all demonstrate his preoccupation with

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fractured planes, geometric tension, and the transformation of the commonplace into the extraordinary.

Paul Outerbridge's work appeared in *Vanity Fair*, *Harper's Bazaar*, *House Beautiful*, and *McCall's*, and in exhibitions worldwide. After relocating to Southern California in 1943, he continued to write about and practice photography until his death in 1958. Today, his technical virtuosity, daring subject matter, and relentless pursuit of beauty secure his place as a pioneer who expanded the medium's expressive range.

***Press Photographs & Press Materials are available on request.***

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