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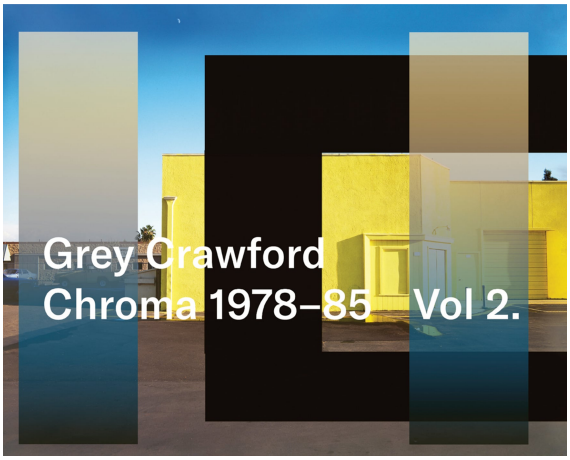

Grey Crawford: Chroma, 1978–85

Vol 2.

By (photographer) Grey Crawford

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- From 1978–1985 Grey Crawford, a photographic artist working in Los Angeles developed a unique body of hand printed color photographic work that utilized a complex system of masks and filters
- One of the most unique bodies of experimental photographic work to emerge from the 1970s and a pioneering approach to color photographic printing
- A unique aesthetic that captures the essence of 21st century digital technology developed before digital technology existed

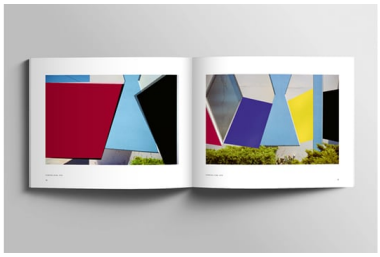
This is the second Volume documenting the radical experimental photographic that is Grey Crawford's Chroma series.

From 1978–1985 Grey Crawford, a photographic artist working in Los Angeles developed a unique body of hand printed color photographic work that utilized a complex system of masks and filters. The results were a radical pre-digital aesthetic that was 20 years ahead of its time.

Crawford's work captures Los Angeles at a pivotal moment of transformation, as it shifted from the agricultural expanses of the 1960s into the globalized urban centre it has become today. His work ran in parallel with key movements and practicioners in 1970s California. Crawford's work unites the minimal aesthetic of the Light and Space movement, the emptiness of the American landscapes of Lewis Baltz and Ed Ruscha and the hard edge abstract painting of Karl Benjamin and John McLaughlin, through an experimental approach to photography that remains uniquely his own.

Grey Crawford is an American artist and photographer whose visionary work stands among the most innovative achievements in the history of color photography. For more than five decades, he has pushed the medium beyond its conventional boundaries, creating a remarkable body of work that sits at the intersection of photography, abstraction, architecture and light. Developed in Southern California during the late 1970s and early 1980s, Crawford's photographs anticipated the visual language of the digital age while remaining entirely rooted in analog photographic processes.
Working exclusively in the darkroom, Crawford developed a groundbreaking technique that transformed the geometry of the Los Angeles landscape into luminous, architectonic compositions of extraordinary precision and intensity. Created decades before digital image manipulation, his photographs possess a striking visual language that appears astonishingly contemporary today. Drawing upon the artistic currents of the Light and Space movement, Minimalism and Southern Californian modernism, Crawford forged a photographic practice unlike any of his contemporaries.
Long admired by artists, curators and collectors, Crawford is now being recognized as one of the overlooked pioneers of post-war American photography. Recent scholarship has repositioned his work as a vital missing chapter in the evolution of color photography, demonstrating how his analog experiments anticipated many of the aesthetic possibilities later associated with digital imaging. Today, Crawford's photographs are held in the permanent collections of the Getty Museum and the Los Angeles County Museum of Art (LACMA), confirming his place within the canon of American photography. As interest in experimental analog practice and post-war Californian art continues to grow internationally, Grey Crawford's work is increasingly regarded as one of the most significant rediscoveries in contemporary photographic history.







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