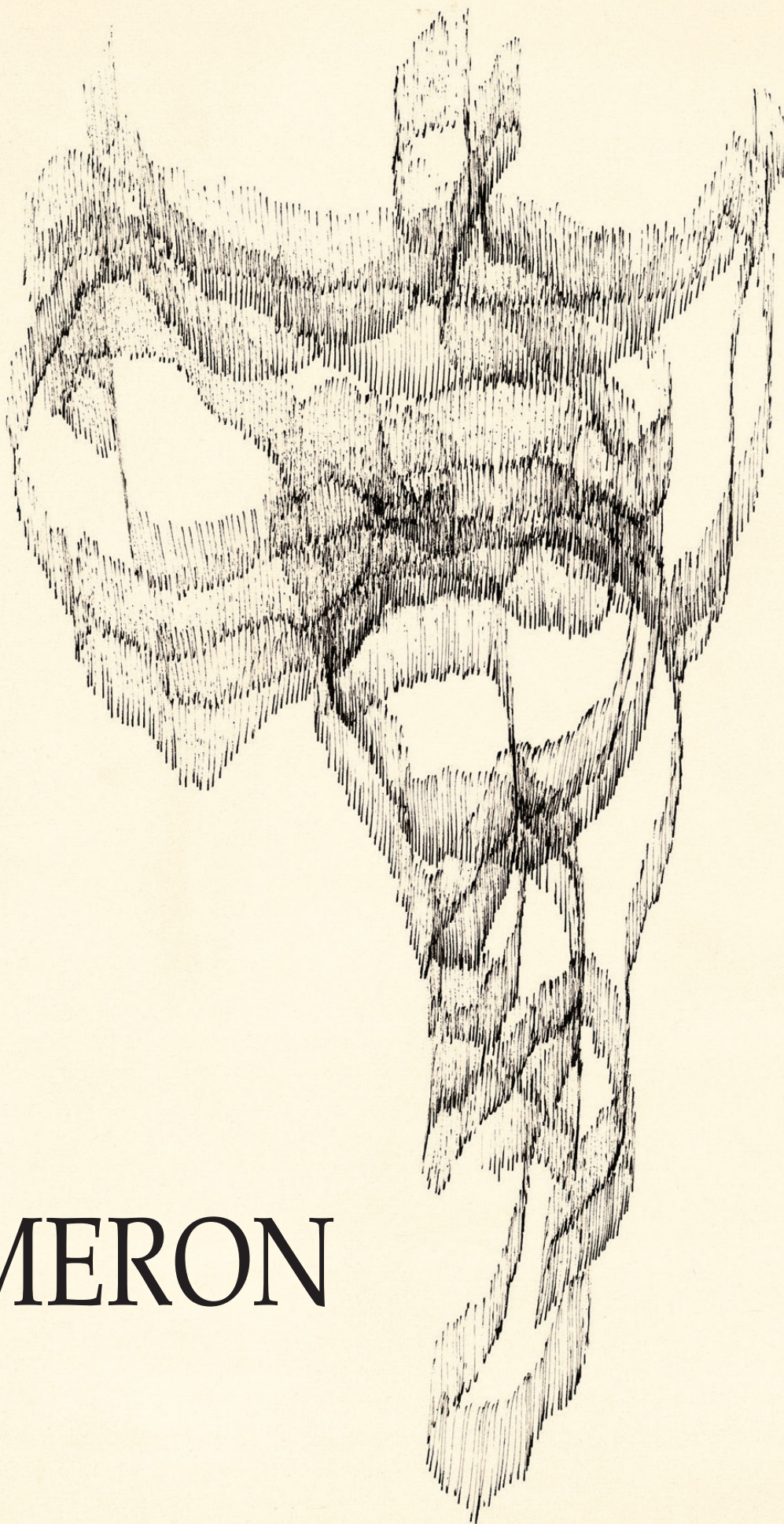




CAMERON

CAMERON

(1922 – 1995)

On view September 25 thru November 14, 2026
Saturdays & Sundays from 11 to 5

Price upon request

K E N T
F I N E A R T L L C

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CAMERON

(1922 – 1995)



As a tribute to the power of the imagination, the observation of strange phenomena and to the sense of the sacred through cosmic mysteries, we are pleased to present the work of Cameron. Marjorie Cameron Parsons Kimmel worked under the identity of the mononym “Cameron” with a somewhat clandestine reputation as an American artist, poet, actress and occultist. Her work explored the subterranean paths which penetrated the world within which they were hidden. With a belief in theosophy based on the mystical insight into the divine nature of spirit and matter, she followed other equally inspired and curious artists such as Hilma af Klint, Mondrian (The Secret Doctrine) and Kandinsky’s “Concerning the Spiritual in Art”. It can be speculated that Cameron preferred “the spice of the bizarre”. Superbly gifted as a draughtsman, she also was not precious of her completed works and was known to have destroyed or given away most of her work prior to 1955. Following the untimely death of her husband, Jack Parsons, she led an experimental lifestyle moving between Pasadena, Joshua Tree, San Francisco, Santa Fe, San Miquel de Allende, and finally Los Angeles where she died in 1995.

Early notoriety came to her through the exhibit of her best known work “Peyote Vision“ at the legendary Ferus Gallery (founded by Walter Hopps and Ed Kienholz) in 1957, deemed so lewd at that time that the Los Angeles police closed the exhibition and arrested the artist Wallace Berman for including the work in his exhibition. Both Wallace Berman as well as Cameron vowed they would never exhibit in any commercial gallery for the remainder of their lifetimes, cementing her role as an underground avant-garde mystic. She is also remembered for her roles in several films by Kenneth Anger Inauguration of the Pleasure Dome and Curtis Harrington’s The Wormwood Star, and Night Tide with Dennis Hopper. Though she continued creating drawings and paintings her entire life, her work would not appear publicly again until presented by the Los Angeles Municipal Art Gallery in 1989. Entitled Cameron: The Pearl of Reprisal, it would be the last public presentation of her work prior to her death in 1995.

It would be 12 years before her work would reappear through the conviction and support of Nicole Klagsbrun and Michael Duncan with an exhibition and publication in 2007. Since that time, Klagsbrun has been a constant supporter of the legacy of Cameron and the work of the Cameron-Parsons Foundation. There would ultimately be a major retrospective in 2015 organized by L.A. MOCA. At that time, the art curator Philippe Vergne described her work as being on “the edge of surrealism and psychedelia”.

Following the reintroduction of her work in 2007 and subsequently by MOCA in 2015, Cameron was included in Of Mythic Worlds: Works from the Distant Past through the Present, The Drawing Center, New York (2023); Drawing Down the Moon, Hammer Museum, Los Angeles (2022); Cameron: The Lion Path; Art, Astrology and Magic, Marc Selwyn (2023) and (2014); PACIFIC STANDARD TIME: Crosscurrents in L.A. Painting and Sculpture 1950-1970, The Getty Museum, Los Angeles (2011); Traces du Sacré, Centre Pompidou, Paris (2008); Semina Culture: Wallace Berman and His Circle, Santa Monica Museum of Art (2005); and Beat Culture and the New America 1950-1956, Whitney Museum of American Art, New York (1996). Presently her work can be seen in Tarot! Renaissance Symbols, Modern Visions at the Morgan Library & Museum (June 26-October 4, 2026).



West Angel

n.d.
Graphite, ink and gold paint on paper
23 ³/₄ x 36 ³/₄ in

Exhibited:

2014 MOCA: Songs for the Witch Woman (Pacific Design Center)
2015 Cameron: Cinderella of the Wastelands. Jeffrey Deitch, NY
2024 Sci-Fi, Magik, Queer L.A, Sexual science and the Imagination, USC Fischer Museum of Art

Literature:

Lipschutz, Yael & Ruiz, Alma. *Songs for the Witch Woman*, Exhibition publication with MOCA, Los Angeles:
Cameron Parsons Foundation, c 2015. illustrated

East Angel

n.d.
Graphite, ink and gold paint on paper
23 ¾ x 36 ¾ in.

Exhibited:

2014 MOCA: Songs for the Witch Woman (Pacific Design Center)
2015 Cameron: Cinderella of the Wastelands. Jeffrey Deitch, NY
2024 Sci-Fi, Magik, Queer L.A.” Sexual science and the Imagination, USC Fischer Museum of Art

Literature:

Lipschutz, Yael & Ruiz, Alma. *Songs for the Witch Woman*, Exhibition publication with MOCA, Los Angeles: Cameron Parsons Foundation, c 2015. illustrated



Fossil of Raven

1958
White ink on paper
27 x 19 7/8 in. (framed)
18 3/8 x 11 ½ in.

Exhibited:

- 2014 MOCA.Songs for the Witch Woman, (Pacific Design Center)
- 2016 Language of the Birds: Occult and Art, NYU Steinhardt Galleries
- 2015 Cameron: Cinderella of the Wastelands. Jeffrey Deitch, NY
- 2024 Sci-Fi, Magik, Queer L.A.” Sexual science and the Imagination, USC Fischer Museum of Art
- 2025 Cameron, Nicole Klagsbrun Gallery, New York

Literature:

Lipschutz, Yael & Ruiz, Alma *Songs for the Witch Woman*, Exhibition publication with MOCA, Los Angeles: Cameron Parsons Foundation. p 45, c 2015 illustrated



Untitled (nude)

n.d.
Ink and Watercolor on Paper
17 ¾ x 23 ¾ in.



Pluto Transiting the Twelfth House

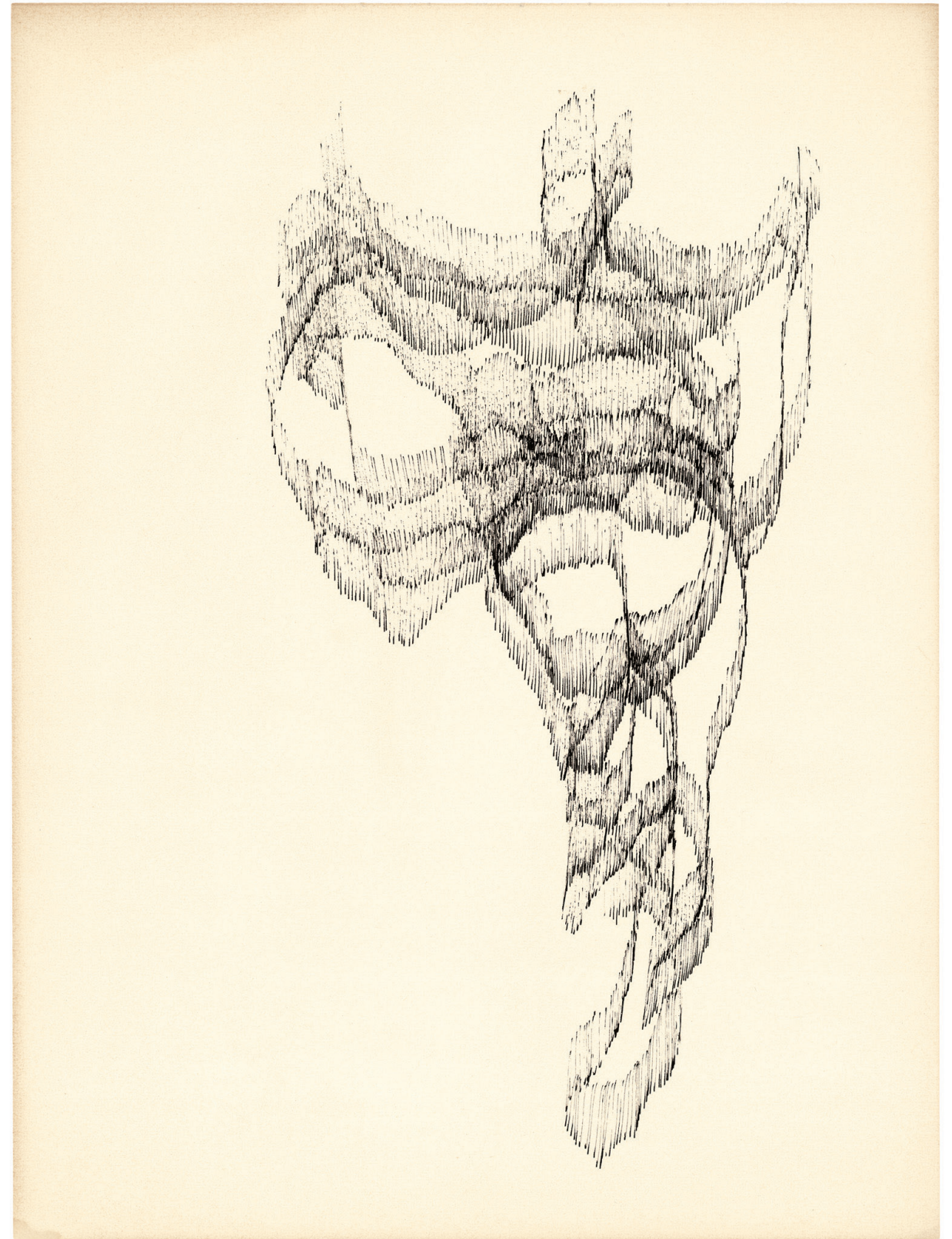
1978-86
Ink on paper
15 x 12 in. (framed)
12 x 9 in. / 30.5 x 22.9 cm

Exhibited:

2007 Cameron, curated by Michael Duncan, George Hermes & Nicole Klagsbrun, New York
2025 Cameron, Nicole Klagsbrun Gallery, New York

Literature:

Cameron, texts by Michael Duncan, George Hermes & Nicole Klagsbrun, New York c. 2006 illus. p. 23



Pluto Transiting the Twelfth House

1978-86
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2025 Cameron, Nicole Klagsbrun Gallery, New York

Literature:

Cameron, texts by Michael Duncan, George Hermes & Nicole Klagsbrun, New York c. 2006 illus. p. 23



Pluto Transiting the Twelfth House

1978-86

Ink on paper

14 7/8 x 11 7/8 in. (framed)

11 3/4 x 8 3/4 in. / 29.8 x 22.2 cm

Exhibited:

2025 Cameron, Nicole Klagsbrun Gallery, New York



Pluto Transiting the Twelfth House

1978-86

Ink on paper

12 1/8 x 15 in. (framed)

9 x 12 in. / 22.9 x 30.5 cm

Exhibited:

2014 MOCA.Songs for the Witch Woman, Pacific Design Center

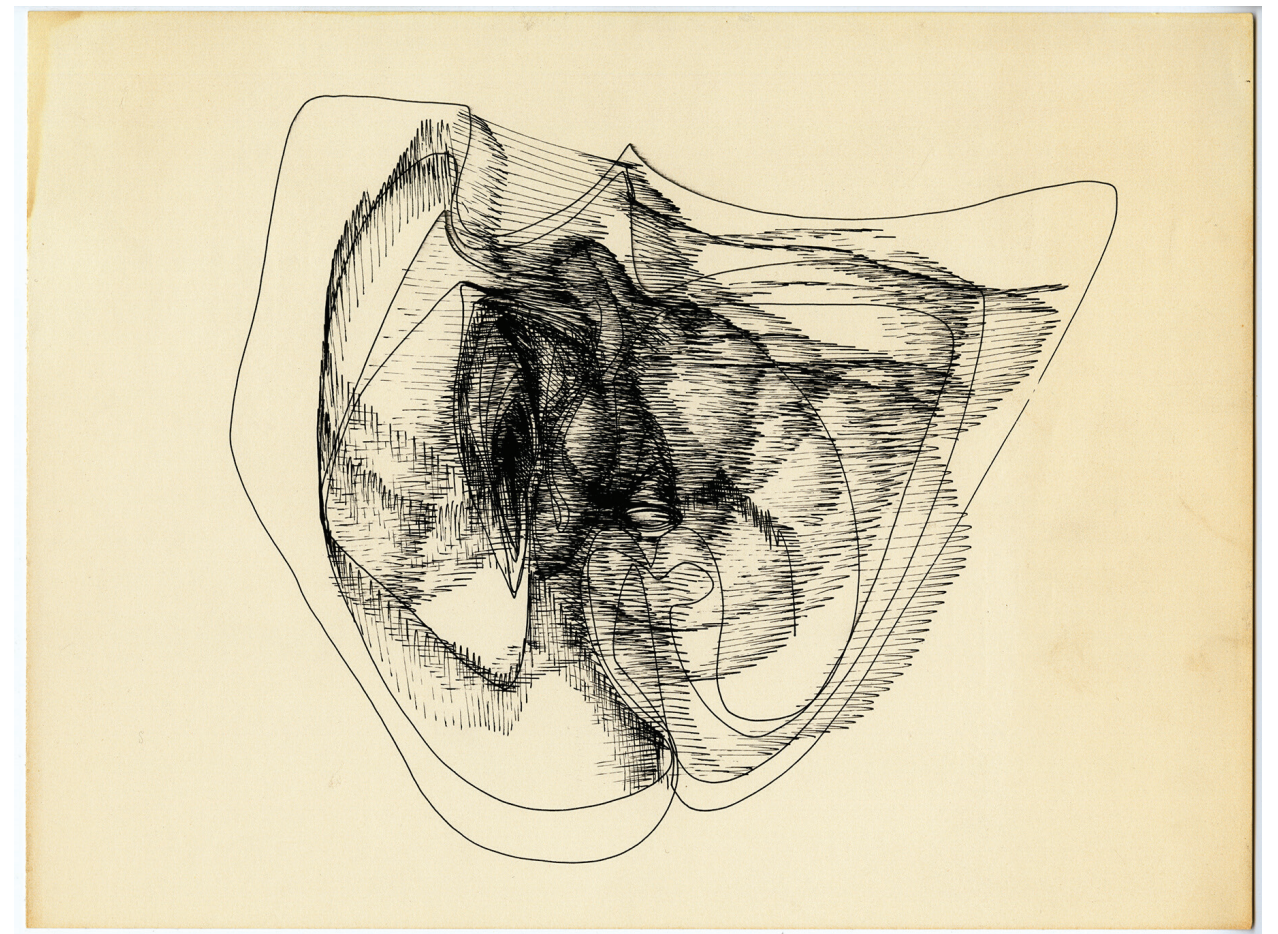
2015 Cameron: Cinderella of the Wastelands. Jeffrey Deitch, New York

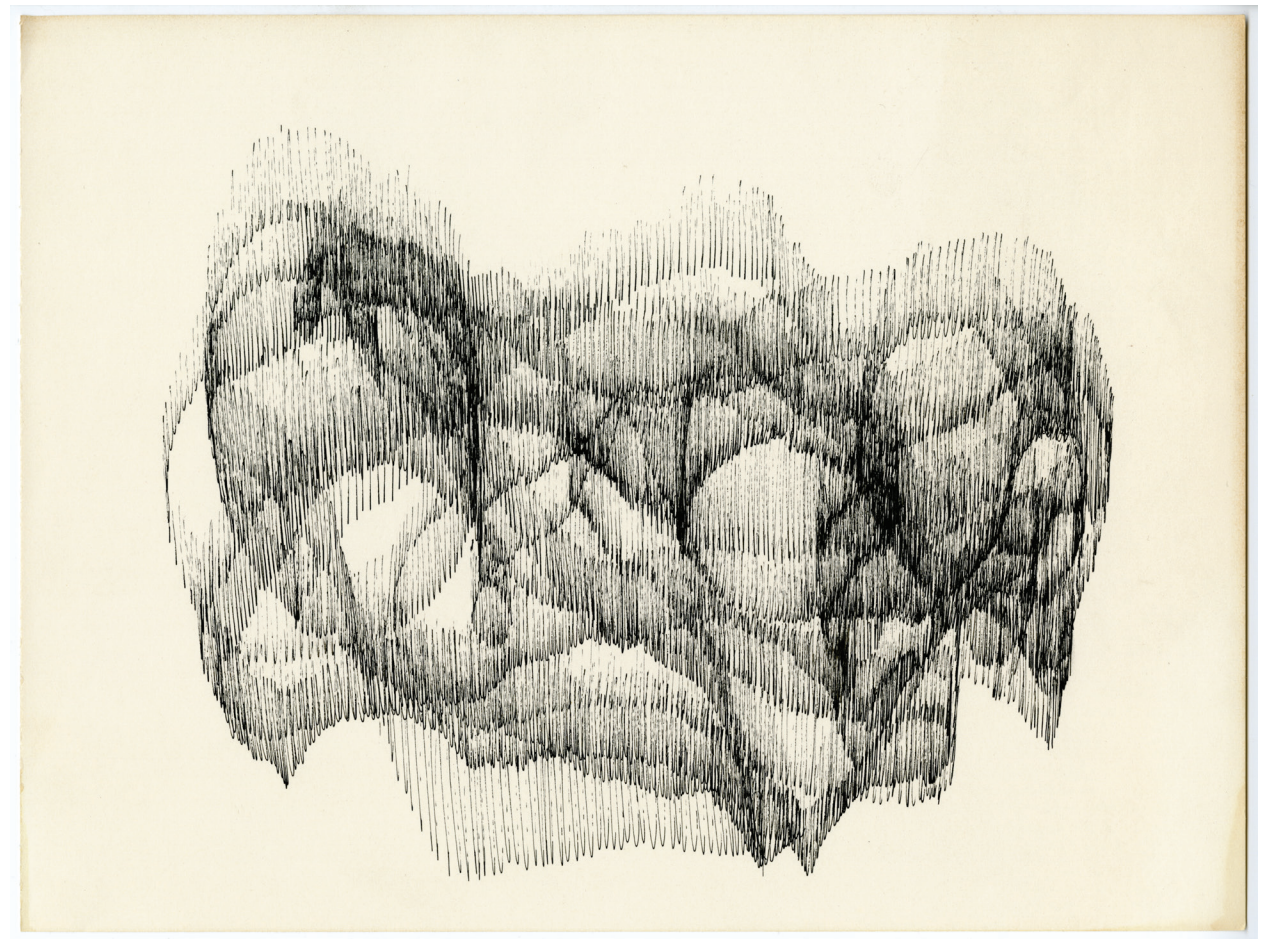
2023 The Lion Path: Art, Astrology and Magic, curated by Scott Hobbs, Marc Selwyn Gallery, Los Angeles

2025 Cameron, Nicole Klagsbrun Gallery, New York

Literature:

Lipschutz, Yael & Ruiz, Alma. *Songs for the Witch Woman*, Exhibition publication with MOCA, Los Angeles: Cameron Parsons Foundation, c 2015





Pluto Transiting the Twelfth House

1978-86
Ink on paper
12 1/8 x 15 in. (framed)
9 x 12 in. / 22.9 x 30.5 cm

Untitled (White gouache figure)

circa 1960
White paint on black paper
26 x 21 in. (framed)
20 x 13 in. / 50.6 x 33 cm.

Exhibited:

2025 Cameron, Nicole Klagsbrun Gallery, New York



Untitled (from the Fossil series)

n.d.
White gouache on black paper
15 ¼ x 22 in. (framed)
12 x 18.75 in. / 30.5 x 47.6 cm

Exhibited:

2025 Cameron, Nicole Klagsbrun Gallery, New York





Untitled

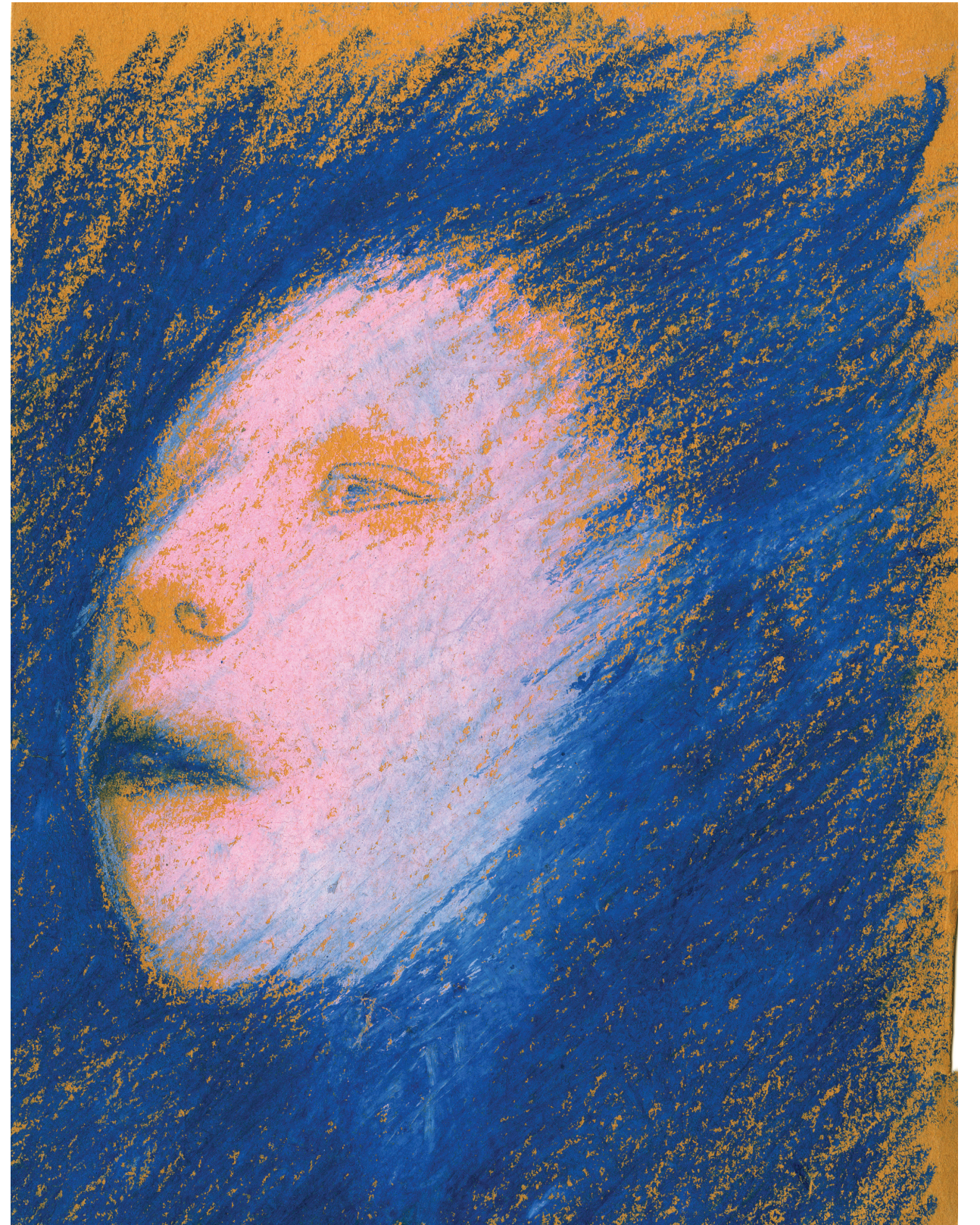
n.d.
Ink and watercolor on paper
14 x 11 in. / 35.6 x 28 cm

Exhibited:

2019 A Small Investigation, Doyers, NY. Curated by Olivia Shao & Nicole Klagsbrun

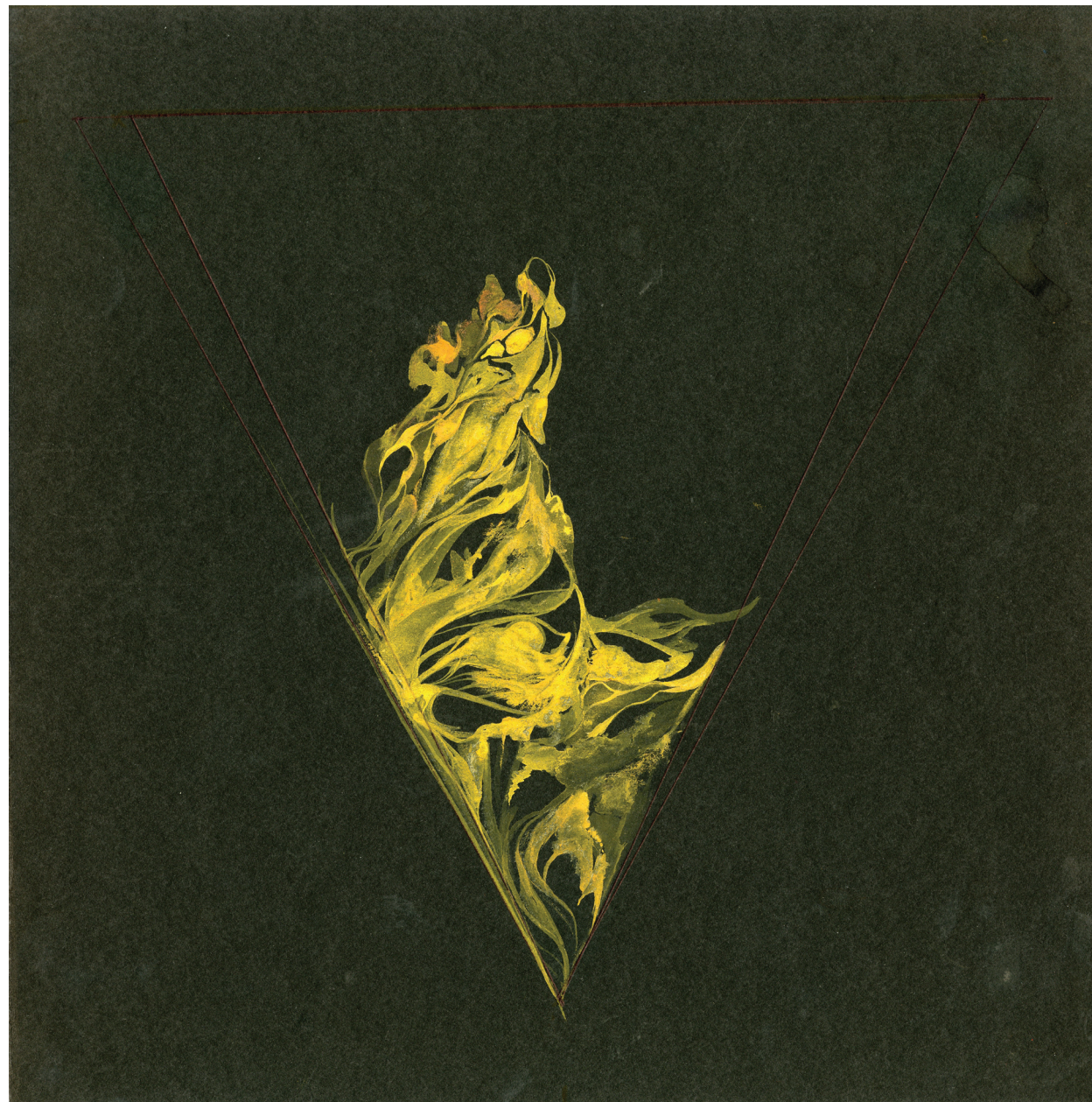
Untitled

n.d.
Pastel on paper
9 x 7 in. / 22.9 x 17.8 cm



Untitled

n.d.
Watercolor on black paper
13 x 13 in. (framed)
10 x 10 in. / 25.4 x 25.4 cm

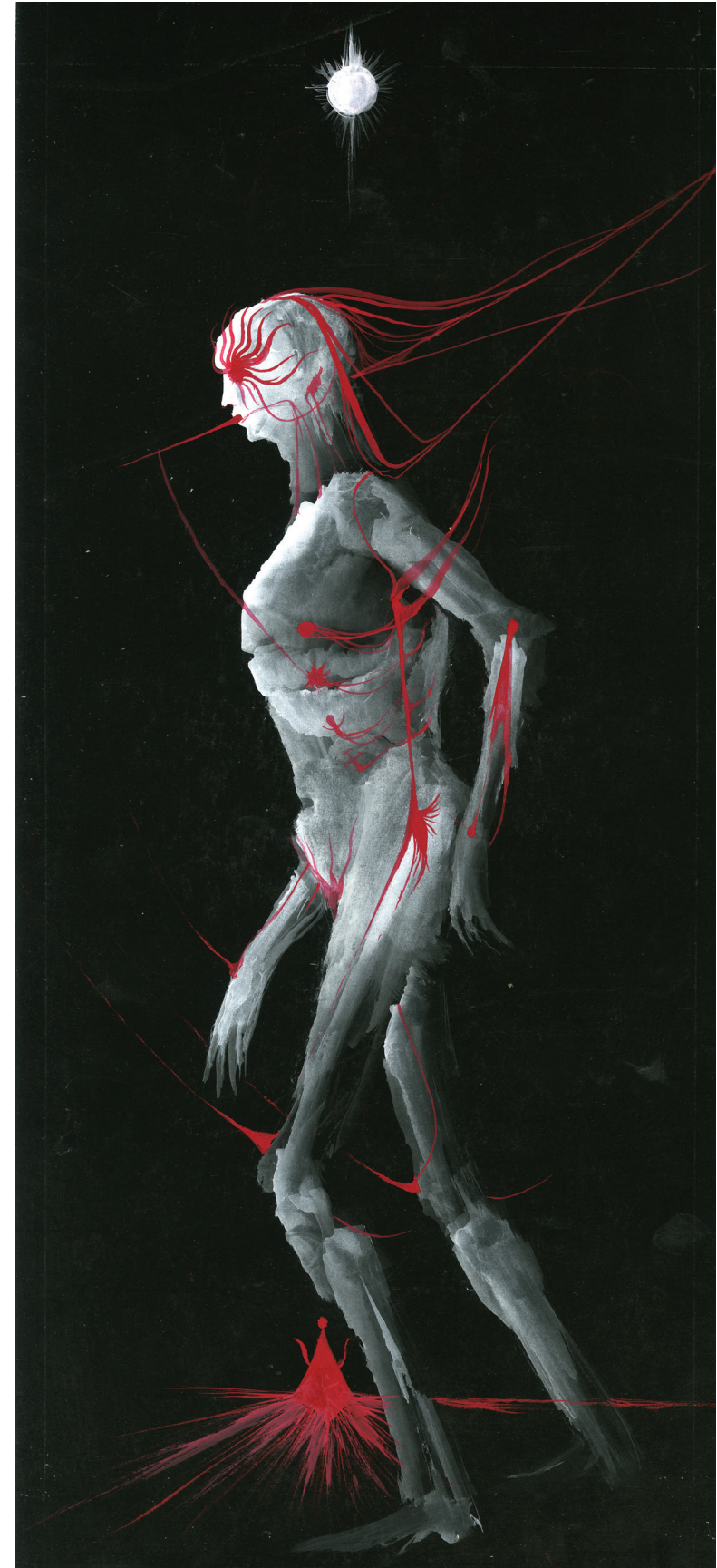


Fossil of Man

n.d.
White ink and red paint on black paper
21 $\frac{3}{4}$ x 10 $\frac{3}{4}$ in. (framed)
18 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in. / 47. x 19.1cm

Exhibited:

2025 Cameron, Nicole Klagsbrun Gallery, New York



Pluto transiting the Twelfth House

1978-1986

Ink on paper

12 x 9 in. / 30.5 x 22.9 cm

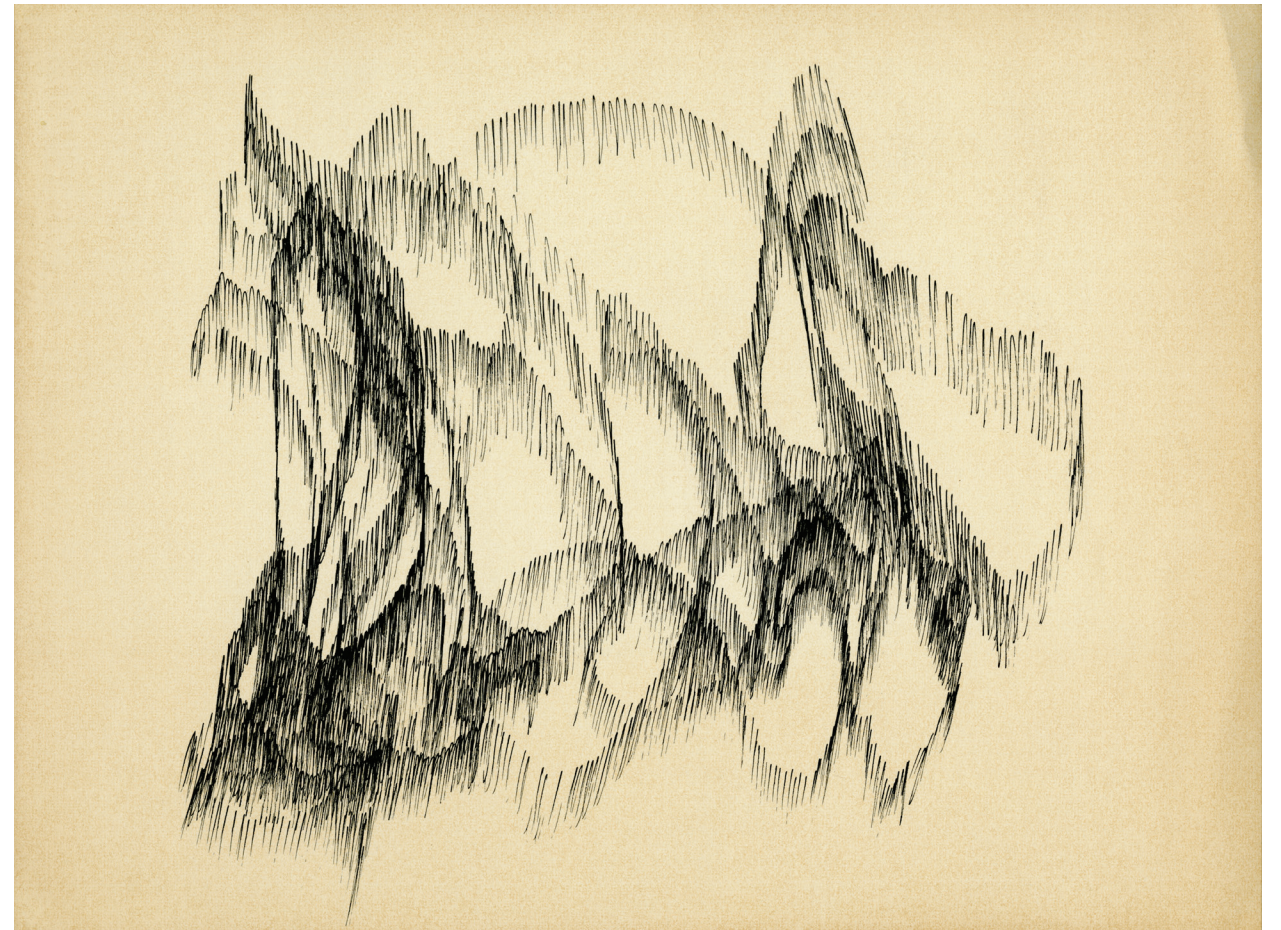
Exhibited:

2014 MOCA: Songs for the Witch Woman (Pacific Design Center)

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Literature:

Lipschutz, Yael & Ruiz, Alma. *Songs for the Witch Woman*, Exhibition publication with MOCA, Los Angeles: Cameron Parsons Foundation, c 2015





CAMERON

Bibliography

The Brooklyn Rail. *Cameron* by Ann McCoy.

September 2025

“Plagued by this deluge of mannered, largely appropriated fare, Cameron stands out as the real thing...”

<https://brooklynrail.org/2025/09/artseen/cameron/>

Sur les traces de l'artiste Cameron, “witch” and pioneer of feminism” by Jeanne Rethacker.

Centre Pompidou: Mission Recherche March 2021.

<https://www.centrepompidou.fr/fr/pompidou-plus/magazine/article/sur-les-traces-de-lartiste-cameron-sorciere-et-pionniere-du-feminisme>

ARTFORUM. *Season of the Witch*: Peter Lunenfeld on Cameron in Los Angeles.

January 2015. pp. 91 & 91

“...Cameron was one of those people for whom art was life and life was art, so her biography is essential to understanding the drawings, paintings, and poems she produced over the second half of the twentieth century, a period in which she didn't just encounter alternative lifestyles but pioneered them.”

<https://static1.squarespace.com/static/67ed56c4620c1c2b6566ad82/t/6839e9f9567adb5472cdfb38/1748625916803/Art+Forum+2015.pdf>

ARTFORUM: Critics' Picks. *Cameron at Jeffrey Deitch* by Lauren O'Neill-Butler.

Before leaving for LA MoCA in 2010, the dealer ran Deitch Projects on Seventy-Six Grand Street in SoHo for fourteen years. He returned to the space in 2015—rechristening it simply Jeffrey Deitch—and opened a show on West Coast mystic Cameron. Artforum.com managing editor Lauren O'Neill-Butler called Cameron “one of Southern California's, but also American art's, most shrewd and beguiling heretics” in her 2015 Critics' Pick of the exhibition.

<https://www.artforum.com/news/jeffrey-deitch-opens-new-space-in-la-233692/>

CAMERON: Songs for the Witch Woman by Yael Lipschutz, Phillip Verne and Cameron.

A key underground figure of Los Angeles' midcentury counterculture, Cameron (1922–95) created a body of visionary painting and drawing that won her equal esteem among the Californian assemblage artists and the occult world of that time. Her powerful personality led to a number of roles in key underground movies such as Kenneth Anger's Inauguration of the Pleasure Dome, and her features adorn the cover of the first issue of Wallace Berman's Semina. Today, her delicate melding of Surrealism and mysticism has been rediscovered by a younger generation of artists. This volume, published for an exhibition at MOCA LA, includes pieces formerly thought lost, ranging from early paintings to drawings, sketchbooks and poetry, as well as ephemera,

collaborations and correspondence with individuals such as her husband, Jack Parsons (the rocket pioneer, cofounder of the Jet Propulsion Laboratory and acolyte of Aleister Crowley), and mythologist Joseph Campbell.

c. 2015 88 pages ISBN: 0692289526

<https://cameron-parsons.org/songs-for-the-witch-women>

THE WORMWOOD STAR: The Magickal Life of Marjorie Cameron by Spencer Kansa. Throughout the 1950s and 1960s, Cameron became a celebrated personality in California's underground art world and film scene. In 1954, she starred in Kenneth Anger's visual masterwork Inauguration of the Pleasure Dome, stealing the show from her co-star Anais Nin. The director Curtis Harrington was so taken with Cameron he made a film study dedicated to her artwork entitled The Wormwood Star. He then brought her powerful and mysterious presence to bear on his evocative noir thriller Night Tide, casting her alongside a young Dennis Hopper.

c. 2011 Oxford: Mandrake. 302 pages. ISBN 978-1-906958-08-4.

CAMERON by Michael Duncan. Published by Nicole Klagsbrun.

THE REAL ARTISTIC INNOVATORS OF THE WEST COAST are only beginning to be recognized. Artist, performer, poet, and occult practitioner, Cameron is one of the most fascinating underground figures of the mid-century California. A maverick follower of the esoteric mysticism of Aleister Crowley and his philosophical group, the O.T.O. (Ordo Templi Orientis), Cameron was also an accomplished painter and draftsman and mentor to younger artists and poets such as Wallace Berman, George Herms, David Meltzer, and Aya...

c. 2006. 48 pp. 45 illustrations. ISBN: 978-0-9792160-0-8

FILMS

Inauguration of the Pleasure Dome (The Scarlet Woman), 1954

Film by Kenneth Anger

The Wormwood Star (1955)

Film by Curtis Harrington

Night Tide (1961) with Dennis Hopper

Film by Curtis Harrington

<https://cameron-parsons.org/>

"Cameron Parsons Foundation was established in 2006 for the purpose of bringing attention to and conserving the artworks and writings of the late artist Cameron and her first husband, the scientist and writer Jack Parsons."