

9. DONNA CAMERON

DONNA CAMERON is the recipient of three MacDowell Fellowships and many other awards for her cross-disciplinary work in film, photography, printing and video. She is included in MoMA film and video archive and in the collections of the Avery Fisher Media Center of New York University, the New York Donnell Library, and Fordham University. Cameron studied at the RISD with Harry Callahan before she received a BFA in photography and film at the School of the Art Institute of Chicago; she has earned a Masters of Professional Studies degree in Inter-telecommunications from NYU's Tisch School of the Arts.

Her work has appeared in MoMA's 20th Century retrospective of visual art, "MoMA: Making Choices, Part 2," "The Color of Ritual, the Color of Thought: Women in Avante Garde Film in America" at the Whitney Museum of American Art, the 51st and

52nd Biennale di Venezia, and many other exhibitions.

She believes "the artist is both a worker and a finely tuned instrument through which the art of poetic thinking gains entrance into the physical world." Calling the works in her book, *Donna Cameron*, (Spyten Dyvil Editions) "paper cinema paintings or cinematic paper emulsion," she creates her photographs with the idea of making filmstrips from them. Cameron possesses a powerfully inventive artistic vision; indeed, her paper emulsion process has been awarded a U.S. patent. "Each still frame [is] like a DNA structure which [composed] together provide material for the film frame." Maureen Furness says, "Cameron sees the cinematic paper emulsion process as part of her work as a photographer...with sensual textures." She has been on the faculty of NYU's Tisch School of the Arts for many years.



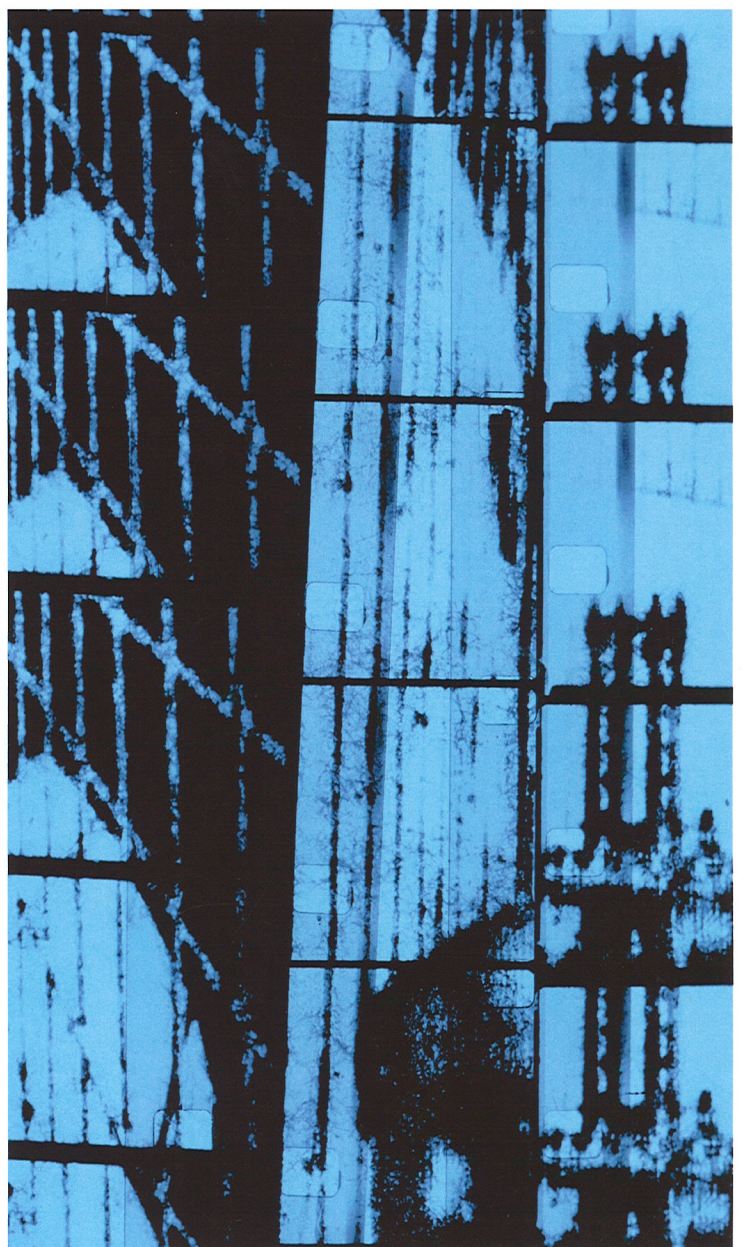
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