

Victoria Moore
COLLECTION

FEMININE
DREAMSCAPES



2020



VICTORIA MOORE
COLLECTIONS



PERSONAL PASSIONS

To begin from the void of blank canvas and create substance always elevates me. Capturing an image or a concept and suspending it in your mind is a provocative endeavor.

When the spark of a moment has passed and the memory is all that remains, to breathe life into it again visually invokes the balancing of opposing forces; discipline and the creative spirit. The canvas transforms, becoming a permanent record and timeless home for that expression

Looking back on over a few decades and over 350 paintings I can't escape the patterns of personal and private interests that beckon my brush and keep me coming back to the easel.

Each of the 56 paintings included in this collection reflect the fluidity between fantasy and reality, personal journeys and the inherently spiritual nature of our inner and outer worlds.

SELF PORTRAIT

24" x 36" • oil on canvas



FEMININE DREAMSCAPES

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INDULGENCES

LIKE A RIPPLE IN A POND, ONCE A MOMENT HAS PASSED IT CANNOT BE RECAPTURED, ONLY INTERPRETED.

A woman comfortable in her own skin moves with a relaxed grace that can be fleeting when trying to capture it. Whether it is eating chocolate, indulging in a bit of wine and cheese, curling up with a romantic read, or lounging in the comfort of a favorite wrap in a well worn chair, it can become an invitation to capture a moment of beauty.

You have to be incredibly present if you want to catch those fleeting moments. Every element contributes to how a painting tells it's story, but the true magic depends upon the skill of the artist to breathe life into a flat surface. Each time you return to the canvas you need to tap into that well to recall the sensory and visual aspects that inspired your desire to capture it initially.

Victoria

FINISHING TOUCH

36" x 60" • oil on masonite

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“THE ALLURE OF MOORE”

FINE ART MAGAZINE

For over the last quarter century, the paintings of Victoria Moore have pushed the boundaries of what it means to be both aesthetic and emotional. Never one to shy away from subject matter sometimes thought too progressive, her work has the rare ability to draw the viewer in with its beauty, and then ask that same audience to question what they perceive.

At times controversial, yet always visually stylistic, her work is able to tap into the current zeitgeist of the moment and create something truly timeless from it, yet commercially viable. She is the truest and most genuine of Feminist artists, in the sense that she embraces the value in all aspects of femininity; both the strong womanly mind and the body are to be equally celebrated in her artwork, not at odds with each other, but rather depicted in a harmonious dance that pronounces “Viva La Woman” without pandering to the masses.

Victoria’s willingness, even perhaps her preference, to go outside her own comfort zone, to experiment and try new techniques, has made her work dynamic and in constant motion towards new horizons. In these times, where many artists try to stay “relevant” by outsmarting the viewer and creating intellectually elitist works, Victoria does the opposite; she assumes her audience’s intelligence outright, that they will understand the minutia of the softest brush stroke, the simplest line gesture, confronting complex of subject matters with the most subtle expression without it needing to be “explained” or to be overwrought.

I say all this as someone who has watched her work progress for many years, as a true fan, a fellow artist, and also as someone who has seen how canvas captures a bit of her soul and spirit.

by Lance Victor



SWEET TREATS

30" x 40" • oil on canvas



INQUIRING MINDS

30" x 40" • oil on canvas



EASY LISTENING

30" x 40" • oil on canvas



ROMANTIC READ

30" x 40" • oil on canvas



POWER LOUNGING

30" x 40" • oil on canvas

DREAMSCAPES

NOTES FROM DREAMLAND

Sigmund Freud, father of modern psychology, believed that the function of dreaming was to allow release of repressed instinctual impulses that would preserve the ability to sleep. Freud believed that the instigating force causing dreams to occur was always a repressed thought or wish.

From simple romance, to hot scenarios, many of us have erotic dreams, however, not many of us admit to them, yet they can tell us about our sexuality. Psychoanalysts agree about the origin of erotic dreams: They are not just a chance, they are the fruit of desires, experienced through the day. For example, if someone has left an impression on you during the day, it's quite possible that you'll dream about fantasies with them while sleeping. Erotic dreams are liberating as they allow the individual to live out buried sexual needs and help them to manage their daily lives.

Painting empowered confident women since the late 1970's, often expressing either their spiritual or sensual sides, has always had its challenges. Women exploring their sexual power is evident throughout my work, which has been attracting a new audience, one more inclined to recognize the sensual side of life.



LINGERING IN THE LIGHT

36" x 36" • oil on convexo canvas



DIMAIO STUDY

24" x 24" • oil on convexo canvas



BOLO

Went missing
in Atlanta or
Los Angeles

BED OF ROSES

30" x 40" • oil on canvas



WARM NIGHTS

24" x 48" • oil on canvas



PILLOW TALK

24" x 48" • oil on canvas

BOLO

Went missing
in Atlanta or
Los Angeles



ABSTRACT BEAUTY

14" x 18" • poured oil on canvas



ETHEREAL DREAMS

30" x 40" • oil on masonite



SWEET DREAMS

36" x 48" • oil on canvas



EVIDENCE

36" x 48" • oil on masonite



CROSSROADS

24" x 48" • oil on convexo canvas



THE INVITATION

22" x 28" • oil on canvas



OBJECT OF AFFECTION I

18" x 24" • oil on canvas



OBJECT OF AFFECTION II

18" x 24" • oil on canvas



BREAKING THROUGH

15" x 24" • oil on canvas



SWEPT AWAY

24" x 30" • oil on masonite



SPIRIT IN MOTION

24" x 48" • oil on canvas



WINDS OF CHANGE

32" x 40" • oil on canvas

SURREAL LIFE

MODERN CLASSICS

Painting is a fairly organic process. Some paintings emerge, others evolve and many of them somehow manage to transform me in the process. When left to my own devices I proceed as inspired and move toward completion of a painting as its relevance unfolds. Somewhere along the way, after the first blush of the concept or image hits the canvas, its ability to capturing my attention again and move it towards completion takes on a life of its own.

Whether the approach to a painting is with loose brushwork and a spontaneous expression with paint or a tightly controlled meticulous technique, the female form continues to intrigue and inspire me. The casual elegance of a woman at ease with herself becomes sensual to the observer as she indulges in simple daily pleasures.

Most of my commissioned paintings are not included in this or any compilations. It is my feeling that they are of a private nature. Each project is a unique experience with a client and a distinctly personal work created to suit the occasion and tastes of the client.

Some paintings are an exercise to loosen up my hand and brushwork, which due to the technical Illustration training, seems to impulsively want to pull out every detail. What I am finding is that as in life, softening the focus and becoming less concerned about the details you can find an inviting and richer experience in the process of letting go of the edges.



BETWEEN TWO WORLDS I

36" x 48" • oil on canvas



INVOCATION OF THE DRAGONFLIES

36" x 48" • oil on canvas



ANGELS PLAYGROUND STUDY

24" x 30" • oil on canvas



MY SECRET GARDEN III

20" x 40" • oil on custom canvas



BLOSSOMING BEAUTY

24" x 40" • oil on masonite



ANTICIPATION

24" x 48" • oil on masonite



CLEOPATRA VII: DAUGHTER OF THE NILE

24" x 40" • oil on masonite



UNASSUMING BEAUTY

22" x 28" • oil on masonite



LA VIE BOHEME

22" x 28" • oil on canvas



PEACOCK BUTTERFLY

12" x 24" • oil on canvas



DRAGONFLY LOTUS DANCE

15" x 30" • oil on canvas

WET AND WILD

INDULGING A FLUID IMAGINATION

Water is often associated with the ability to wash away our sins and leave us pure and refreshed. Water itself holds a number of symbolic meanings. It is often used as a symbol of purity and tranquillity, but it can also be tempestuous and forbidding, impossible to control and unreliable.

The symbolism of water dreams can include life, death, change, rebirth and renewal, to name a few. In general, dreams about water are symbolic of your emotions in your waking life, the deepest recesses of your subconscious mind and your intuition.

The ocean is a symbol of our emotions, and reflect the current state of our feelings or might be a sign of tranquility, spirituality, calmness. Waves in dreams may represent secrets, secret emotions, threats, new opportunities, or different occasions and events coming into your life. Under water, you are beginning to explore a wealth of untapped gifts that have not yet surfaced from your subconscious mind. It can also reflect that you are trying to dive deep to escape from overwhelming situations in your waking life.

Dreams of a shower may indicate a need to rid yourself of undo stress and emotional conflicts. Subconsciously, it is a sign of self-renewal and elimination of negative elements of thought. Splashed water is your wake-up call. It is time to stop holding yourself back or living in denial. All in all, dreams about water have a strong relationship to the emotions you are experiencing in your life.

In human emotional interaction with water, each feeling is a different kaleidoscope of hydrogen bonds and salt connections. A “wave of feeling” travels through the water molecules in the air, this allows living creatures to “sense” what others are feeling around them.



DANCING IN THE RAIN

12" x 16" • oil on canvas



STEAMY VISION II

43" x 75" • oil on custom canvas



LET IT RAIN

30" x 48" • oil on canvas



SENSUOUS WAVES

24" x 30" • oil on masonite



MERMAID'S ECSTASY

30" x 40" • oil on masonite



MERMAID

24" x 36" • oil on masonite



COMMUNION

36" x 36" • oil on convexo canvas



FORTY SHADES

22" x 38" • oil on masonite

META-FEMME

“Quantum physics has now proven that everything we see is an illusion, including the physical world. Everything is made up of interacting energy called subatomic particles in arrangements that form atomic energy fields, atoms, which interact to form molecules. Everything in the physical world is made up of interacting atomic (atoms) and molecular energy fields. In other words, a dance of energy. This Universe is one gigantic pattern of dancing energy patterns.” - Robert Monroe

In order to fully understand what an out-of-body experience (OBE) is. It can be defined as an experience in which a person seems to perceive the world from a location outside the physical body. Much of the ground-breaking research paralleled that in NDE in the mid-to late 1970's and early 80's. Dr. Robert Monroe, who founded the Monroe Institute of Applied Science had his first OBE in 1958, an experience profound enough to that he spent the rest of his life trying to scientifically figure out what happened to him. His formal conclusion was there were striking similarities in the basic elements of separation of consciousness from the body.

Out-of-body experiences, astral projection, and lucid dreaming all share the common element of the consciousness separating from the body where it is free to roam the earth plane and beyond. Astral projection is usually associated with inter-dimensional travel where places may sound like dreams since there are no earthly points of reference. The “ethers” are generally thought of as energy layers around the earth where different types of spirits reside depending on the lessons they need to learn. The documented phenomena surrounding spirit entering or leaving a body is a sacred moment in time.

In the “Crossing Guard”, the narrow focusing, or tunnel becoming the spirit in transition (or the “silver cord” as others have described it) and the energies and protective guardian that often accompany the passage were included. Certainly visual imagery can only imply one dimension of what this experience encompassed. As I continue to endeavor to portray this experience, however limited, with human and earthly means from what I can recall from my personal explorations.



SURRENDER

36" x 48" • oil on masonite



ANGELS PLAYGROUND

24" x 48" • oil on canvas



FLYING SOLO

16" x 24" • oil on canvas board



LIGHT SHINE

22" X 24" • oil on canvas board



PALLAS ATHENE GODDESSES

20" x 24" • oil on canvas



THE MYSTERY SCHOOL OF SOPHIA

30" x 48" • oil on canvas

KUNDALINI RISING

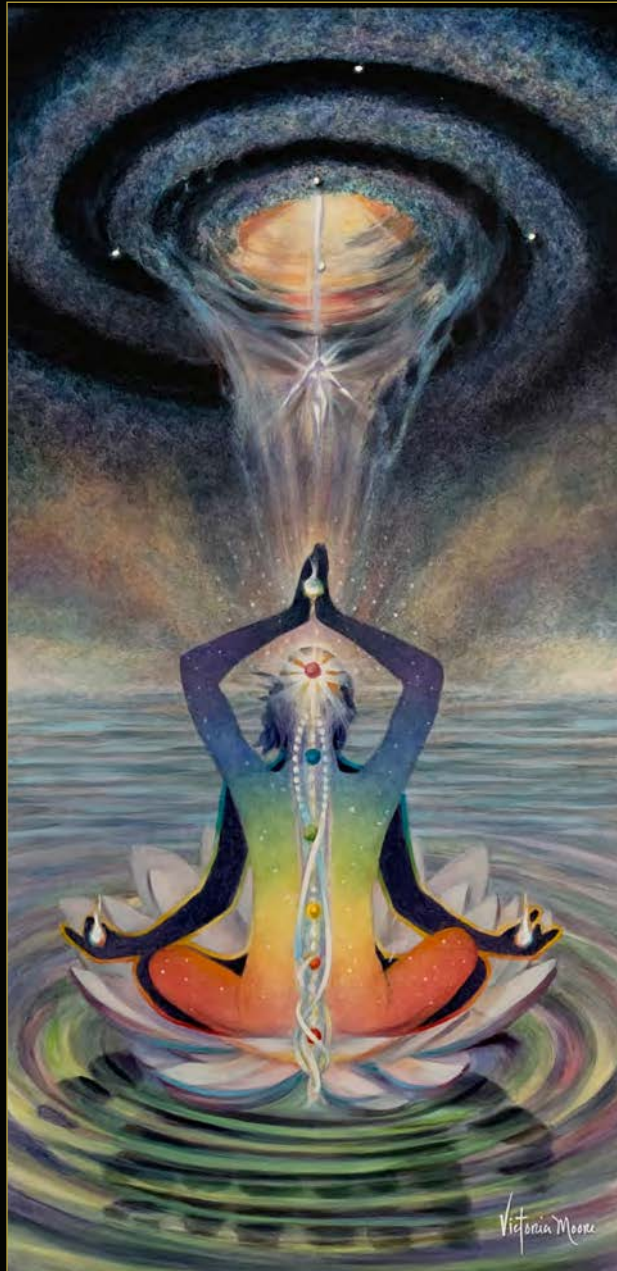
Our vital force, or prana, may layer across both the macrocosm, the entire Universe, and the microcosm, our human physicality. Prana is life-energy responsible for the phenomena of earthly life, life on other planets and in the universe. The atom is contained in both of these. Prana is meta, non-physical, immaterial. The brain is alive only because of Prana. It works in the whole organism as an agent of activity in the nervous system and brain. The brain is alive only because of Prana.

The indwelling spark of divinity transforms as we release and surrender attachments to the physical. Sharing that transitional spark of divinity, whether upon it's arrival or departure into this world, is a deeply personal experience those who have experienced it are challenged to describe. Consider that Kundalini energy can be awakened by spiritual transmission or by shared spiritual practices such as yoga or meditation. Invoking Kundalini experience, allowing to elevate their partner in a shared experience. As fleeting as a sexual orgasm can be, this form of Shaktipat only raises Kundalini temporarily but gives the partner an experience to use as a basis for personal practice.

The concept of Kundalini elevates the coiled female serpent of "subtle" substance—the first of the seven, near the base of the spine, to rouse this serpent, lift her head and bring her up a subtle nerve, or channel, of the spine to the so-called "thousand-petaled lotus" at the crown of the head. She, rising from the lowest to the highest lotus center passes through, awakening the five in between. It is said the psychology and personality of the practitioner will be altogether and fundamentally transformed with each waking,

ASCENSION II

24" x 48" • oil on canvas





DANCE OF THE SEVEN VEILS

36" x 60" • oil on masonite



THEMIS: BLIND JUSTICE

32" x 60" • oil on masonite

TYCHE, THE GREEK GODDESS OF FORTUNE, LUCK, DESTINY AND FATE

Tyche was the Greek goddess of fortune, chance, providence and fate. She was the personification of the hidden dreams and wishes of mortals and immortals, ancients or moderns. She also represents the “concept” which is how she became both an inspiration and intrigue for poets, writers, philosophers, and all kind of artists in ancient Greece. She lived through times and changes, always equally unpredicted and embraced or held responsible for several events and incidents. During the Hellenistic period, cities that had her as their patron, presented the specific icons of Tyche. Often depicted as companions, Nemesis (Fair Distribution) was cautiously regarded as the downside of Tyche, one who provided a check on extravagant favours conferred by fortune.

In the same period, Tyche appeared in many coins used by inhabitants in various cities and villages in the Aegean Sea. As the Greek historian Polybius wrote, whenever there was no tangible reason found for some disasters, like floods or frosts, Tyche was considered as a force behind them. According to Hesiod’s Theogony, Tyche was one of the eldest of many Oceanides, daughters of Oceanus and Tethys. She had various attributes attached to her name. With Ploutos she symbolized the plentiful gifts of fortune, or the horn of Amalthea, symbol of the plentiful gifts of fortune.

Spinning the world under her feet the goddess balances the planet, capable of rolling it in any direction under her control while Cupid spins the Zodiacs cosmologic “wheel of fate” as the earth crumbles below them. Luck, good or bad, often requires the breaking away of one’s terra firma. The Goddess of Fortune has been adored, worshiped, celebrated and accused, but always called for. May she shine her light on you.

CUPID AND THE GODDESS OF FORTUNE

24” x 36” • oil on canvas



OF MYTH AND MYSTERIES

“THE ILLUMINATED WORKS OF VICTORIA MOORE”

Fine Art Magazine; by Jamie Elin Forbes

In her research and contemplation of the teachings of the ancient philosophers over the past two decades, Victoria Moore's work has evolved along the path of her personal spiritual beliefs, which were intensified after a near-death experience in her early 20s. She has created an expanding series that explores iconic symbolism and its concealed knowledge embracing ancient mythical teachings in a modern interpretation. Victoria's paintings relay universal and sacred wisdom that have been passed down throughout the ages and believes that the symbolism associated with mythic journeys illuminates nature and human imagination.

Moore, whose strongest influence comes from “The Mystery Schools” continues to explore the divine feminine with her latest work “The Mystery School of Sophia.” She executes this philosophic imagery exquisitely in her “Mythic Journeys” series. “The revelation of truth is a multi-layer process, whether hidden by cloak or veil,” says Victoria, who considers and executes these thoughts in the paintings: “The Goddess Isis”, “Mystical Vision”, “Dance of the Seven Veils”, “Themis: Blind Justice.” Each image presented in this expanding series establishes a modern painters' interpretation of ancient doctrines and infuses a fresh perspective in the miraculous layers of human exploration.

The ‘Pillars’ are the foundation for the knowledge that is found in most esoteric traditions, represent dualistic ideals in Moore's work. They are not only used as a reference to both strength and support, but further represent the balance of beauty and strength, severity and mercy, feminine and masculine, black and white, active and passive. Moore says, “In the research of these works I have discovered great truths. Within them have learned that we must all find and follow our own path to personal understandings. While I have enjoyed the other bodies of my work, this series is nearest to my heart.”

“As I look back on these paintings, either they mature or I do. I seem to gain a broader understanding of their meanings over time. Wherever this passion for this series takes me, I have come to appreciate that there is a deeper meaning to the progression and a statement that will most certainly outlive me.”

“If ‘myth’ is defined as having an imaginary and unverifiable existence, then I hope my artistic legacy gives evidence these concepts move beyond myth, and that in the 20th century, they are relevant, intriguing and will continue to enlighten and inspire generations to come.”

Victoria didn’t realize when she began her creative quest, that most of the mythologies of classical nations were originally rituals of secret societies. Esoteric philosophies were often taught by secret organizations. Moore takes her viewers on an “exoteric” visual journey while her deep soul searching has taken on its own energy, leading Victoria further into her own with each painting. Her aim is to take you on a path of discovery. Her work will inspire you to explore the “Thread of Truth” within divine teachings that certainly runs through the entire “Mythic Journeys” series. The Angelic Realms and Meta Surrealism collections explore different facets of the kaleidoscope of her exposure to esoteric spiritual, metaphysical and progressive theoretical physics.

Stylistically, she often blends old school with new, the past with the present to convey her message through her artwork, gaining international recognition and awards.

The late Deputy Director Don Lopez selected “Halo” and “Illuminations” from her “Holes in the Sky” series to be included in the permanent collection of The Smithsonian National Air and Space Museums.

Victoria is a founding member of the National Museum of Women in the Arts and served a three year post as State Ambassador for Portrait Society of America.





SHINING THROUGH

36" x 36" • oil on convexo canvas

ATOMIC BABYLON

I'VE NEVER WORN A UNIFORM BUT I HAVE SERVED AT THE PLEASURE OF THE U.S. GOVERNMENT SINCE BIRTH.

The shadow of the Cold War's atomic and nuclear testing is long and dark. Not really quite feeling like it was my time to leave the party it is nothing short of a miracle that I am here to finish the book I started in 2008 when I was first thrown down the rabbit hole. How the Navy's Atomic and Human Radiologic Experiments, fine art, a near-death experience, the Freemasons, and spiritual exploration intersect in my life and paintings continue to mystify me and intrigue others. It got deeper in 2018 as the ripple effect spread out in new directions.

At 50 years old, I spent the summer of 2008 rewriting my life story with decades of new facts and truths, a picture emerged of a man, my father, The Chief, silenced and bound by 50 years of his U.S. government clearances, who honored his vows of secrecy to his death, never declassified in his lifetime. My hope is that the trilogy, as well as my paintings, entertains and inspires you.

While the veterans were purposely put in harms way by the governments and countries they served, the victim veterans, their families and generations of offspring are the unintended consequences of the global nuclear arms race. The damage extended beyond the Atomic Veterans, whose service and sacrifices continue to go unrecognized, whose medical legacy lives on in their GIO (Genetically Impaired Offspring), and those of us who are beset by the medical complications.

I knew our family was different before I was told at age 12 the Navy considered me "An Atomic Child", born with genetically modified DNA due to The Chief's repeated radiation exposures at the Pacific Proving Grounds. The impacts have touched and challenged every aspect of my life, certainly permeated and influenced every aspect of my life and most of the artworks.

HOLES IN THE SKY



THE SMITHSONIAN NATIONAL AIR & SPACE MUSEUM

PERMANENT COLLECTION

Two paintings were selected for the permanent collection from the Holes in the Sky series, one for Udvar-Hazy NASM and the other for the NASM on the Capitol Mall.

Looming cloud formations disguised as volcanoes in early artworks were symbolic of atomic mushroom clouds, such as the cloud that hung over our family due to the United States Navy and Atomic Energy Commission's 50 year long Q clearances.

Deputy Director Don Lopez received "Halo" & "Illuminations" at the NASM, selected personally at a celebration for the distinguished WWII pilot General Paul J. Tibbets II, historically remembered for dropping the atomic bomb on Japan.



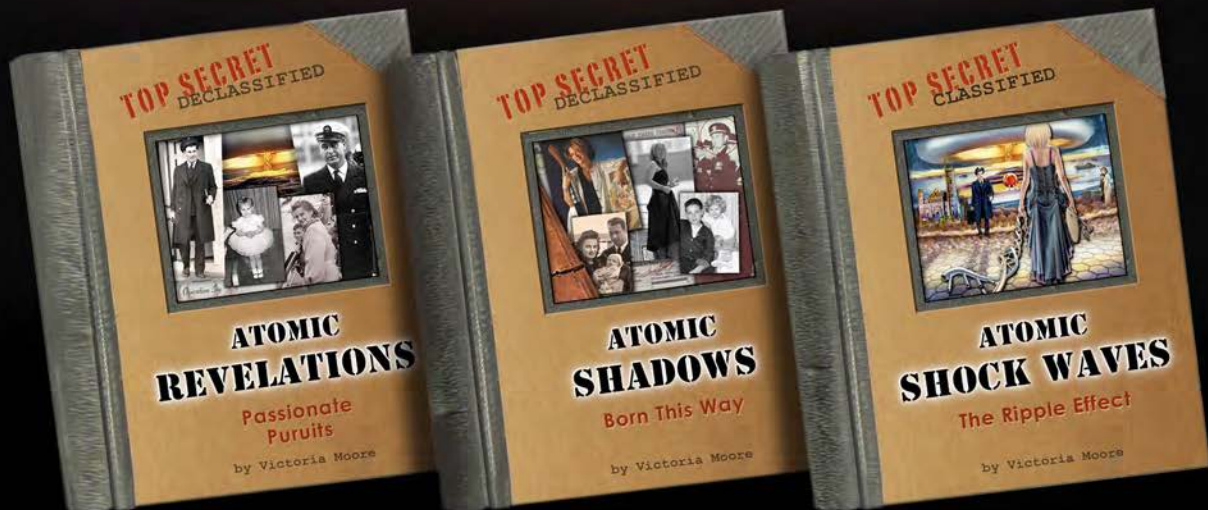
ATOMIC BABYLON

24" x 30" • oil on canvas

ATOMIC BABYLON

Born an "Atomic Child"
A Lifetime of Secrets & Lies
Private & Public Fallout

MyAtomicLife.com
Unintended Consequences
Coming in 2020



REFLECTIONS

DEFYING GRAVITY

My health has taken me on and off the radar at international shows and having cheated death a couple times now, being selected for inclusion in such an historically significant collection of distinguished artists is an honor. I am grateful for the creative recognition and the time I was afforded to continue to create.

As our global museums reflect, female artists have historically been overlooked. Its the power of consistent threads and growth that collectors look for in an artists oeuvre. Painting empowered, confident women, often expressing their sensual side, and co-mingling it with spiritual concepts is not new.

I join a long line of artist. From Renaissance masters to Modern Masters, it is the passion to create that fuels us. I am grateful to have such a thoughtful selections, acquired by Artisia Token. Visit their website for collection information and future exhibitions.



Victoria was a founding member of the National Museum of Women in the Arts and served as a State Ambassador for Portrait Society of America.

VICTORIA MOORE PORTFOLIO.COM



FEMININE DREAMSCAPES

LIMITED EDITIONS

availability and dimensions
available on website

ARTIST PHOTOS

Herb Booth Studio

LIFECAST

Leslie Ennis



VICTORIA MOORE

2020

VictoriaMoorePortfolio.com



Victoria Moore
COLLECTION

AQUATIC WONDERS

FEMININE DREAMSCAPES

GRAPHIQUE FEMME / PORTRAITURE

INSPIRED JOURNEYS

LIFESCAPES



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