

Victoria Moore
COLLECTION

GRAPHIQUE FEMME
& PORTRAITURE



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 61 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



GRAPHICS FEMME & PORTRAITURE

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CAPTURED MOMENTS

MANHATTAN ARTS MAGAZINE RECOGNIZED THIS UNIQUE STYLE LISTING ME AS AN “ARTIST TO WATCH” IN THE 90’S.

Breaking free of the tight exacting line-work required in technical illustration, the expressive use of larger brushwork was achieved without the use of posterize filter effect options found in programs like Photoshop, a digital process so frequently now utilized by digital artists.

This work is most often created in acrylic with a limited palette and fairly large chisel brushes. Acrylic on illustration board is entirely unforgiving. Since the white is the exposed board, you need to have unwavering commitment to each brush stroke. The fluid intention of brush movements is as liberating as the materials are restricting.

Victoria

COMING HOME II

40" x 60" • acrylic on illustration board



“THE ELECTRIFYING POWER-ART OF VICTORIA MOORE”

MANHATTAN ARTS INTERNATIONAL MAGAZINE

ARTIST OF THE 90'S

She's full-lipped, bold and sexy: She knows what she wants; pleasure, high-voltage passionate pleasure. She's a hyper-female, archetypal seductress, a 90's icon of women's sexual power expressed in the vernacular of the Madonna generation. She is artist Victoria Moore's electric femme in stunning, high-impact black and white acrylic.

Ms. Moore's direct and forceful style employs the barest of high-contrast essentials-there is no modulated chiaroscuro to soften the message. Her women, no nurturing goddesses, are self-absorbed and indulgent connoisseurs of the sensational moment.

In the paintings "Right There" and "Coming Home II," crisp, fluid lines cascade like black tongues of flame down tensely yielding forms rapt in ecstasy in the body-bliss of now.

Her technique, suggestive of a photographic negative, creates the impression of a quick take etched in the white-hot heat of passion, snapshots of a fleeting moment; a fantasy, a dream. The images are close up and powerful.

continued...

SENSUOUS SILK

52" x 24" • acrylic on illustration board





SLEEPING BEAUTY

24" x 18" • acrylic on illustration board



SULTRY

30" x 40"
acrylic on board

continued...

Her works are frank, sophisticated and dramatic. They explode with energy. Their striking clarity lends itself to print making, so it was not surprising that she has recently expanded into publishing.

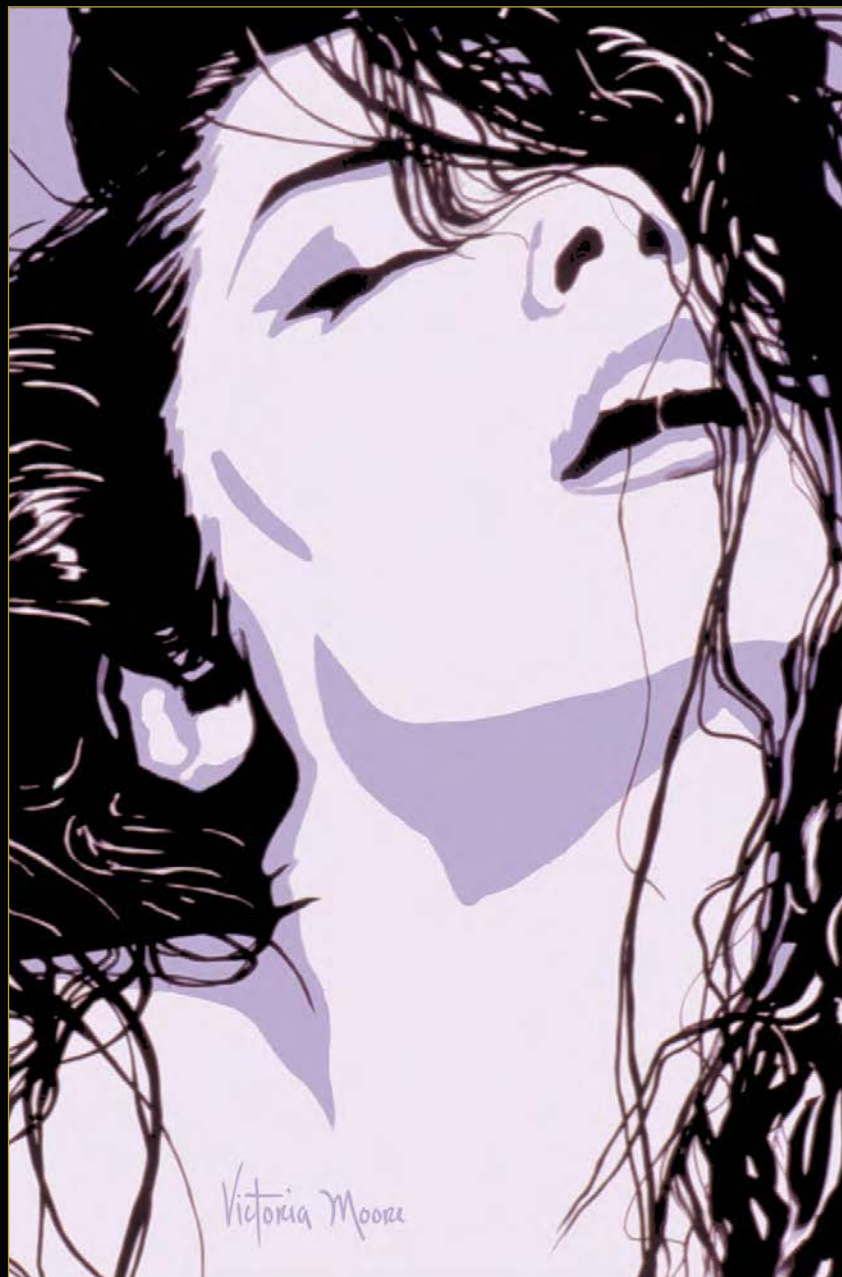
Ms. Moore began her career in 1973 as a publication specialist and technical illustrator and later shifted to graphic design and corporate branding. By 1985, as an Art Director, 30% of San Francisco's top 100 companies were among her clientele. Successful as she was, she decided to move to Florida and direct her talent toward the fine arts. She has recently opened a studio in Sarasota.

In 1988, she represented Florida in a show of women artists in New York. In 1990, she appeared in New York Art Review and American Artist's: Leading Contemporary Artists in America.

by Susan Purcell for Manhattan Arts Magazine

RIGHT THERE

30" x 40" • acrylic on illustration board





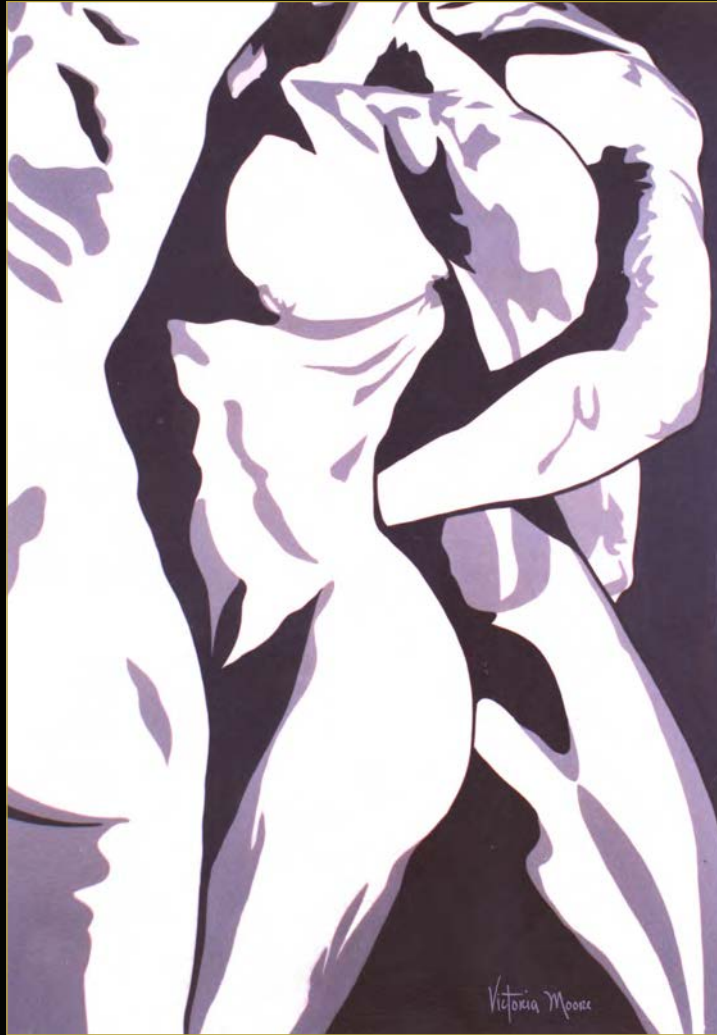
MADONNA: LEATHER

30" x 40" • acrylic on illustration board



MADONNA: LACE

30" x 40" • acrylic on illustration board



MUSCLE BOUND

40" x 50" • acrylic on illustration board



LATEX AND STEEL

30" x 40" • acrylic on illustration board



FASHIONISTA

30" x 40" • acrylic on illustration board



FORTUNE TELLER

30" x 40" • acrylic on illustration board



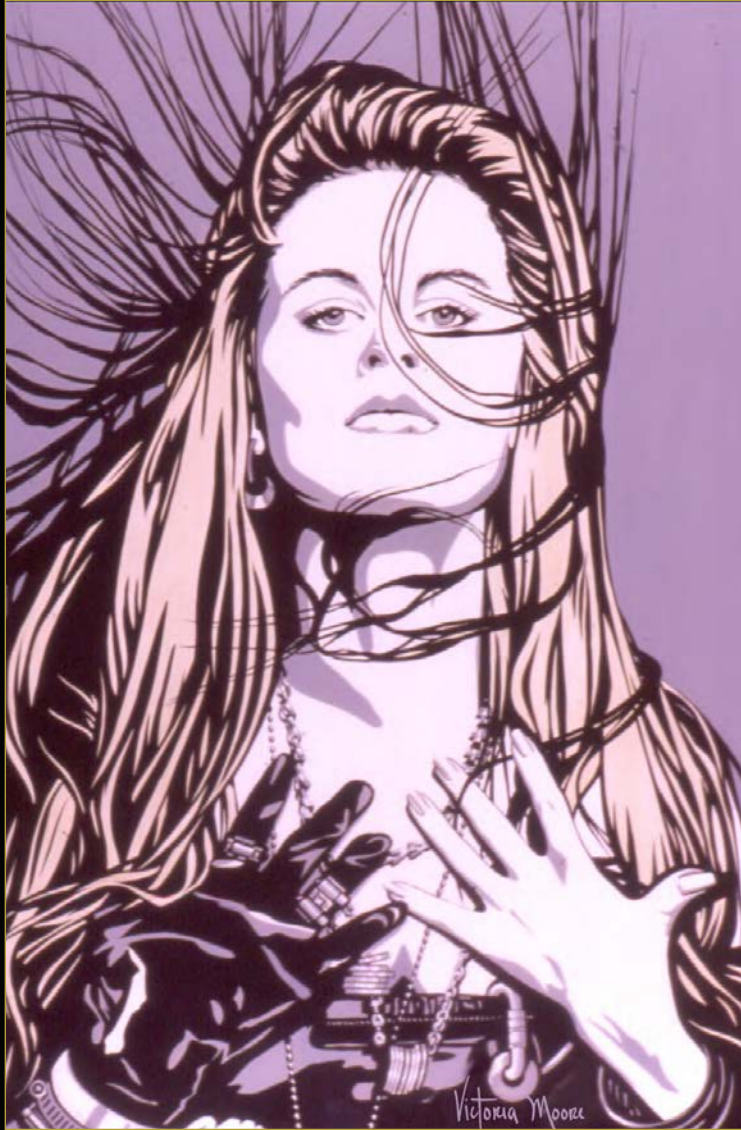
CONTEMPO

30" x 40" • acrylic on illustration board



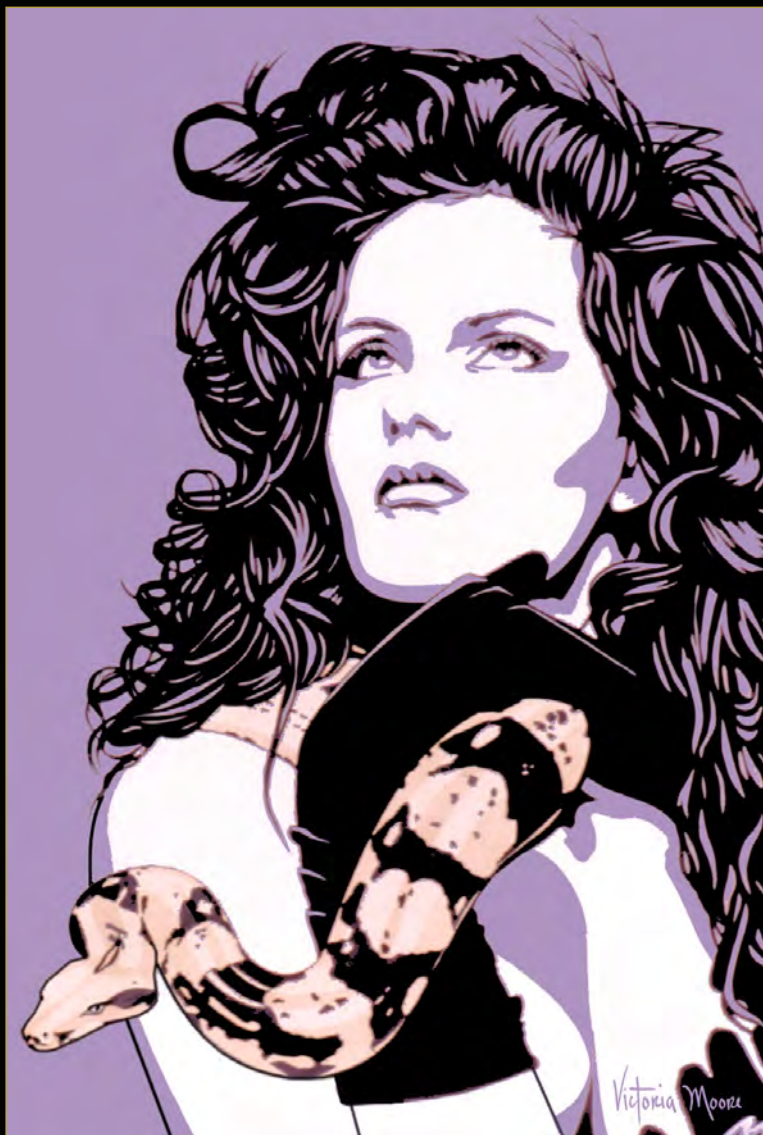
THINK IT THROUGH

18" x 24" • acrylic on illustration board



HER HARDWEAR

30" x 40" • acrylic on illustration board



EVE

30" x 40" • acrylic on illustration board



COLEEN'S MOON

30" x 34" • acrylic on illustration board



PASSIONATELY

30" x 40" • acrylic on illustration board

TRANSITIONS

CHANGING MY IMAGE

Through the early years, I had found oil paints to be very forgiving, allowing the flexibility to correct or make changes. I found myself approaching a canvas with an, "I can fix it later" attitude.

As a challenge, I created a body of work on paper based illustration board, which is completely unforgiving. Combined with acrylic paints, myriad of limitations and rapid drying times, it taught me quick control. A stroke needed 100% commitment throughout. One mistake at any point and a piece could be ruined. I love the challenge and tension that involves.

As a substrate, I began to use masonite so I could control the brush strokes to a finer degree than canvas allows, and so I could introduce oil paints back into the process for a handful of transitional paintings that involved both graphic and realistic styles.

It also recognized the change from the graphic "signature" I had used for years of the zigzag "VM" brush stroke with the dot as in the background on "Changing My Image". It was one of the last paintings in which it appears.

CHANGING MY IMAGE

36" x 48" • oil on masonite





ANGEL CITY LIGHTS

30" x 72" diptych • oil on masonite panels



VOYEURISTIC TENDENCIES

72" x 72" diptych • oil on masonite panels



AUSPICIOUS ARRIVAL

30" x 40" • acrylic on illustration board



MEMORIES

36"x 48" • oil on masonite

EROTIQUE

“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



ANTICIPATION

24" x 48" • oil on masonite



STEAMY VISION II

43" x 75" • oil on custom canvas



LA VIE BOHEME

22" x 28" • oil on canvas



UNASSUMING BEAUTY

22" x 28" • oil on canvas



ETHEREAL DREAMS

30" x 40" • oil on masonite

LIFESCAPES

SURREALISTIC JOURNEYS

In most creative careers there are points where styles, subjects and often mediums begin drifting in and out of the work. Leaving California's Silicon Valley as a technical illustrator and graphic designer, I shifted my focus to fine arts in Florida. Reconnecting with my oil painting skills and weaving them into the graphic works brought some playfulness and surrealistic styling into a few of the works during this time. A new mentor emerged who shared some classic techniques and personal formulas for mediums which expanded my ability to reach and set new goals artistically.

Specific and customized formulas for my mediums allowed me to speed up and control the oil painting process of glazing, which allowed me to infuse the paint with more layered light into the works and gain a richness of color that continues to challenge most image capture and reproduction efforts.



Eighteen artists are selected by invitation annually to paint Tori Amos for a benefit calendar for The Rape, Abuse and Incest National Network (RAINN). Chosen to participate in the ninth annual edition. It was an honor to have my painting selected for the cover.

For Tori's Amos' calendar image I digitally replaced the checkerboard floor of the original with a keyboard hand painted on a portion of separate canvas, which evolved years later into the painting "Keys to my Heart." (page38)

Tori Amos' unique talents weave melodic personal insights to create a new myth for modern women.



BETWEEN TWO WORLDS I

36" x 48" • oil on canvas



ROMANTIC READ

30" x 40" • oil on canvas



INVOCATION OF THE DRAGONFLIES

36" x 48" • oil on canvas

SENSUAL LANDSCAPES

Literary works from my youth and late teens converge for me in this painting. Author, Frances Hodgson Burnett was a practitioner of Christian Science as a result of the premature death of her son, as well as personal illness when she wrote “The Secret Garden” in 1909. As a result, her now classic children’s novel is a wonderful exploration of friendship, determination and perseverance, while it espouses the concepts of New Thought and theosophy, as well as ideas about the healing powers of the mind. “The Secret Garden”, has steadily risen in literary prominence, and is now arguably Burnett’s best-known work. The book is often noted as one of the best children’s books of the 20th century.

“My Secret Garden: Women’s Sexual Fantasies” by Nancy Friday, was released in when I was 17 as a collection of women’s fantasies through letters, taped and personal interviews. At the time, I was a common-law wife living in a state where that was legal, and very much a young feminist in search of answers to the topics of the day... Sexual freedom and women’s liberation.

Nancy Friday had organized these narratives into “rooms”. The book revealed that women fantasize, just as men do and that the content of the fantasies can be as transgressive, or not, as men’s. The book refuted many previously accepted notions of female sexuality.

MY SECRET GARDEN III

20" x 40" • oil on custom canvas





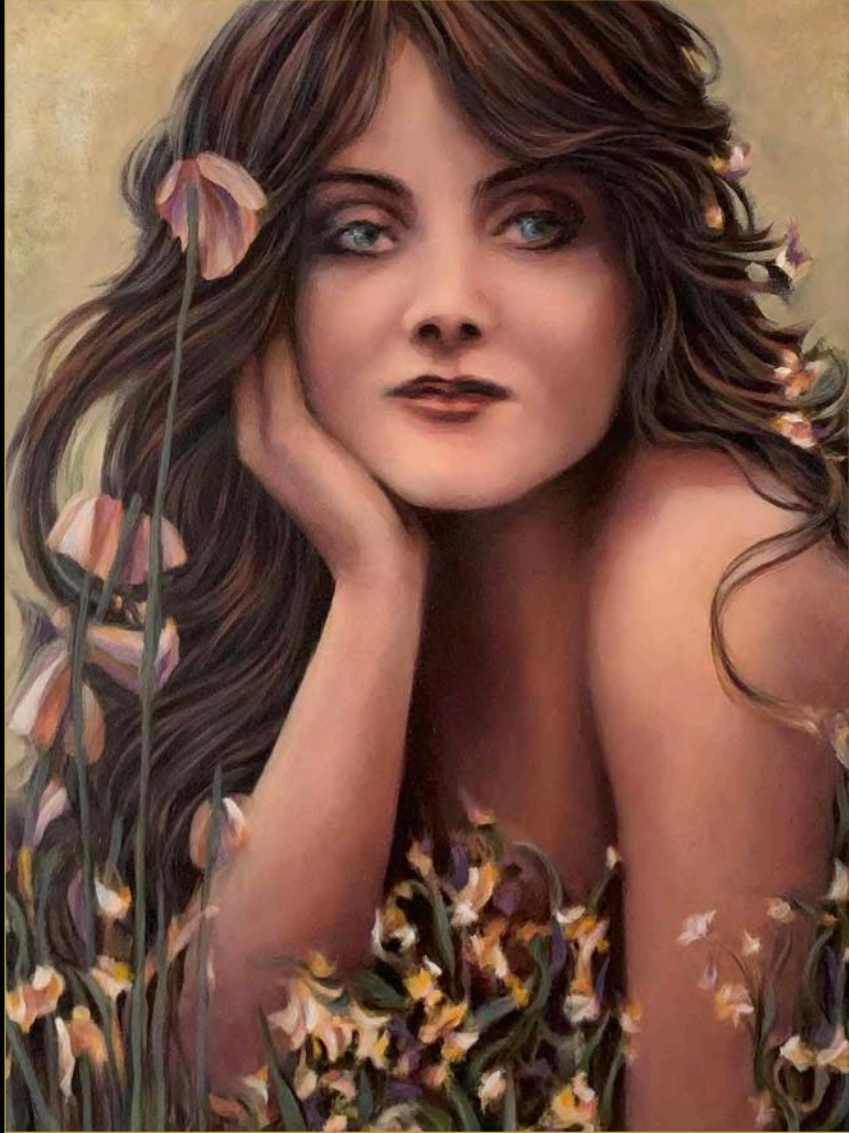
KEYS TO MY HEART

24" x 48" • oil on masonite



FINISHING TOUCH

36" x 60" • oil on masonite



DAYDREAMING

18" x 24" • oil on canvas



BLOSSOMING BEAUTY

24" x 40" • oil on masonite



BOLO

Went missing
in Atlanta or
Los Angeles

PILLOW TALK

24" x 48" • oil on canvas



BOLO

Went missing
in Atlanta or
Los Angeles

BED OF ROSES

30" x 40" • oil on canvas



SEASIDE PAINTING

30" x 40" • acrylic on illustration board



SANCTUARY II

18" x 24" • acrylic on canvas



STREET CORNER

16" x 20" • acrylic on canvas



CLARITY

16" x 20" • acrylic on canvas



ENZO

44" x 53" • acrylic on canvas



THE NEIGHBORHOOD

24" x 48" • acrylic on canvas

PORTRAITURE

NON-TRADITIONAL

It is a great privilege for any artist to be commissioned to paint a portrait for posterity or for no other reason than adoration, shows the highest regard for that person. Portraiture is experiencing a revival, especially with the affluent and upwardly mobile. Understanding the process of this time honored symbol of status and culture will help you enjoy the co-creative process with a professional artist.

Recognizing someone's interests and efforts, including your own. The new resurgence has seen the trend toward "Lifestyle" portraits. Honoring an individual's passionate pursuit can serve as inspiration for the visions we hold of our loved one or ourselves. An unexpected element of my own career portrait is that I have found it serves to remind me of who I am on those days when I am feeling less than at the top of my game.

Portraiture asks a lot of the artist. As one of the most historically significant branches of the fine arts, it is also one of the most challenging to master. It is an artists charge to create a sensitive and compelling work of art that portrays the subject with authenticity. It is my passion to capture the human spirit on canvas. It's an engaging, multi-dimensional experience.



LANCE'S ARMOR

16" x 20" • oil on canvas



ROBB PITTS
FULTON COUNTY COMMISSIONER - ATLANTA, GA

36" x 48" • oil on canvas



ULYSSES GLEE

24" x 24" • oil on convexo canvas



MORNING ROUNDS

16" x 20" • oil on canvas



FRANCIS FORD COPPOLA

20" x 20" • oil on canvas



IT'S A WRAP

24" x 24" • oil on convexo canvas



INNER WALLS

24" x 24" • oil on convexo canvas



CLEOPATRA VII: DAUGHTER OF THE NILE

24" x 40" • oil on masonite

ESOTERICA

“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

Science today seems to be pointing beyond itself or at least beyond its materialistic boundaries to what we might call a “metascience” which admits the possibility that consciousness may be primary.

In many religious traditions, there has been a re-awakening to the esoteric wisdom hidden within the outer forms, which by its very nature participates in the mystical. The mythology of ancient and modern times often were designed to illuminate universal truths.

THE FABRIC OF LIFE

Women through the years have performed memorable and often scandalous versions of the “Dance of the Seven Veils.” The dancer begins the dance wearing seven veils and removes them one by one as she dances, often, but not always, ending the dance nude or nearly so. While the dance itself is seductive, as each of her veils drops, she comes to an epiphany about spiritual life.

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.

Looking past the surface of nearly everything in my life, it’s a fascinating process to reflect these experiences of both spiritual and creative levels in a visual form, and then follow the thread through four decades of personal growth.

DANCE OF THE SEVEN VEILS

36" x 60" • oil on masonite





SURRENDER

36" x 48" • oil on masonite



SPIRIT IN MOTION

24" x 48" • oil on canvas





FAITH

18" x 36" • oil on canvas

ANGELS PLAYGROUND

24" x 48" • oil on canvas



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.



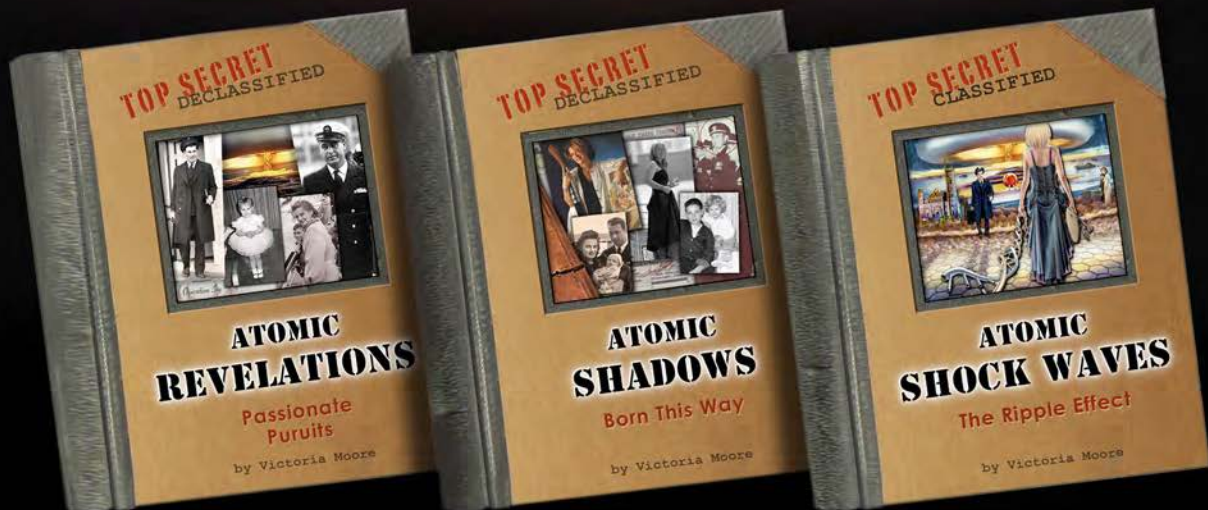
ATOMIC BABYLON

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



GRAPHIQUE FEMME

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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