

Victoria Moore
COLLECTION

INSPIRED
JOURNEYS



2020



VICTORIA MOORE
COLLECTIONS



PERSONAL PASSIONS

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.

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.

The mysteries of life reveal themselves through the creative process. Exploration takes place not only on the canvas, it becomes a journey within. The canvas transforms into a permanent record and timeless home for that expression.

Personal journeys, the fluidity of reality and the inherently spiritual nature of our inner and outer worlds are infused in the 41 paintings shown in this collection.

SELF PORTRAIT

24" x 36" • oil on canvas



INSPIRED JOURNEYS

CREATIVE SPIRIT

Tools of the Trade iv

THE DIVINE FEMININE

Mystery School of Sophia 5
La Madonna and Child 7
Manifestation 9
Slipping Between Worlds 10
Evidence 11

A MATTER OF SPIRIT

Angels Playground Study 13
Angels Playground 15
Victoria's Secret Angels 17
Eternal Elegance 18
Radiant Passion 19
Wings of Desire 20
Spirit in Motion 21
Presence of Angels II 22
Presence of Angles I 23
Surrender 25
Crossing Guard 26

Light Shine 27
Reunion 24
Flying Solo 25

MYTHIC MOMENTS

Kindred Spirits 31
Mystical Vision 33
Consulting the Oracle 35
Sacred Garden of Hera 37
Egyptian Goddess Isis 39
Cleopatra VII:
Daughter of the Nile 41
Dance of the Seven Veils 43
The Goddess Themis:
Blind Justice 45
Zeus & Hera 46
Pallas Athene Goddesses 47

TRANSFORMATIONS

Cupid and the
Goddess of Fortune 49
Ascension II:
Kundalini Rising 51
Crossroads 52
Davinci Revisited 53

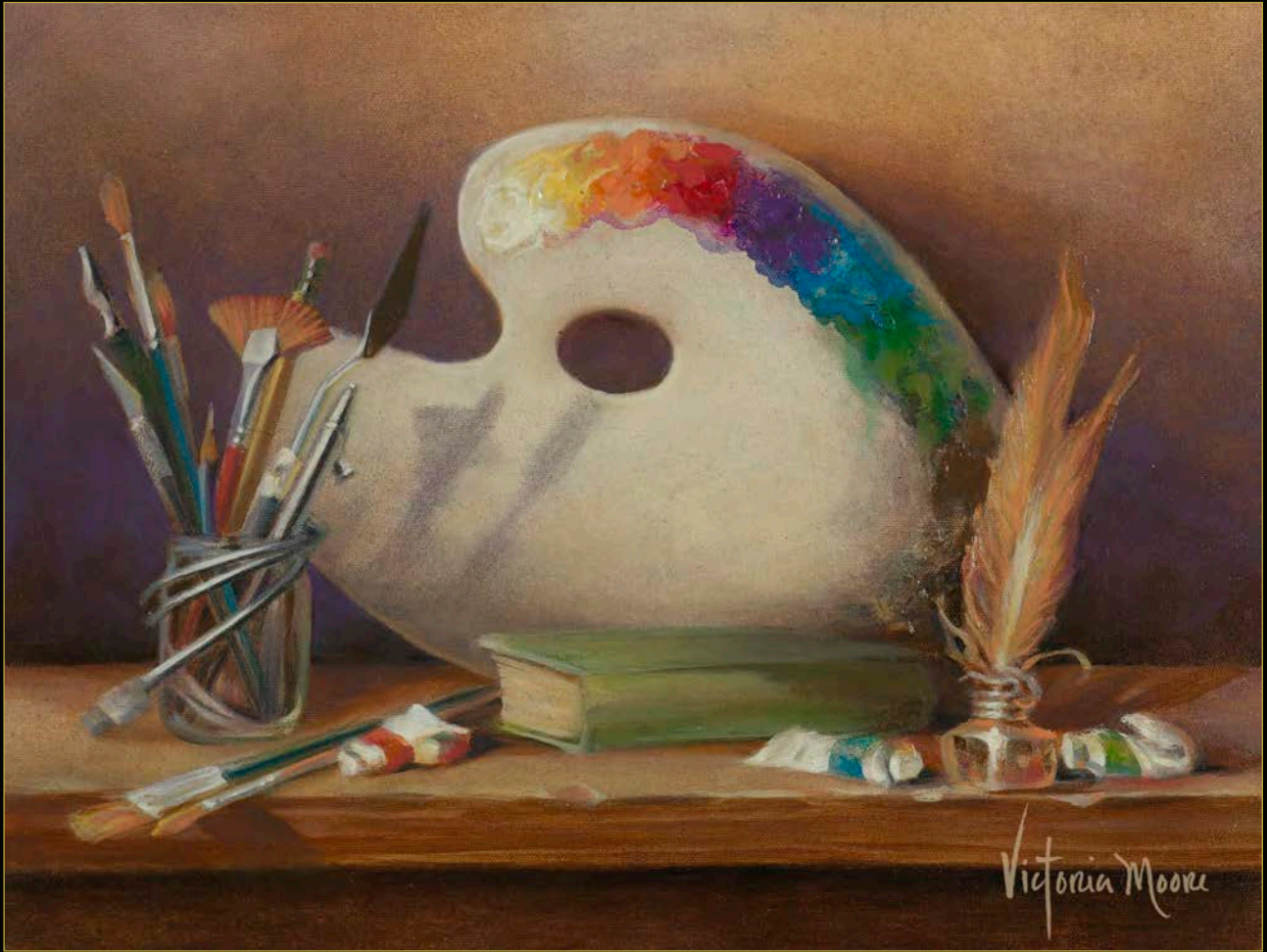
ROADS LESS

TRAVELED

My Secret Garden III 55
Between Two Worlds I 57

ATOMIC BABYLON

Shining Through 58
The Smithsonian NASM
Halo 60
Illuminations 60
Atomic Babylon 61



TOOLS OF THE TRADE

16" x 20" • oil on canvas

CREATIVE SPIRIT

PERSONAL JOURNEYS AND CREATIVE GROWTH EXPOSED ACROSS FOUR DECADES OF CANVAS REVEAL PASSIONATE PURSUITS.

Raised with esoteric teachings and philosophies than influences of organized religions, I was very much a blank canvas when I had a near-death experience (NDE) at the age of twenty-two. The profound realization of crossing over and the visual residue continue to demand attention. It inspires my search beyond physical realities as I delve into the sublime realm of the metaphysical.

As a child of the San Francisco 'free-to-be-me' 60's and 70's, the influence of culture movements and the emergence of the divine feminine began to weave throughout my work along side the empowered female emerging socially. As a human explorer, my hope is to continue the journey with a sense of wonder into the ever deeper mysteries. As an artist, I hope to discover new ways and means to illuminate them.

Victoria



“THE ILLUMINATED WORKS OF VICTORIA MOORE”

FINE ART MAGAZINE

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.

by Jamie Elin Forbes



THE DIVINE FEMININE

THE MYSTERY SCHOOLS

Historical references to Sophia echo into centuries past recognizing her as personification of the “Divine Feminine” and feminine companion to God. She symbolizes the womb of creation, bringing forth all life from the sacred marriage of opposing energies: spirit and matter, heaven and earth, intellect and intuition. Considered the ‘Goddess of Wisdom.’ According to the Book of Proverbs, “Wisdom has built her house; she has hewn it out of “Seven Pillars.” Greek religious temples and philosophical academies were supported by pillars carved in the likeness of women, as the priestesses of the Great Goddess were also the original “pillars of the church.”

There are Seven Pillars of Wisdom: Arithmetic, Geometry, Astronomy, Grammar, Rhetoric, Dialectic and Music. These correspond to the Seven Gifts of the Holy Spirit: Wisdom, Understanding, Counsel, Fortitude, Knowledge, Piety, and Fear of the Lord. I have placed you at the location of the 7th pillar.

This painting encompass no less than 79 icons and symbols related to Sophia and The Mysteries. Appearing as a dove, Sophia was identified with the Holy Spirit in The Gospels. Breathing life into these iconic images is a ritual I look forward to. They have become a vehicle for me to explore aspects of diverse cultures, philosophies and religions in a modern times. Most elements have been researched for their relevance such as the ‘Mystery School of Sophia’ which includes 79 symbols that emerged in ancient documents. Sourcing material for elements always

continued...



THE MYSTERY SCHOOL OF SOPHIA

30" x 48" • oil on canvas

SOPHIA: THE MOTHER OF FAITH, HOPE AND CHARITY

She brings meaning to human experience with her gift of understanding “the bigger picture.” Only when you stand back, gaining some emotional distance, can you see that even the most traumatic experiences can be the birthplace of your most treasured strengths. It is only in times of great stress that heroic feats are truly appreciated. Faith, Hope, and Charity, the Three Cornerstone Virtues, are Sofia’s gifts to us. Gifts that can overcome the despair, confusion, and suffering that frame human life.

MODERN CLASSICS

As an artist who has spent a lifetime studying the old masters and painting beautiful women, sooner or later you want to take on the iconic image of The Madonna. Accordingly, this “bucket List” painting had been lingering in my mind until I had the opportunity to hang paintings with an authorized limited edition of Michelangelo’s monumental masterpieces, including Moses, The Bruggess Madonna and The Piéta.

In most images I could recall, Mary was either looking towards Heaven and The Father, or she is looking down towards the Child and the earth. I felt the need to change her gaze and have her directly engage the viewer as a confident, strong and protective mother. In a nod to the master Bouguereau, I re-envisioned his classic presentation to create La Madonna and Child.

LA MADONNA AND CHILD

18" x 24" • oil on canvas



SPIRIT IN ACTION

Manifestation is a form in which an entity or being is thought to manifest itself, especially the material or bodily form of a spirit. The science of manifesting your ultimate dream, life and destiny starts with understanding one basic principle... that you are a manifesting magnetic energy and can attract. It also holds the belief that the future is not written in stone and you have the free will to create what you want at anytime. If your attitude is positive and you believe it is possible to do so, then the door is open for you to manifest any destiny you desire. Scientifically speaking it's the bio-electric amplitude of the frequency at which your body/mind vibrates at. There are of course very "random" cosmic interactions from the universe that will raise and lower your vibration, yet its the general foundation of your being that determines how effortless things manifest for you.

The experiences we manifest are also a play of energy between your manifesting vibration, your level of expanded consciousness and how well we can emotionally receive the experience of our life s in the moment. Ultimately, you are the main architect of your reality and your Spiritual Intelligence uses fine subtle energy that emanates from spirit to create your desires. Our subconscious mind cannot detect these subtle energies so it doesn't even notice that change is happening. Knowing how to manifest your destiny originates from the belief that you are the master of your mind and that your thoughts create your life.

The act of manifesting or disclosing, or the state of being manifested; discovery to the eye or to the understanding, displays itself and/or reveals itself through the manifestation of the power of spirit in creation. This brought me to the more metaphysical and mystical, imploring me to look at the dynamic of this Illusion we are experiencing.

The transformation of energy via spiritual or divine intervention is represented, with the triangulation of the crystal orbs representing the clear influence and vision of the trinity infusing the manifested energy meeting the ripples in the fabric of the universe.



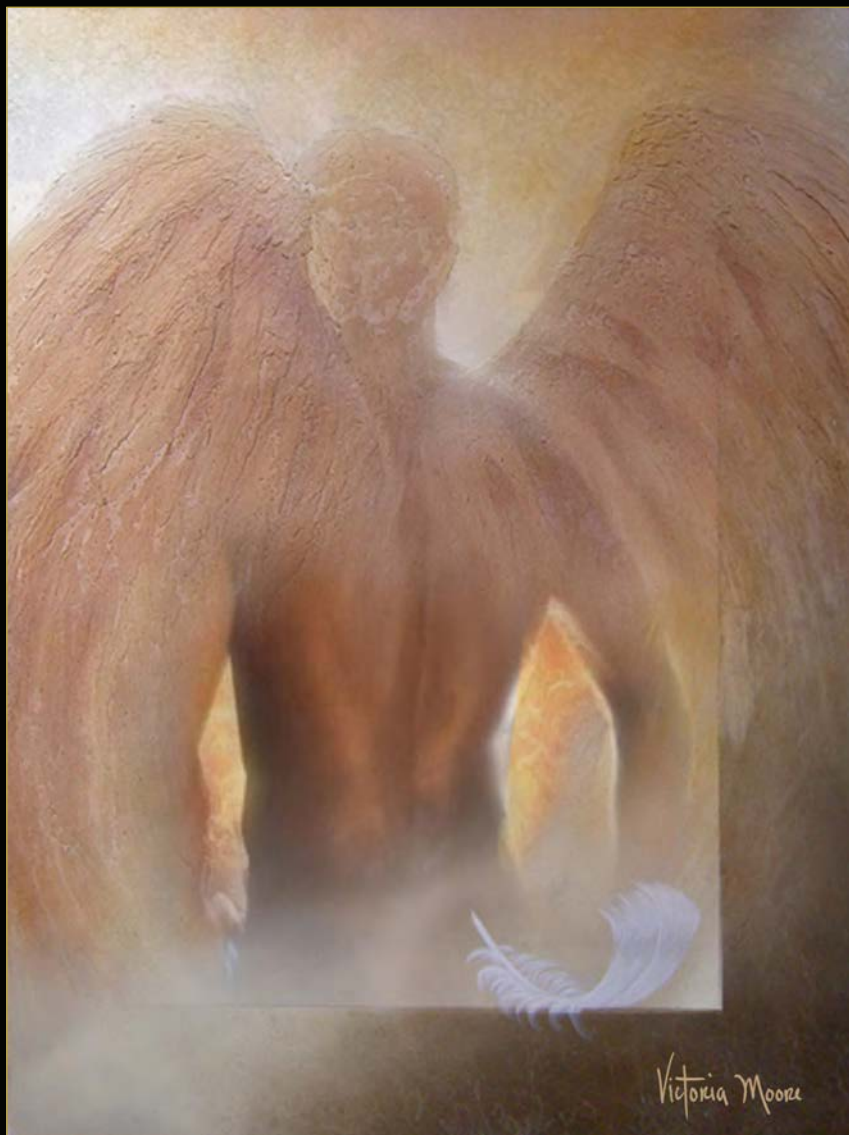
MANIFESTATION

36" x 48" • oil on masonite



SLIPPING BETWEEN WORLDS

24" x 36" • oil on masonite



EVIDENCE

36" x 48" • oil on masonite

“A MATTER OF SPIRIT”

MATURE LIVING MAGAZINE

Victoria’s influences extend somewhat beyond both art school and the history of art... somewhere beyond infinity. “I cannot recall a time in my life that drawing and painting were not beckoning me. The first paid commission came at age 15 and her first one-woman show in San Francisco Bay Area introduced thirty works at age 22. A near-death experience the following year began her journey in looking past the surface of nearly everything in her life. It’s a fascinating process to reflect these experiences of both spiritual and creative levels, I was 23 in 1979 and had been dealing with a medical health issue for over 18 months, often going to an emergency room by ambulance.

The staff had come to know me and my emergency status well. Most practitioners had left the ER to get med’s and my charts, etc. While laying on the table, it felt like I ‘snapped’ out of my body and was suddenly looking over the scene below from a corner of the room, which now seemed to not have a ceiling, as it felt very “open” from above and behind ‘me’, a very bright white and warm, but slightly out of focus.”

I did not recognize for quite some time, that the person on the ER table was me. It felt like I was just an observer of someone else’s emergency situation. I kept looking around the room, trying to understand why I was viewing this, but also having this feeling of a presence “behind” me. It felt very much like I had a physical body.

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ANGELS PLAYGROUND STUDY

24" x 30" • oil on canvas



I experienced the sense of physicality and the feeling of sitting Indian style, legs crossed under me with both elbows resting on my knees and my head resting in my hands, very casually watching what was going on below, somewhat ambivalent and detached. I would get the feeling of being drawn by the other energies! As if there were personalities or beings beckoning from behind me and kept looking over my shoulder to acknowledge them. I felt comforted by their presence but would return my focus to the scene below, each time the draw to go to them was stronger. Suddenly the body on the table then went into total distress with convulsions, and it took my attention back to the scene below. I concentrated on it, and remember thinking: "Wow, they are really in trouble down there." Only then did I realize that it was me lying on the table.

Now the conscious mental processes started. How could I be there and here? Why was I not afraid or feeling pain? What could I do or say to prove to the people in that room later that I was "out here"? Who was beckoning me from "behind me". What was behind me? I looked over my shoulder again, and saw vague forms of energy bodies emerging from a cylinder/tunnel type shape of intense bright light... and, I wanted to go just see who or what "it" or "they" were, but I kept being drawn back to viewing the scene below. It seemed like this continued 3-4 times.

The last time I refocused on my body on the table, I kept thinking how amazing it was to feel the "body" I was experiencing in this different dimension... I tried to control it as well. Changing my position, moving to another part of the room to get a different perspective, the energy bodies always seemed to be behind me no matter where I went. I looked around the room, trying to find something to conclusively prove later that I had seen the room from this vantage point... a dust ball, or anything left lying on the tops of the cabinets to validate my experience as I watched the ER staff return and start managing the convulsing body on the table.

continued...

ANGELS PLAYGROUND

24" x 48" • oil on canvas



They held me down and inserted an V's, and with a few big spins of the room as I rejoined my body, I awoke hours later in the ICU. In the late 70's, there had not been much written on the subject of NDE or OBE, and no internet available, so it took much effort to research. Dr. Raymond Moody was one of the few pioneers at the time, and I was working closely with the physicists at Lawrence Livermore Labs and NASA as a visual artist contractor when I was having all these health problems.

I ran right to them for answers or explanations. These scientists so surprised me with their varied observations, explanations and interpretations. It sent me on a lifetime of research into the subject. Now that this subject has tons of books and a multitude of documentation and references of case studies, it does seem that there are some common elements to the experience. However, individually, there seem to be many nuances, and those with strong ties to a particular religious doctrine seem to have experiences that fit more to their belief systems or their life experiences.

When Bettie Eadie, author of "Embraced by the Light" and I were sharing our experiences in her Seattle home, the one thing that stunned us both was an element she had not addressed in her book. Specifically, that the fluttering energy was a common experience in near-death experiences and they were comparatively, and proportionally, half again larger than human beings. One thing that struck me in the near-death experience was my encounter with angelic beings. I did not see them in a traditional sense that I have portrayed them here. in a painterly style. In my experience, they were more like a fluttering energy with an internal radiance that moved with a flame-like undulation.

continued...



VICTORIA'S
SECRET
ANGELS



ETERNAL
ELEGANCE

24" x 48"

oil on canvas





RADIANT
PASSION

24" x 48"
oil on canvas



WINGS OF DESIRE

24" x 48" • oil on canvas



SPIRIT IN MOTION

24" x 48" • oil on canvas



PRESENCE OF ANGELS II

36" x 60" • oil on masonite

My NDE led me to communication with Betty Eadie, author of "Embraced By The Light". I was invited to spend some time with her at her home near Seattle to discuss our experiences in depth. The paintings "Presence of Angels I" and "Presence of Angels II" were a result of that conversation. At five feet in length, they portray the angels as "larger than life."



PRESENCE OF ANGELS I

36" x 60" • oil on masonite

While Presence of Angels I and II depict the relative 'size' of the angelic type energies encountered, in Evidence there is a distinction of strength around a different sort of energy, as if of a protective nature. The term "Warrior Angel" comes to mind, yet there was never, in my experience, a facial identity to them.

These experiences have directly influenced some bodies of my work. For instance, “Surrender” is an attempt to present the feeling of peaceful transcendence of an OBE. I added candles to reflect my own tools I use in the process. I continued to work with recreating the NDE through meditation induced OBEs with some success.

The painting “Manifestation” was also a result of that experience and reflecting a concept I felt impressed to understand from it... that energy transforms to matter through some sort of transformation, drifts out to impact the physical world and then has the ability to transform back to non-matter (ethereal at some level) and to continue this cyclic pattern, but with some spiritual guidance or influence, so to speak.

In “Evidence”, I utilized a faux, partial mat painted into the image to establish the boundary between the “Here” and “There”, the ‘Us” and “Them”, “This side” and “The Other Side.” What I do know, is that from my experience, it was the evidence of something beyond physicality, that it had substance and the ability to leave an impression that has forever changed my life, and influenced the subject matter for many paintings as I continue to explore the residue and it’s meanings.

I was raised without religious influence or foundation, which I feel has helped me to accept the experience without trying to make it fit into some religious doctrine. Both of my parents were cutting-edge science and research oriented. I had always had precognitive dreams as a child, and a psychic sensitivity, that until much research into these matters, I had never had understood or had validated. As an empath, my intuition and ability to “connect” with others in mind-spirit seems above normal, whether as a result of this NDE/OBE experience I am not sure, but it is very real.

It is truly a life altering experience like no other. Those that have been “on the other side” mostly seem to have a major shift in the attachment (or detachment) to this earth and physicality those others do not possess. I no longer have a fear of death, and that alone causes one to live life differently than most. My approach to life allows the opportunity for more serendipity and less attachment to the physical. With the lack of available literature or resources of the time, it has led me to some wonderful people who have helped me to understand my experience.

by Johnny BlueStar



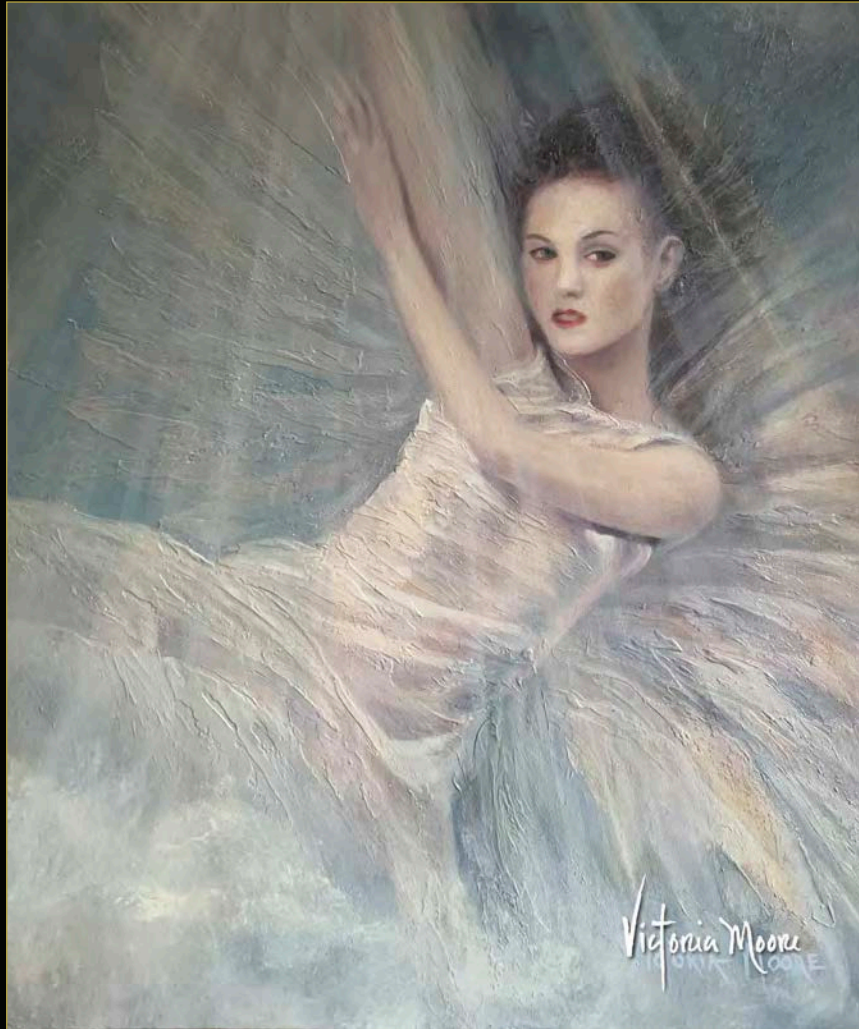
SURRENDER

36" x 48" • oil on masonite



CROSSING GUARD

24" x 34" • oil on masonite



LIGHT SHINE

20" X 24" • oil on canvas board



REUNION

16" x 24" • oil on canvas board



FLYING SOLO

16" x 24" • oil on canvas board

MYTHIC MOMENTS

SOULFUL REUNIONS

Kindred Spirits can be defined in many ways. The following definition is one I find easy to embrace.

“It is a band of people who recognize that there is more to life than meets the eye; that there is a difference between temporal matter and eternal spirit; that there are beings greater and grander than us who have been elevated to the levels for which we strive and who will assist us in our lessons if we let them. Kindred Spirits as a concept is non-sectarian in that it supports the journey of others where whatever they are along the way. I must begin from where I am and so must you. We can travel while in contact with each other. We can help each other by sharing what we have learned along our way and by making offerings to each other that will assist in making our journey the most effective, the most beneficial and the most joyous.

We are all kindred spirits in terms of our humanity, in terms of our relationship to the linear, or horizontal human experience. We are all kindred spirits with more connection than differences without even taking the vertical, the spiritual relationship, into consideration. You are together because you resonate on the same wave lengths, you fit together vibrationally, in such a way that together you form a powerful energy field that helps both of you access the “Higher” vibrations of energy of love, joy, light and truth of God in a way that would be very difficult for either one of you to do by yourself. You are coming together to touch the face of God. You are uniting your energies to help you access the love of the Holy Mother of Source Energy. You are not the source of each other’s Love. You are helping each other to access the love that is the Source.”

author unknown



KINDRED SPIRITS

36" x 46" • oil on masonite with variegated gold leaf

INTO THE MYSTIC

“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*

An out-of-body experience (OBE) can be defined as episode 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.

Following a near-death experience in 1978 I dove deep in my attempt to understand that experience, when I discovered the faceted realm of astral projection and out-of-body experiences. I understood I had been allowed to lift the veil so to speak, and I wanted more of that divine experience in my daily life. There seemed to be a very holographic dimension to the reality of physicality and a sense of duality in this bizarre space-time transition.

MYSTICAL VISION

36" x 60" • oil on masonite



BOLO

Went missing
in Atlanta or
Los Angeles

THE ORACLE AT DELPHI

Apollo spoke through his oracles, who had to be older women of a blameless life chosen from among the peasants of the area. When Apollo slew Python, its body fell into the earthly fissure, according to legend, and fumes arose from its decomposing body. Intoxicated by the vapors, the sibyl (oracle) would fall into a trance, allowing Apollo to possess her spirit. It was in this state she prophesied, or “raved”, probably a form of ecstatic speech. Her ravings were “translated” by the priests of the temple into elegant hexameters. The priestess of the oracle at Delphi was known as the Pythia.

People consulted the Delphic Oracle on everything from important matters of public policy to personal affairs. The Seven Sages of Greece (c. 620 BC–550 BC) was the title given by Greek tradition to seven wise ancient Greek men who were philosophers, statesmen and law-givers. The Seven Sages are known for their practical wisdom which “consisted of pithy and memorable dicta.” Plato provides the earliest list of the so-called Seven Sages. The standard list is: Solon, Miden Agan: “Nothing in excess;” Chilon of Sparta: “Know thyself;” Thales of Miletus: “To bring surety brings ruin;” Bias of Priene: “Too many workers spoil the work;” Cleobulus of Lindos: “Moderation is the chief good;” Solon of Athens: “Nothing in excess;” Pittacus of Mitylene: “Know thine opportunity;” Periander of Corinth: “Forethought in all things.”

Modern science proves the myth of the “trances.” The Temple of Apollo at Delphi sits on crisscrossing geological faults. In re-embracing the ancients’ view that intoxicants emanated from water bubbling from a rock fissure beneath the temple, it appears the ancients were right, and so it proved.

It seems most of the time, the priestess was conscious, clever and chatty. However, on occasion she flipped out and things got nasty. The bad trips, including a death reported by Plutarch, had led past Delphi administrators to swap out the young maidens they used to put in the seat for more level-headed matrons.



CONSULTING THE ORACLE

30" x 48" • oil on canvas

RULING HEAVEN AND EARTH

Hera is the Queen of the Gods and is the wife and sister of Zeus in the Olympian pantheon. Even before her marriage with Zeus, she ruled over the heavens and the Earth as 'The Queen of Heaven' and over Mount Olympus where all the gods and goddesses live. Even the great Zeus feared his wife Hera. She was responsible for every aspect of the environment, including the seasons and the weather. Hera's name means "Beautiful Lady", and she was loved by all and served as the gracious Queen of the Olympian gods and goddesses.

Though often hurt by her husband's amorous escapades, the goddess Hera eventually led him to achieve the spiritual union which she yearned for. More than any of the other Greek goddesses, the goddess Hera represents the fullness of life and reminds us that we can use our own wisdom in the pursuit of any goal we choose.

Hera's superpowers were similar to that of other Olympian gods. She had super strength, immortality and resistance to injury, and because of the particular section of Greek life that she resided over (marriage and women), she had the ability to bless and curse marriages. She was also able to protect women from rape, death during childbirth and help preserve the health of women all together.

It was Hera's uncommon beauty that attracted the attention of her future husband, the lusty Zeus, who tricked Hera into taking him to her breast by changing himself into a small, frightened and wounded bird that elicited her pity. According to the Roman author Ovid, Hera rewarded her watchman Argus by turning his hundred eyes into the eye-like images on the tail of the peacock.

Hera represents the fullness of life and affirms that we can use our own wisdom in the pursuit of any goal we choose. More than any of the other Greek goddesses, the goddess Hera reminds us that there is both light and dark within each of us and that joy and pain are inextricably linked in life.



THE SACRED GARDEN OF HERA

24" x 36" • oil on canvas

GODDESSES OF THE ANCIENT WORLD

Isis played an important role in the development of modern religions although her influence has been largely forgotten. The Egyptian Goddess of Rebirth, she remains one of the most familiar images of empowered utter femininity. Isis embodied the characteristics that all the future generations of female deities in other cultures were based. Isis taught her people the skills of reading, agriculture and was worshiped as the Goddess of Medicine and Wisdom. As personification of the “complete female,” she was called “The One Who Is All,” and “Lady of Ten-Thousand Names.”

The Goddess Isis, a moon goddess, gave birth to Horus, the God of the Sun. Isis became the most powerful of the gods and goddesses in the ancient world, and was called the Mother of Life, but was also known as the Crone of Death. Her immense powers earned her the titles of “The Giver of Life” and “Goddess of Magic.” There are many variations of the Isis myth, each speaks of the power over life and death and deep mysteries of the feminine ability to create and to bring life from that which is lifeless. Her role as a guide to the Underworld was often portrayed with winged arms outstretched in a protective position. The image of the wings of Isis was incorporated into the Egyptian throne.

She embodies the strengths of the feminine, the capacity to feel deeply about relationships, creation and the source of sustenance and protection. It is also the Isis who shows us how to use our personal gifts to create the life we desire. The myths of Isis and Osiris cautions us about the need for occasional renewal and reconnection in our relationships. She was the friend of slaves, sinners, artisans and the downtrodden, as well as listening associated with Osiris, Lord of the Underworld (Duat), and was considered his wife.

THE EGYPTIAN GODDESS ISIS

36" x 60" • oil on masonite



DAUGHTERS OF THE NILE

Exploring the divine femininity Isis embodied, led me to Cleopatra, who bore the ancient Egyptian title of Pharaoh. The Ptolemaic Dynasty was Hellenistic, having been founded 300 years earlier, her patron goddess was Isis, and thus during her reign it was believed that she was the re-incarnation and embodiment of the “Goddess of Wisdom.”

As such, Cleopatra’s language was the Greek spoken by the Hellenic aristocracy, though she was reputed to be the first ruler of the dynasty to learn Egyptian. She also adopted common Egyptian beliefs and deities. In most depictions, Cleopatra is put forward as a great beauty and her successive conquests of the world’s most powerful men is taken to be proof of her aesthetic and sexual appeal.

The ancient sources, particularly the Roman ones, are in general agreement that Cleopatra killed herself by inducing an Egyptian cobra to bite her. The oldest source is Strabo, who was alive at the time of the event, and might even have been in Alexandria. He says that there are two stories: That she applied a toxic ointment or that she was bitten by an asp.

Cassius Dio spoke of Cleopatra’s allure: “For she was a woman of surpassing beauty, and at that time, when she was in the prime of her youth, she was most striking; she also possessed a most charming voice and knowledge of how to make herself agreeable to every one. Being brilliant to look upon and to listen to, with the power to subjugate every one and she reposed in her beauty all her claims to the throne.” These accounts influenced later cultural depictions of Cleopatra, which typically present her using her charms to influence the most powerful men in the Western world.



CLEOPATRA VII: DAUGHTER OF THE NILE

24" x 40" • oil on masonite

RITUALS AND REVELATIONS

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 life.

Modern day mystics see the “Dance of the Seven Veils” and the story of Inanna’s descent as a metaphor for enlightenment, shedding “veils” of illusion on the path to deeper spirituality of self-realization. These “seven veils” are, in order, Dreams, Reason, Passion, Bliss, Courage, Compassion and Knowledge.

Some have claimed that it has its roots in an ancient myth about the Sumerian goddess Inanna or the Babylonian Goddess Ishtar. In this myth, the goddess descends into the underworld and must pass through seven gates on her journey, at each of which she must surrender a piece of jewelry or a symbol of her royalty.

The number seven was significant to the ancients, as it is the number of heavenly bodies visible to the naked eye without a telescope: Sun, Moon, Mercury, Venus, Mars, Saturn and Jupiter. Therefore, there are seven major gods in many ancient religions, and the number seven appears in many myths and classification systems.

DANCE OF THE SEVEN VEILS

36" x 60" • oil on masonite



THE GODDESS OF DIVINE JUSTICE

The Goddess Themis built the Oracle at Delphi and was herself oracular. When Themis is disregarded, Nemesis brings just and wrathful retribution. Themis is an ancient Greek goddess described as “of good counsel” and is the embodiment of divine order, law and custom. Themis means “law of nature” rather than human ordinance. Her ability to foresee the future enabled her to become one of the Oracles of Delphi, which in turn led to her establishment as the Goddess of Divine Justice. Themis was also a goddess of prophecy and of oaths. She is sometimes associated with the Earth goddess, her mother Gaia and occasionally referred to as the mother of Dike.

Themis is untranslatable. Themis presided over the proper relation between man and woman, the basis of the rightly ordered family. Drawing comparisons is not fruitful. Portrayed as an impassive woman, holding scales and a double-edged sword (sometimes a cornucopia), and since the 1500s usually shown blindfolded. Themis judged whether the dead went to Tartarus or the Elysian Fields and is depicted as blindfolded, as if impartial. When people were assigned to Tartarus, the Erinyes took them. When alive, those who thwarted Themis were visited by Nemesis, the personification or goddess of divine retribution.

Themis was the Titan Goddess of divine law and order, the traditional rules of conduct first established by the gods. She was also a prophetic goddess who presided over the most ancient oracles. In this role, she was the divine voice who first instructed mankind in the primal laws of justice and morality. Themis was the first deity of prophecy and in charge of the Delphic Oracle, until she gave it to Apollo.

THEMIS: BLIND JUSTICE

32" x 60" • oil on masonite





ZEUS AND HERA; PALLAS ATHENE, VIENNA

40" x 40" • oil on convex canvas



PALLAS ATHENE GODDESSES

20" x 24" • oil on canvas

ROADS LESS TRAVELED

TRANSFORMATIONS

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. 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.

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. 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.

CUPID AND THE GODDESS OF FORTUNE

24" x 36" • oil on canvas



KUNDALINI RISING

The indwelling spark of divinity transforms as we release and surrender attachments to the physical. Sharing that transitional spark of divinity, whether upon its arrival or departure into this world, is a deeply personal experience those who have experienced it are challenged to describe.

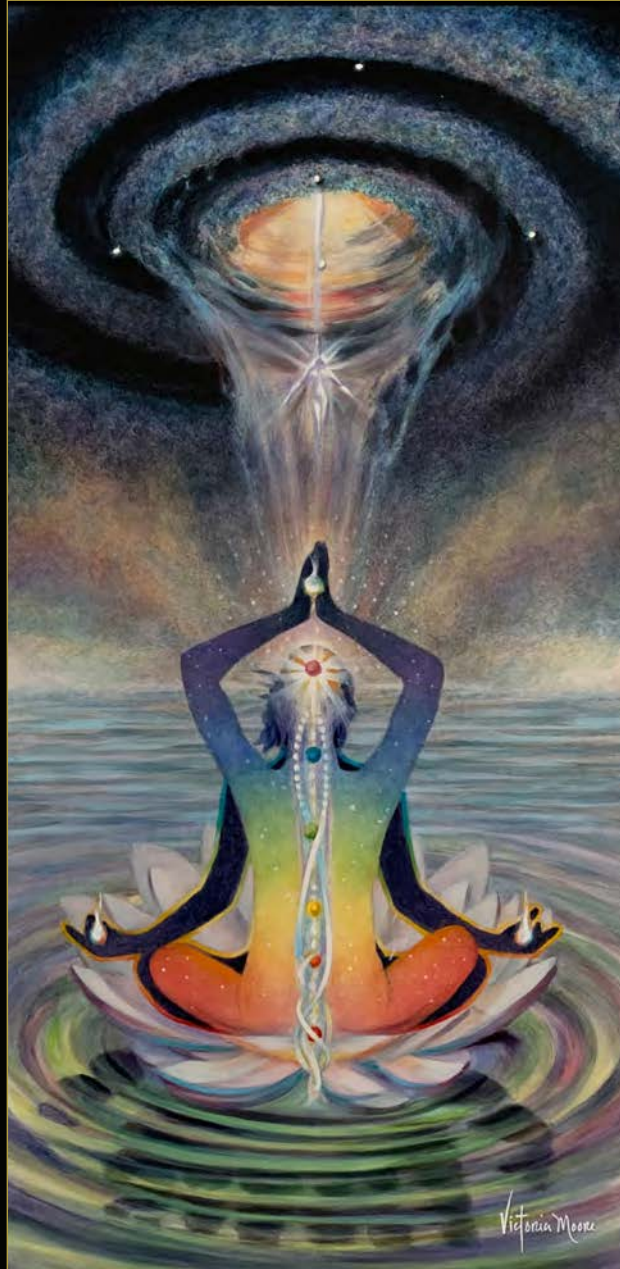
Consider that Kundalini energy can be awakened by spiritual transmission or by shared spiritual practices such as yoga or meditation. Invoking Kundalini experience, allowing another who already has the experience to elevate their partner in a shared experience. As fleeting as a sexual orgasm can be, this form of Shaktipat only raises Kundalini temporarily but gives the partner an experience to use as a basis for personal practice. 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 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: KUNDALINI RISING

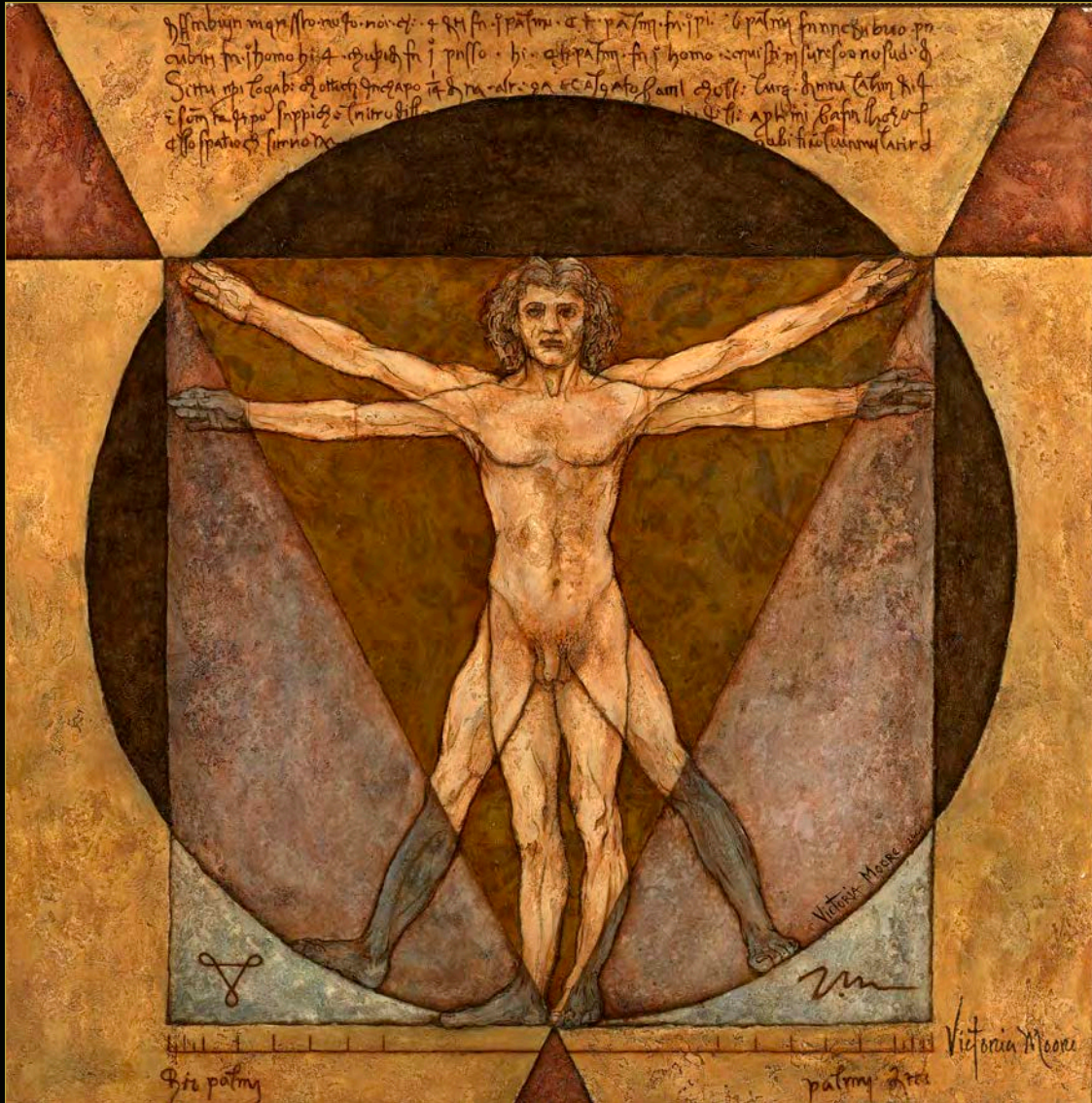
24" x 48" • oil on canvas





CROSSROADS

24" x 48" • oil on convex canvas



DAVINCI REVISITED

40" x 40" • oil on masonite with variegated gold leaf

LASTING IMPRESSIONS

Literary works from my youth and late teens converge for me in this painting. Author, Frances Hodgson Burnett became 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.

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

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



“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



BETWEEN TWO WORLDS

36" 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 volcanos 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 recieved "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.



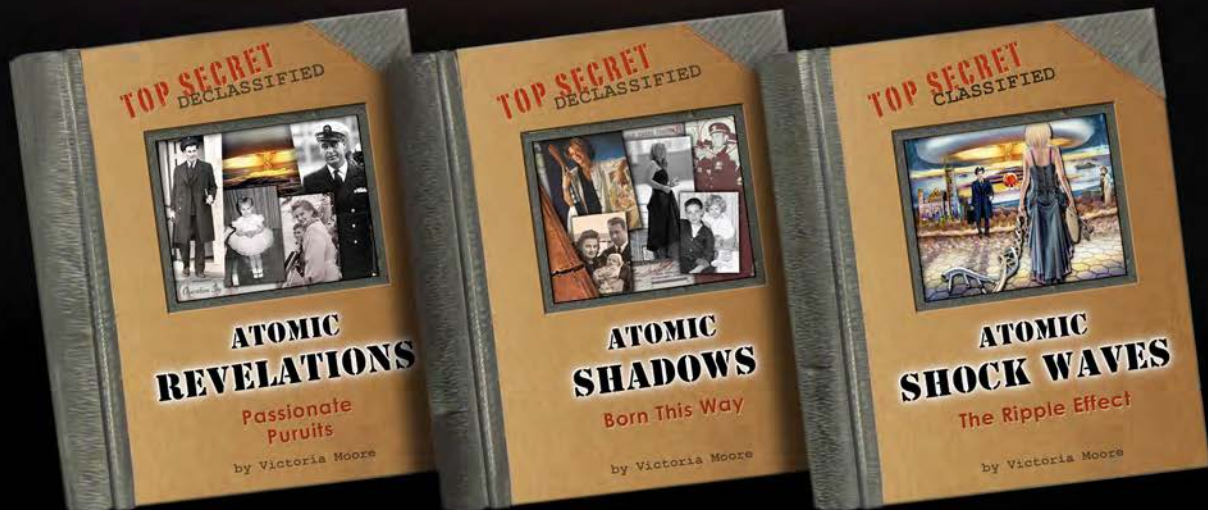
ATOMIC BABYLON

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



INSPIRED JOURNEYS

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availability and dimensions
available on website

ARTIST PHOTOS

Herb Booth Studio

LIFECAST

Leslie Ennis



VICTORIA MOORE

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