

Victoria Moore
COLLECTION

LIFESCAPES



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 71 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



LIFESCAPES

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FORTY SHADES

22" x 38" • oil on masonite

VISUAL IMPULSES

LEARNING TO SOFTEN MY FOCUS AND LET GO OF EDGES WAS OFTEN PROMPTED BY THE EXPERIENCES THEY REPRESENT.

Whether my approach to a canvas is with loose brushwork with a spontaneous expression or a tightly controlled meticulous technique, the female form continues to inspire me. The casual elegance of women comfortable in her own skin often carries a component of sublime sensuality.

Certain artworks are executed as an exercise to specifically loosen up my hand and brushwork, due to decades of training as a technical Illustrator. My impulse to pull out every detail often needs to be mitigated when I pick up a brush.

Most of the women captured in this series are not professional models. They are friends, first and foremost artists in their own right or craft, and to my good fortune, they are willing to allow me to objectify them.

Victoria



“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



MY SECRET GARDEN III

20" x 40" • oil on custom canvas



DREAMSCAPE

30" x 48" • oil on canvas



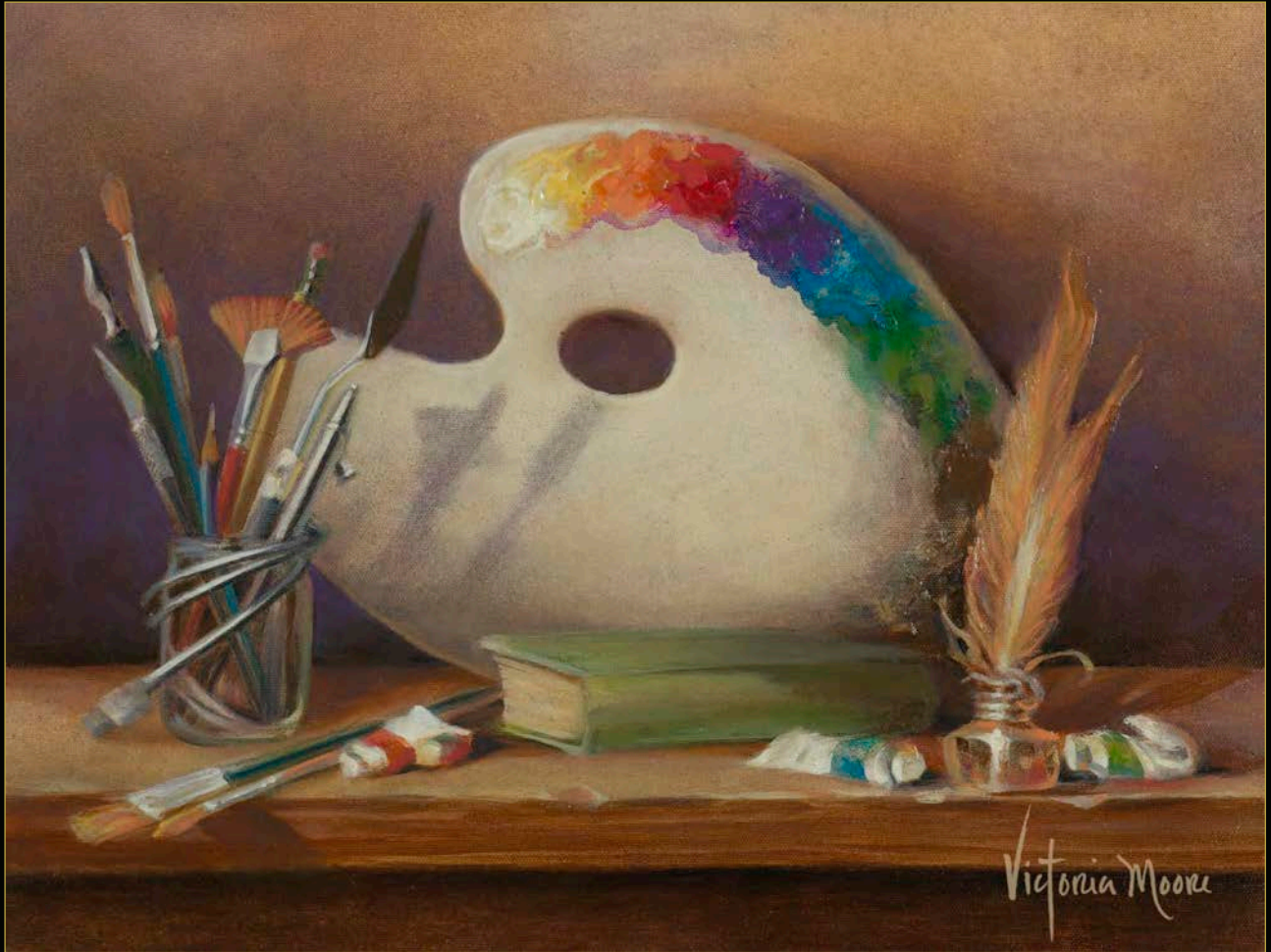
KEYS TO MY HEART

24" x 48" • oil on canvas



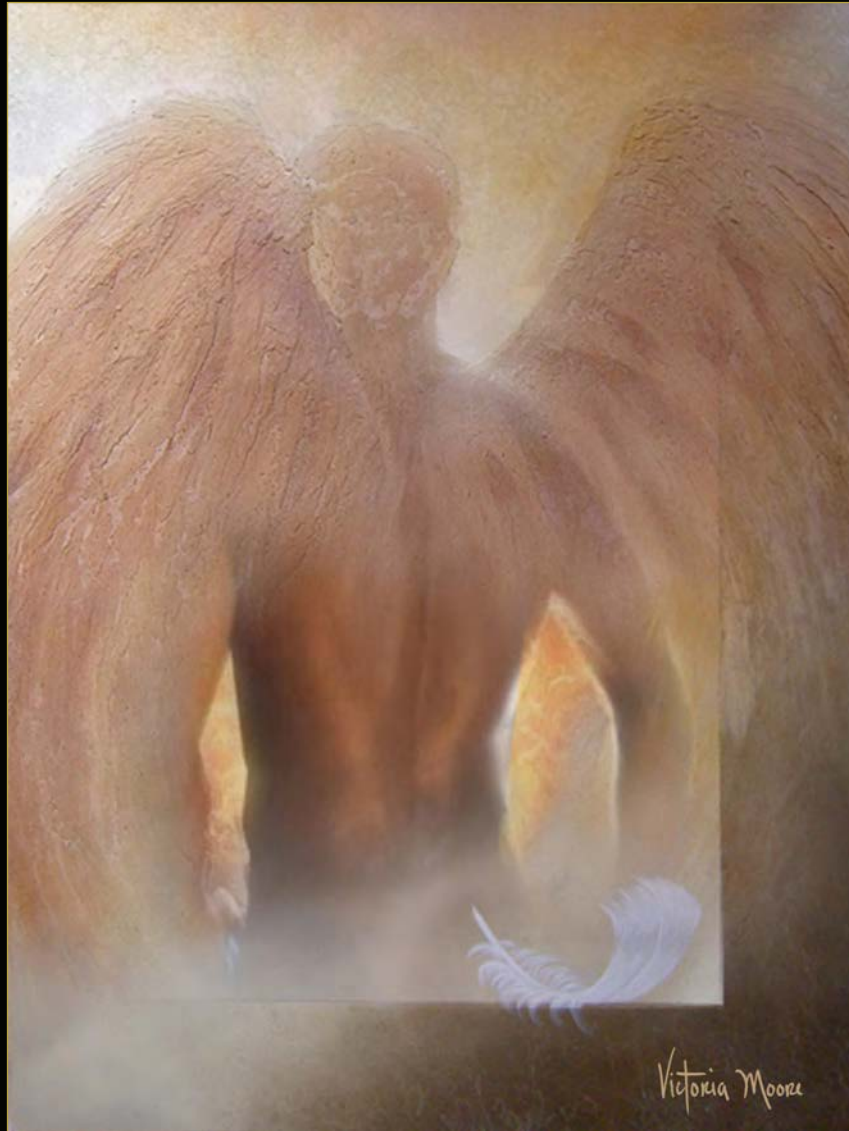
THANKFUL

36" x 48" • oil on canvas



TOOLS OF THE TRADE

16" x 20" • oil on canvas



EVIDENCE

36" x 48" • oil on masonite



BLOSSOMING BEAUTY

24" x 40" • oil on masonite



PALLAS ATHENE GODDESSES

20" x 24" • oil on canvas



IRIDESCENT ROSES

24" x 24" • oil on canvas



THE FAMILY TREE

18" x 24" • oil on canvas



DANCING IN THE RAIN

12" x 16" • oil on canvas



YELLOW ROSE

22" x 22" • oil on canvas



DAYDREAMING

18" x 24" • oil on canvas



FRANCIS FORD COPPOLA

20" x 20" • oil on canvas



WHITE ROSE BOUQUET

36" x 48" • oil on canvas

NON-TRADITIONAL PORTRAITURE

It is a great privilege for any artist to paint a portrait for no other reason than adoration, it 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. As State Ambassador alumni representing Portrait Society of America, it was with pride I represented over 350 portrait painters from my state to the international member organization. The exposure to styles, material and techniques was inspiring.

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.





LENNON AND JAGGER

24" x 30" • oil on canvas



LANCE'S ARMOR

16" x 20" • oil on canvas



MAGIC 8 BALL: TRY AGAIN NOW

24" x 24" • oil on convexo C canvas



ROARING THUNDER

18" x 28" • oil on masonite



MORNING ROUNDS

16" x 20" • oil on canvas



LA VIE BOHEME

22" x 28" • oil on canvas



STEAMY VISION I

24" x 36" • oil on masonite



ETHEREAL DREAMS

30" x 40" • oil on masonite



PARKE'S IMPRESSION STUDY

22" x 30" • oil on masonite



SLUMBER

24" x 48" • oil on canvas



UNASSUMING BEAUTY

22" x 28" • oil on canvas



CHRISTINE'S CORAL WRAP

24" x 26" • oil on convexo canvas



BOLO

Went missing
in Atlanta or
Los Angeles

BED OF ROSES

24" x 36" • oil on canvas



LIGHT SHINE

20" X 24" • oil on canvas board



THE MYSTERY SCHOOL OF SOPHIA

30" x 48" • oil on canvas

BOLO

Went missing
in Atlanta or
Los Angeles



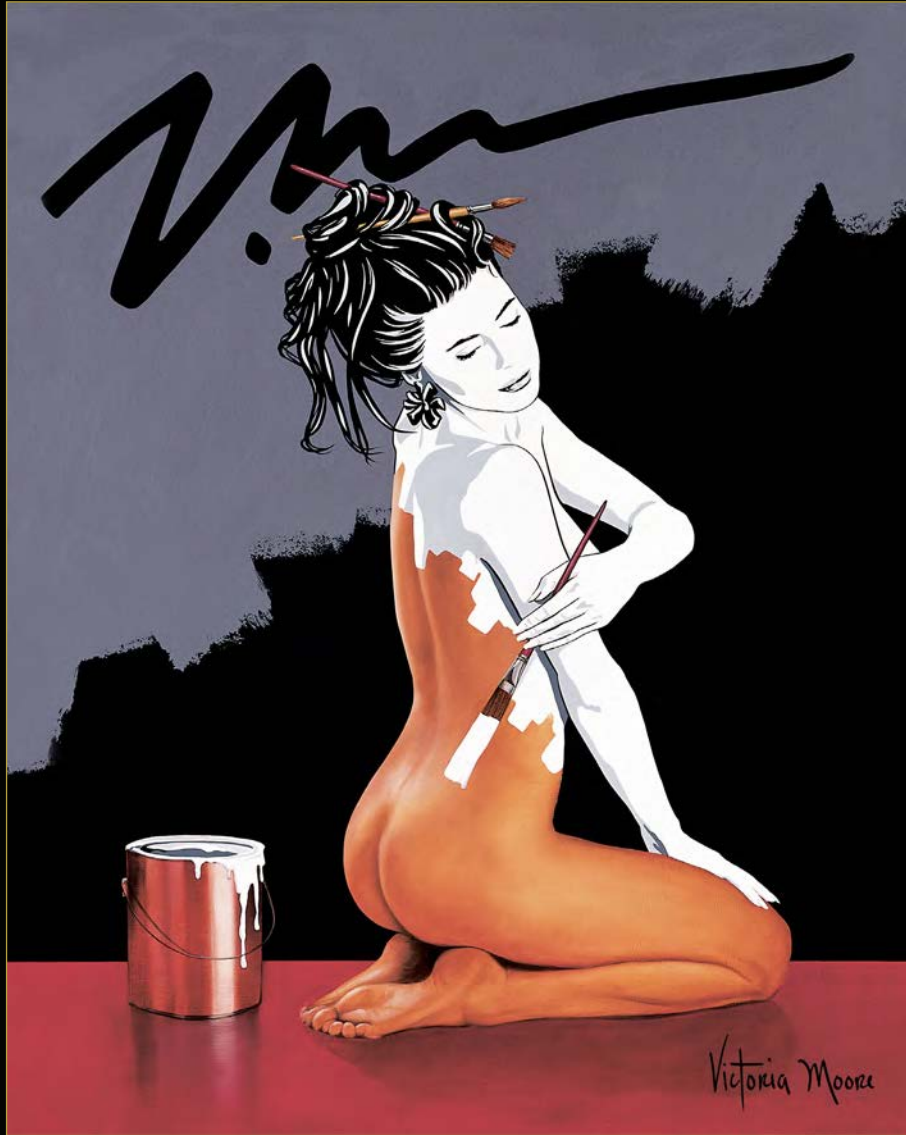
MYSTICAL VISION

36" x 60" • oil on masonite



FINISHING TOUCH

36" x 60" • oil on masonite



CHANGING MY IMAGE

36" x 48" • oil on masonite



MEMORIES

36" x 48" • oil on masonite



VOYEURISTIC TENDENCIES

72" x 72" diptych • oil on masonite panels



COLLEEN HANGS THE MOON

30" x 34" • acrylic on board



Victoria Moore

BETWEEN TWO WORLDS

36" x 48" • oil on canvas



INVOCATION OF THE DRAGONFLIES

36" x 48" • oil on canvas



PEACOCK BUTTERFLY

12" x 24" • oil on canvas



DRAGONFLY LOTUS DANCE

15" x 30" • oil on canvas



IT'S A WRAP

24" x 24" • oil on convex canvas



INNER WALLS

24" x 24" • oil on convexo canvas

BURLESQUE

GROWING UP ON GAMBLING STRIPS AND PLAYERS CLUBS PAYS OFF FOR ARTIST VICTORIA MOORE.

HIGH ROLLER LIFE MAGAZINE

When your father likes to gamble and wins like a racehorse you find yourself growing up in gambling hot spots. They always made sure I had my little art box and sketchbooks ready to go on a moments notice, because winner's stay in the game, and the games can run late. From Office's Clubs to Strip Clubs and Off-Broadway, to big name theme casinos, private games and player's lounges, my father and mother worked a simple system that paid off for our family. As far back as I can recall, I would sit and sketch while my father drew hands at Blackjack tables and my mother raked his winnings while he sat there and continued to win, most nights anyway.

Reno, Lake Tahoe and the Las Vegas "Strips" were magical wonderlands for a child of the 60's and 70's. The sea of lights and dizzying sounds were mesmerizing, but most inspiring was the exotic nature of the clubs and the lifestyle of the players, dancers, showgirls and 'entertainers.' Their adult playgrounds infused my childhood fantasy worlds on paper and ink, or pencil, depending on my mood. I would sit on the strip sketching people and practicing architectural perspective drawing glistening clubs as they faded off into the horizon.

continued...



PRIMADONNA CASINO

32" x 42" • oil on canvas



SHOW TIME

16" x 20" • oil on canvas



HER FANS AWAIT

16" x 20" • oil on canvas

continued...

At sundown, when the clubs vibrant colors intensified and the energy really started crackling, neon lights turned the night into a kaleidoscope. Faces lit up and jewelry sparkled. Rooms came to life in a swirl of dice, cards, chips and money changing hands. The range of emotions found in a gaming club was artistically challenging. Roulette Wheels and Craps tables beckoned with frantic highs and wild gestures. I'd try to capture the essence of the room or the concentration of a dealer, from the disappointed loser to the ecstatic big winners, these character studies influenced me towards figurative work and portraiture.

In the days when these were adult towns, families were not so catered to as they are today, so I had to entertain myself. Unlike the risks a young girl faces today, it felt safe to wander the streets and clubs as I pleased and was well looked after by the barkers, pit bosses, doormen and entertainers. It was wildly curious and exciting to spend so much time in an endless sea of adults feverishly throwing money around and pursuing adult pleasures.

Eroticism and sensuality were pervasive themes in these exotic environments and they captured my artistic eye. The showgirls and their exotic costumes were most often my subjects. With their curvaceous lines, glistening clothes and fluid movements, costumed casino hostesses with trays of cigarettes or drinks looked like pin-up girls come to life. As a young girl, I would easily talk my way into dressing rooms and sketch the girls preparing for a show.

My parents were well-educated life adventurers with wanderlust following the WWII and then the Cold War and my Father was a military cryptographer and pilot who had gambled all over the world. Mother was an outgoing broadcast personality, researcher and musician. Gambling junkets were usually a monthly event and almost every holiday trip we took involved gambling stop somewhere along the way, including Mexico occasionally.

continued...



ANTICIPATION

24" x 48" • oil on masonite

continued...

The border-towns of Tijuana and Juárez were vibrant with inviting colors and textures. Colorful markets on dusty streets, bullfights and cantina card games seemed worlds away from San Francisco. The differences intrigued me and sparked my interest in other cultures that appear in my work today.

Club designs were pure fantasy that enhanced my architectural rendering skills. From elevated hotel rooms I would draw cloud formations and expansive horizons which have continued to emerge in various series throughout my life. It wasn't just the casinos, they took in the horse races and I loved to watch the ponies run. The excitement at the gate and sinuous lines of a horse reaching for the finish line inspired me and I became proficient in drawing them. At fifteen, their gambling destinations started paying off for me when my first paid portrait came from a breeder who saw me sketching and commissioned a painting of his prize palomino, or a jockey would tip me for my random sketch I'd offer them.

It was easier to draw than paint while traveling and I eventually became a skilled technical illustrator and designer in the high-tech world of the Silicon Valley corporate giants. A near-death experience in my early 20's infused more abstract and surreal elements into my work and propelled me on both spiritual and creative levels while living the free-to-be-me lifestyle of 70's San Francisco.

By the mid 80's I migrated to the west coast of Florida to concentrate on painting. While the subject remained beautiful women in elegant settings and draping fabrics, I began breaking down the elements and a new style emerged with bold free line-work. This work gained recognition in New York and press in Manhattan Arts Magazine.

continued...



LATINA AURA

24" x 40" • oil on masonite

continued...

In the 90's, collectors maintained their interest making it difficult for me to hold a substantial body of work long enough for solo shows. To help resolve this, I began working in series when exploring new techniques and mediums.

The direct influence gambling has had on my artistic development is without question. Some might think it was not an environment for a child to be so exposed to, but it was fertile grounds for figure studies and portraiture. I cannot recall a time in my life that drawing and painting beautiful women did not beckon me. Whether I was wandering the clubs, the streets, or bidding time in some hotel room, I was always consumed with lines and color on paper.

I have come to appreciate how gambling infused the richness of my childhood. They were a major influence in developing my creative abilities. For my parents, gambling and the shows was part of their lifestyle, and while the gaming weekends held wonderful opportunities for me creatively, their winnings often supplemented my artistic education. In my early 20's, when an artist was relocating, they bought out his entire art and graphic studio as a surprise for my birthday.

While I still love the sights and sounds of the casinos, but my favorite gamble is stepping before a blank canvas. With each stroke of the brush a painting can take the image in a new direction. The excitement of not really knowing which direction it may ultimately go is part of the magic of the process.

WINDS OF CHANGE

34" x 44" • oil on canvas



STAGE LIGHTS

ART AND SOUL

Tori is the artistic metamorphosis of former Silicon Valley technical illustrator Victoria Moore. Her life seems at times a splitpersonality battle over creative control of her soul, with no clearcut victor. Interviewed during some down time from an art show in Palm Springs, Calif. "I still see myself as an emerging artist. It's a continual evolutionary process through art. I don't want to be pigeon-holed. It's hard to market, but who cares, I never planned that my fine art would support me."

Sometimes women, the focus of her body of work, are depicted as angels and goddesses. sometimes they represent power and justice, and other times, her subjects are titillating and erotic. Her initial body of work was boldly graphic, with strong line work and sensual imagery. however as she grew further away from technical drawing as a day job, her work became soft and pastel and at times more spiritual.

Authenticity has always been as important to Tori as as color and texture, as much of her subject matter depicts powerful women of time periods, such as the "Goddess Isis", "Dance of the Seven veils" and "Cleopatra". After a subject or theme is chosen, she extensively researches fabrics, jewelry, and background elements.

continued...

DANCE OF THE SEVEN VEILS

36" x 60" • oil on masonite



continued...

She grew up in the arts-rich san Francisco bay Area and completed her first commissioned work at 15, a portrait of a wealthy breeder on his prize golden palomino. At 22, held her first one-woman show at a San Francisco gallery.

Her painting, however, would take a backseat throughout most of the 1970's as she worked with computer giants of silicon valley and NASA as a technical illustrator. "My whole life felt like it was behind schedule and overbudget", she said. "And with dealing with so much seriously advanced technology, nothing in daily life excited me." This change in mindset would lead to one of her well-know pieces "Changing my Image," which depicts a nude woman painting herself from Black and whit to color.

As Tori would grow more creative and gained greater control over various media, the depth and texture of her paintings grew. Her style and subject matter are constantly evolving. She currently is working on eight pieces, ranging from the spiritual to the sensual. One constant has been that her models have been women. But that too is changing, as she is tackling the male anatomy as subject matter.

by Timothy O'Hare

TINY DANCER

36" x 36" • oil on convexo canvas





CURTAIN CALL

16" x 20" • oil on canvas



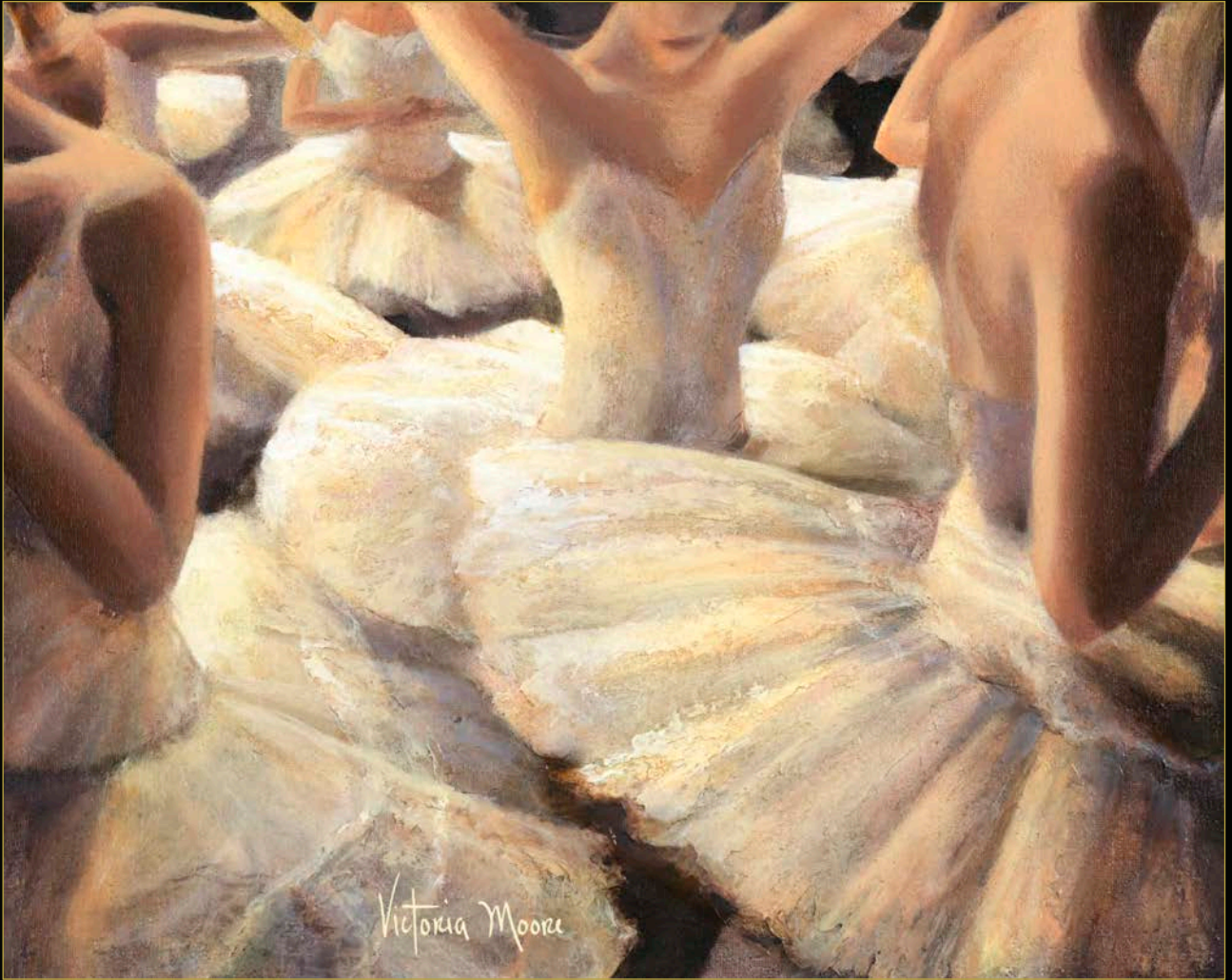
DRESS REHEARSAL

16" x 20" • oil on canvas



WHEN IT RAINS....

36" x 36" • oil on canvas



BACKSTAGE

16" x 20" • oil on canvas

ZIEGFELD FOLLIES

BREATHING COLOR INTO ALFRED CHENEY JOHNSTON'S NOSTALGIC PHOTOGRAPHY

Ziegfeld Girls were the chorus girls from Florenz Ziegfeld's theatrical spectacles, the Ziegfeld Follies (1907–1931). Despite Prohibition, the '20s was the decade of jazz, flappers and hip flasks. These showgirls, decked out in Erté designs, gained many young male and female admirers.

Many were persuaded to leave the show to marry, some to men of substantial wealth. Once they caught the eye or heart of her husband, they were persuaded to move on by Florenz wife, when his eye lingered too long, she would introduce the glistening and polished starlet to a Broadway producer or Hollywood executive to move them on and upward to fulfill both of their goals. "The Ziegfeld Ball" in New York City continued as a social event of the season for years after the last production of the Ziegfeld Follies.

Perhaps the most famous Ziegfeld Girl over the years were Marion Davies, Paulette Goddard, Joan Blondell, Olive Thomas, Barbara Stanwyck, Billie Dove and Louise Brooks. The survivors of the chorus lines of the last century are "The Rockettes" of Radio City Music Hall fame. Black and white images from Howard Cheney Johnston's private collection began surfacing online in 1995 of some of America's first "It" girls—the silent film era starlets who paved the way for the cacophony of sensual and provocative Monroe's and Madonna's to follow.

ARTIST AND MODEL

24" x 36" • oil on canvas



ALFRED CHENEY JOHNSTON

In approximately 1917, Mr. Johnston was hired by famed New York City live-theater showman and producer Florenz Ziegfeld as a contracted photographer. He was affiliated with the Ziegfeld Follies for the next fifteen years or so. Johnston's "standard" work, of course, was used by Flo Ziegfeld for the required advertising and promotional purposes of the Follies, which mainly consisted of individual or small-group shots of the Follies showgirls in their extravagant stage costumes. However, after Johnston's death in 1971, a treasure trove of "artistic" semi and full-nude, full-figure studio photos (and their accompanying glass-plate negatives) was found stored at the farm near Oxford, Connecticut where he had lived since 1940.

Most of the photographs, some named, but mostly anonymous, were, in fact showgirls from the Ziegfeld Follies. However, such daring, unretouched full-frontal images would certainly have had no public-publication possibilities in the 1920s-1930s, so it is speculated that these were either simply his own personal artistic works and/or done at the behest of Flo Ziegfeld for the producers personal enjoyment.

I love this era as it tied to my mother and her sisters adventures, following their mother's escapades in NYC during these years as a publicly touring pianist and vocalist in the US and abroad. What good fortune it was that the women around me were strong in the two previous generations I know most about. Their radiant beauty echo for me the persona of a Ziegfeld Follies Girl. My Aunt Alice is the background dancer in the painting "Her Fans Await" and is from an old black and white from her days dancing at the Copa Cabaña in Manhattan during the war. I hope to one day ad a few paintings from that era to my catalog, but I so am drawn to the Art Deco and Neuvo eras, it seems like a past life type of familiarity.

THE SMOKIN' GLADYS GLADD

18" x 24" • oil on canvas





BILLY DOVE

16" x 20" • oil on canvas



VIRGINIA BIDDLE

16" x 20" • oil on canvas



CATHERINE MOYLAN

16" x 20" • oil on canvas



VIVIAN PORTER

16" x 20" • oil on canvas



PEGGY SHANNON

12" x 24" • oil on canvas



ANNE LEE PATTERSON

16" x 20" • oil on canvas

“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



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.

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 stylings 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." (page 38)

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

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.



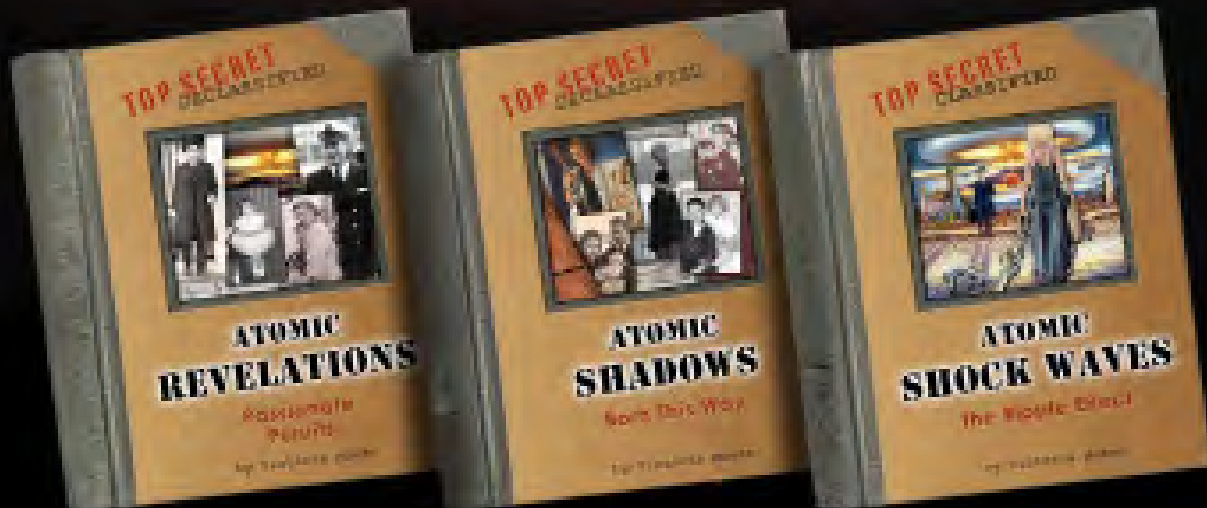
ATOMIC BABYLON

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. It's the power of consistent threads and growth that collectors look for in an artist's oeuvre. Painting empowered, confident women, often expressing their sensual side, and comingling 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 selection, 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.

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Herb Booth Studio

LIFECAST

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