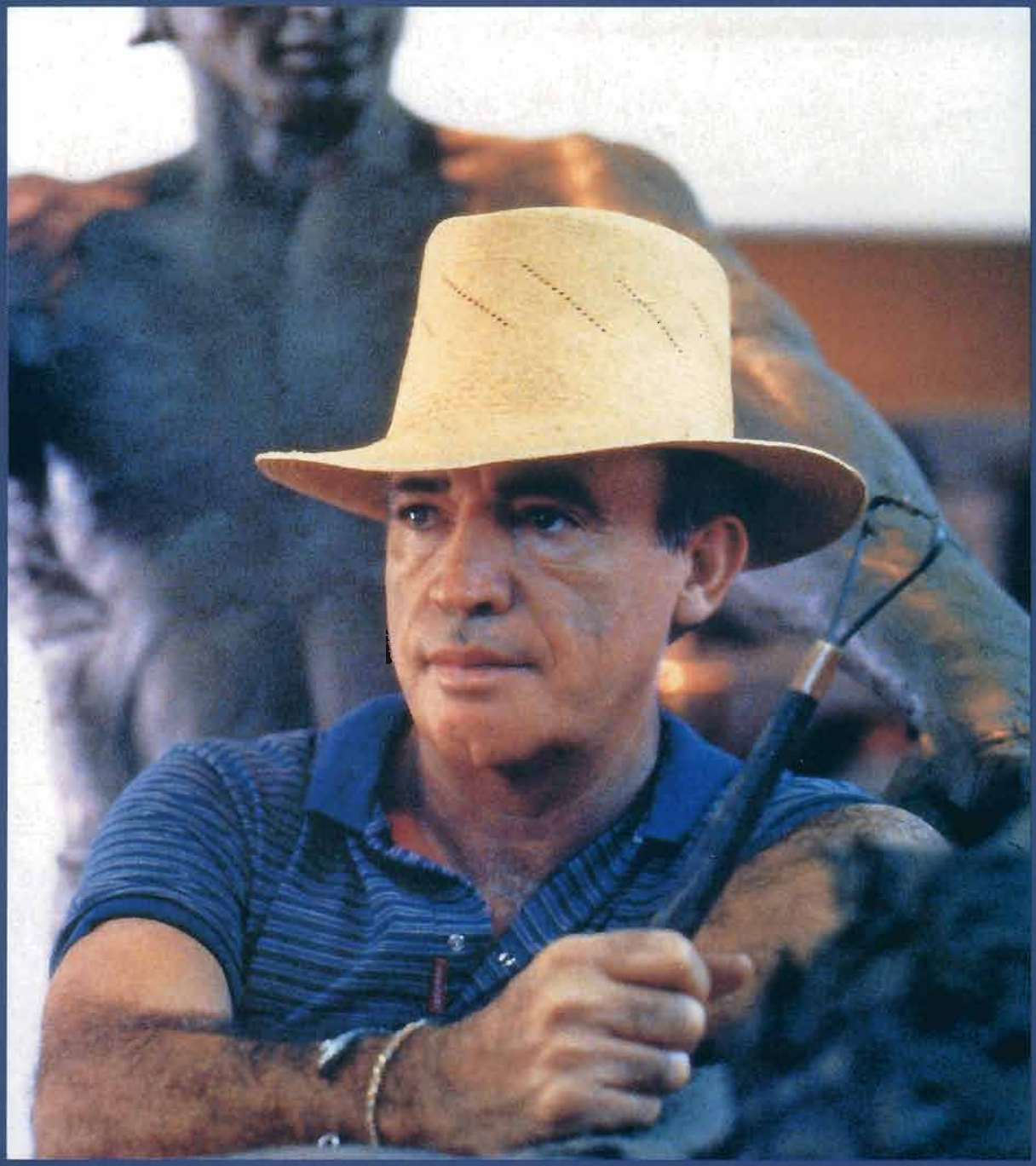
Victor Salmones

A Sense Of Human



Cassidy Macdonald

Foreword

At an Acapulco dinner party, an international figure of renown referred, in his thank-you speech, to the resplendent host and setting in an irreverent, amusing way. Victor commented to his dinner partner, "What a sense of human he has!" "Sense of humor", she corrected. In his informal absorption of the English language, the expression, 'sense of human', stayed with him and has become a valid summation of Victor Salmones' art.



Plate 2 The sculptor's hands working on *First Love*.

The Sculptor

Victor Salmones was one of twin brothers born in Mexico City, July 8, 1935. The twins were the youngest of five children. The circumstances were humble. His mother was Mexican and his father was a Spanish immigrant of titled lineage who had arrived in Mexico from the troubled Spain of Franco's era to find equally hard times in the new world. After the death of his twin and his father, Victor and his brothers worked hard to help their mother keep the family together. Selling snacks on the street outside theaters was followed by Victor's first job of kneading dough in a tortilla factory from which he was fired for molding the dough into little bullfighters and Tarzans instead of tortillas.



Plate 22 Victor Salmones, Age 4

There was little time or funds for formal education. In later life when he was complimented on his command of the English language, he laughingly commented that on concluding English II in primary school he was sent back to English I. His sketchy English was employed in his job as an office boy for Union Carbide of America, which entailed for him a two-hour bicycle ride across the city morning and evening. Tragedy struck when his bicycle was stolen. All of the family worked extra hours to buy him a new one.



Plate 23 Victor Salmones, Age 19

Working on *Madonna Con Nino* (Madonna with Child)
M-6 0.38 meters (15 inches)

In his late teens after work, art studies at the Institute of Fine Arts started him on his sculptor's career. His instructor and mentor was the noted German Bauhaus refugee Hoffman, under whose tutelage he won with his *Adam* the Biennale at the prestigious Museum of Modern Art.

The sculptor's inspiration comes from the world that surrounds him, its rhythm, growth, its diversity and harmony. Yet the result of his inspiration, the sculpture, is independent of that which it represents, embodying the energy and strength of its own life. Like the ancient astronomer, Victor's *Galileo* makes ideas enter a ponderable, tangible world. Both Galileos attempt to put the universe into our hands. But *Galileo* does not merely represent the outward searching of the father of astronomy. This sculpture admirably brings that search to our touch. Walking around *Galileo,* touching it, we can feel the artist's inspiration with new validity.



Plate 37 *El Joven Galileo* (The Young Galileo)

E-1 0.8 meters (33 inches)

Thematically in contrast is *Morpheus*—his horizons lie within. His embodiment of the inward search is formally enforced by the sculptural composition of contiguous lines. Every aspect of *Morpheus'* body flows into another: hand into foot, head into hand, etc. He is an uninterrupted stream of dream consciousness. His impervious disregard of the external world suggests self-satiety; the ephemerality of all outside himself. As the poet Rilke described Rodin, so he might also be describing *Morpheus*: "He is his own heaven."



Plate 38 *En Los Brazos de Morfeo* (In the Arms of Morpheus)

E-3 0.52 meters (21 inches)