

TIME

THE WEEKLY NEWSMAGAZINE

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Principal office: Rockefeller Center, New York, New York
10020.

TIME, MARCH 3, 1967

A letter from the PUBLISHER

James R. Shepley

WE have used many art forms for
TIME covers—painting, drawing,
cartoon, collage, woodcut, sculpture
—but never before the special blend
that makes up this week's cover on
Playboy Editor Hugh Hefner. It is
the work of Marisol, whose highly
original and wryly appealing style
joins wood sculpture, drawing and
painting (not to mention carpentry)
in a unique combination. The com-
ponents of her portraits may be odd
—a box, a block, a barrel—but they
perceptively convey likeness as well
as character. "Her art is that of a toy-
maker," wrote *TIME*'s art critic in
1963, "designed to appeal to that part
of the mind in which fantasy and
reality seem identical. The only dif-
ference is that a toy can be out-
grown; it seems doubtful that the
same will soon be said of the work
of Marisol."

Her whimsical Hefner is a walk-
around sculpture, 6 ft. tall, meant to
be viewed from all sides. The body
is painted onto a hollow box. The
head is a wooden block that actual-
ly consists of a dozen pine boards
glued together and shaped by Mari-
sol's electric saw to look vaguely like



MARISOL & "TROLLI"



HEFNER SCULPTURE, REAR VIEW

a jet engine. Why a jet engine? She
does not know. When the work ar-
rived at our offices to be photo-
graphed for the cover by Frank Ler-
ner, all the editors (well, nearly all)
were delighted. But there were ques-
tions. Why the red, white and blue?
"Perhaps he's the All-American
boy." The tucked-under hand—on
the right when the work is viewed
from the front—pokes out on the
wrong side in back. Was it a mis-
take? "No, I like to make things ab-
surd." And the two pipes? "He has
too much of everything."

The artist, who was born Marisol
Escobar in Paris 36 years ago, of
Venezuelan parents, studied in New
York under the noted abstract ex-
pressionist, Hans Hofmann. Her
much-sought-after work is in sev-
eral U.S. museums, including Man-
hattan's Modern Art and the Whit-
ney. She usually works more slowly
than she did on her *TIME* commis-
sion, will spend as much as three
months on a single piece in the com-
pany of her cairn terrier, Trolli.

Introspective and shy, but sharp,
Marisol knew quite a bit about *Play-
boy* and Hugh Hefner. Recently she
was asked to do a sculpture as part
of a spread in which modern artists
interpreted the Playmates. Marisol
thought about it for a while, then
declined because she "couldn't think
of anything interesting to do. They
look like caricatures already."

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FIFTY CENTS

MARCH 3, 1967

TIME

THE PURSUIT OF HEDONISM



PLAYBOY'S
HUGH HEFNER

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VOL. 89 NO. 9

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