



IN MEMORIUM
GUY DE COINETET
 1934 — 1983

From Five Sisters, 1982.

YVONNE: ... "The body must be chemically balanced in order to convert food into wholesome blood. A clean, well nourished bloodstream produces healthy cells and, in turn, healthy tissues. You see, the cells are only as good as the nourishment which sustains them."

DOLLY: It does work for Rachel.

MARIA: It sure does. Look at her.

YVONNE: She's radiant.

DOLLY: Radiant!

Enter Rachel

MARIA: She really is.

RACHEL: Who's really what?

DOLLY: How does Dr. Bernard Jensen look, Rachel?

RACHEL: Dr. Jensen doesn't look at all as you'd think a

nutritionist expert should look.

DOLLY: You mean, he's old?

RACHEL: I mean, he is old and he looks old. Just the opposite of the Crystal Cathedral, in Garden Grove.

DOLLY: Which is young and looks young.

YVONNE: The opposite of the Hermes of Praxiteles.

MARIA: Which is old and looks young.

RACHEL: And the opposite of post-modern 1980ies architecture.

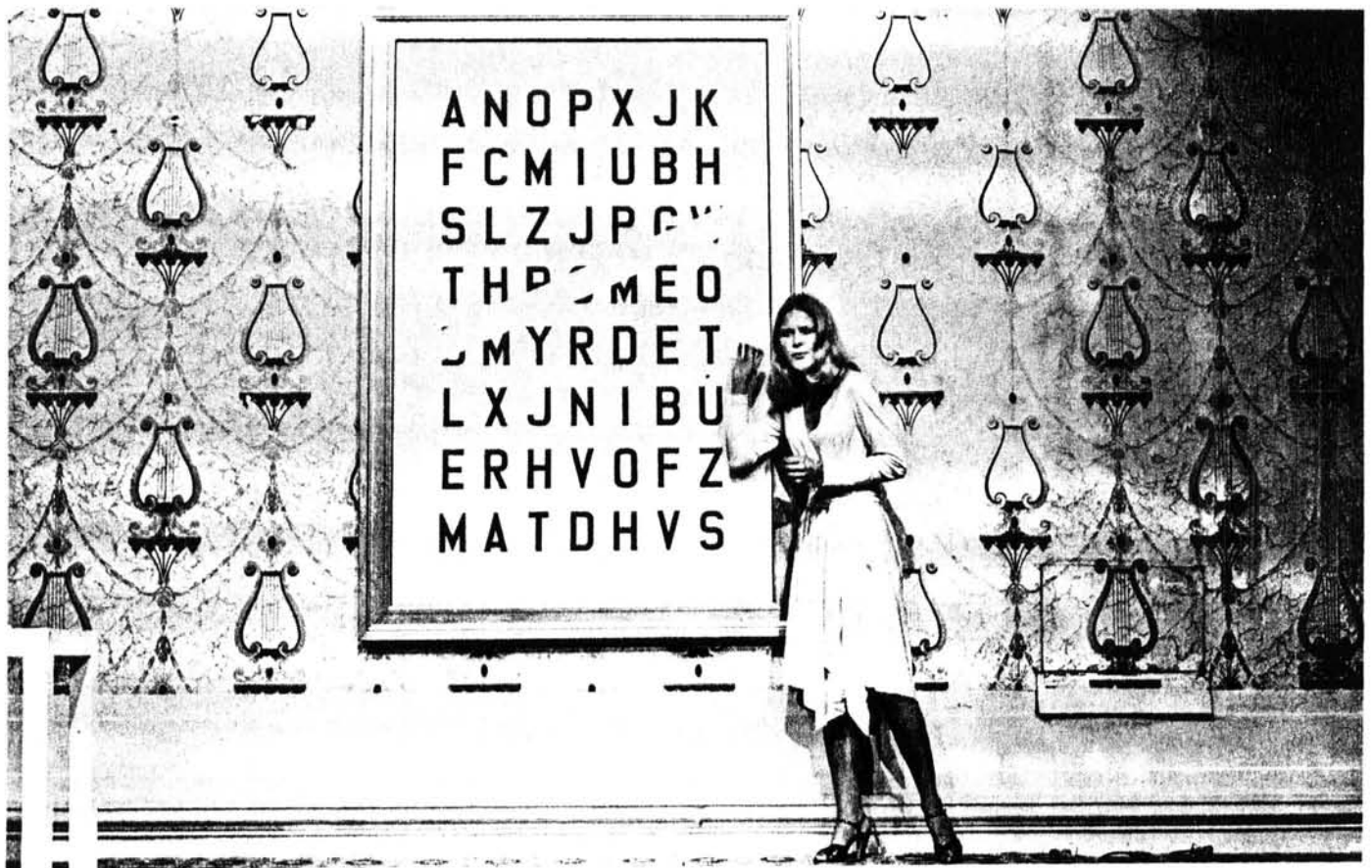
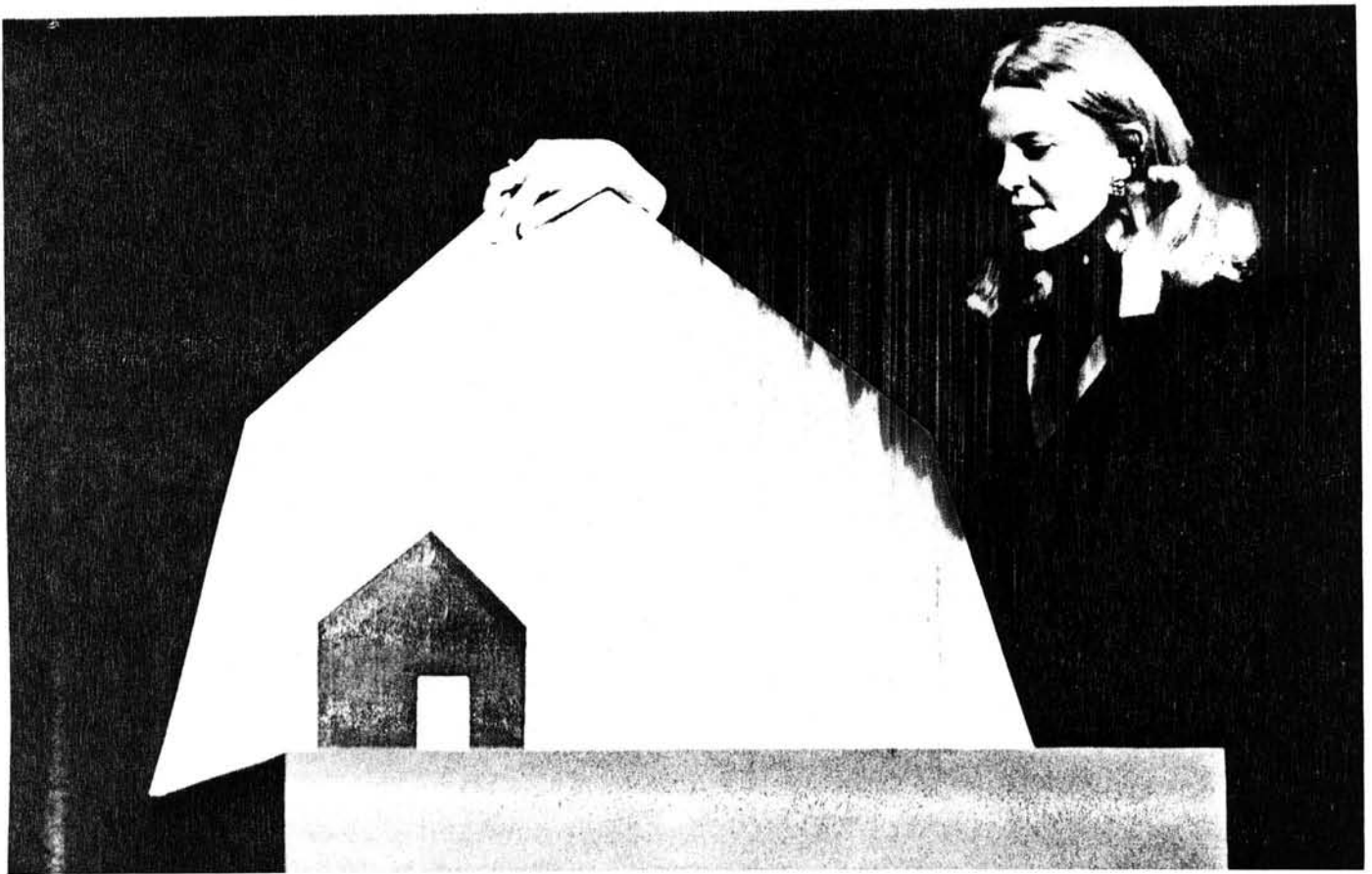
YVONNE: Which is young and looks old.

RACHEL: Well, Dr. Bernard Jensen is old and looks old.

DOLLY: You love him?

RACHEL: I'm afraid I do.

YVONNE: Does he love you, Rachel?



Guy de Cointet, Ethiopia, 1976. Mary Anne Duganne. top

Guy de Cointet, At Sunrise A Cry Was Heard, 1977. Mary Anne Duganne. bottom



Guy de Cointet, A Photograph. 1980. Jane Zingale, Mary Anne Duganne. top

Guy de Cointet, Five Sisters. 1982, Peggy Margaret, Jane Zingale, Helen Mendez, Mary Anne Duganne. bottom

Strange as it may
seem, there is
nothing in which
a young and
beautiful female
appears to more
advantage than in
the act of smoking.
How captivating
is a Peruvian lady,
swinging in
her gaily-woven



hammock of grass,
extended between
two orange trees, and
inhaling the fragrance
of a choice cigarro!
But Fugaway, holding
in her delicately
formed olive hand
the long yellow
reed of her pipe, with
its quaintly carved
bowl, and every
few moments languish-
ingly giving forth
light wreaths of vapor
from her mouth
and nostrils, looked
still more engaging.

Guy de Cointet, *Strange As It May Seem*, 1982, ink on paper, 20 x 26.