

# CORNERHOUSE

## NEW TITLE INFORMATION

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Stuck in traffic on York Way, the Italian cab driver looking in his rear view mirror, said he preferred Pasolini to Fellini. He asked, "Waat is your favourite Pasolini?" I told the story of the puppets, the play, the rubbish tip, and the clouds. "It's a tale where there's not much difference between being alive or being dead." Cabbie half talks in the rain, one eye on the traffic, his bad English after forty years in London, the early morning potato market behind Kings Cross. Past the canal where they sit jacking up. Digging the expanse behind sent the prostitutes north... One day I'd passed a white Ford Escort vibrating. Through its open sunroof the lady pleads "Noo! Not in front of them." Nice touch! Then long, slow moan... One night I slid on a used condom. By day they catch the light, as they lie forgotten.

## JUDITH COWAN

### FINNEGAN'S TEETH

A visual journey seen through the eyes of the animal, Finnegan, and situated in the area around Kings Cross in London, as it goes through destruction and construction. Photographs of the happenings and events that Finnegan notices on his travels accompany the voices of the street life around him.

The episodes, based on real encounters, are spoken by different voices on the street. They describe smells, colours, touch, and other senses of this meta-world. Each is a separate moving scene contributing to an overall script.

This book engages centrally with language, tragedy and storytelling. Here the absurd is a point of departure, experienced alongside something rational. Finnegan, the dog, is the only named narrator, as he reveals a bizarre world of erratic images - turning us towards ambient noises, the slightest motion, or variations in light.

Narrative has always been important in Judith Cowan's work, and this book, with its cover to cover sequence of photographs and interspersed texts, creates a duration that is rarely achievable with still images.

artists: Judith Cowan

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