

Endeavour: Cannon
Dredged from the First
Wreck of the Ship of
Fools, 1995

Bronze
200W x 440 H x 250D cm

Available for sale



93 Cass Sculpture Foundation

This is the term sculpture. Woodrow's series evolved to the title *The Ship of Fools*, a commentary on the foolishness of mankind, wrapped in wry humour. *Endeavour* comprises uncomfortably penetrating insights into human nature, particularly, mankind's seeming inability to learn from experience. At first sight, the bronze cannon looks real and convincing, a traditional weapon of war resembling the type of memorial to war one might see outside a public institution. On closer inspection, the sculpture reveals combinations of absurd imagery, highlighting the idiocy of mankind. The cannon balls are casts of globes. The gun-barrel is the trunk of a tree, sprouting a leafy growth. The trunk is supported by a crouching 'stick' man with a dog's head, biting itself on the arm, hindering its own progress—an act of futility. In endowing the figure with obvious male genitalia, Woodrow here implies warfare's link to masculinity.





Bill Woodrow's early work was made from materials found in dumps, used car lots and scrap yards, partially embedded in plaster and appearing as if they had been excavated. He went on to use large consumer goods, such as refrigerators and cars, cutting the sheet metal and allowing the original structure to remain identifiable, with the cut out attached to the original form. His later compositional works sought to arrange unrelated objects together, altering them in the process and creating new suggestions of meaning. Woodrow achieves this by disassembling familiar, everyday objects in order to consequently reassemble them into new compositional contexts often to surrealistic and uncanny effect.

in 1968, CSM, London in 1971 and Chelsea School of Art from 1972. Bill Woodrow currently divides his time between London and Hampshire. A selection of past and forthcoming solo exhibitions includes: New Art Centre, Roche Court, Salisbury, Wiltshire (2016); WHEREVER I LAY MY HAT - SCULPTURES AND DRAWINGS; Sabine Wachtters Fine Arts, Knokke, Belgium (2015); ON THE ROCKS. AGAIN, shared sculptures with Richard Deacon; New Art Centre Sculpture Park and Gallery, Roche Court, Salisbury, Wiltshire (2014); BILL WOODROW RA, Royal Academy of Arts, London (2013); LEAD ASTRAY with Richard Deacon, Yorkshire Sculpture Park, Wakefield; New Art Centre Sculpture Park and Gallery, Roche Court, Salisbury, Wiltshire (2004); REGARDLESS OF HISTORY; Fourth Plinth, Trafalgar Square, London; MONOGRAPHIC ROOM; Tate Modern, London (2000); SITTING ON HISTORY; British Library, London (1998); FOOLS' GOLD; Duveen Galleries, Tate Gallery, London; Camden Arts Centre, London; IN AWE OF THE PAWNBROKER, Oriel, Cardiff; Chisenhale Gallery, London (1993); BILL WOODROW: SCULPTURE (1993); BILL WOODROW: SCULPTURE; XXI Bienal de São Paulo, São Paulo, Brazil; CHRISTMAS TREE, Tate Gallery, London (1988); The Whitechapel Art Gallery (1972). Woodrow was one of the finalists for the Turner Prize in 1986. In 2000, his work, 'Regardless of History' was commissioned for the Fourth Plinth, Trafalgar Square, London.

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