

CHARLES BURNAND GALLERY

ROBYN NEILD

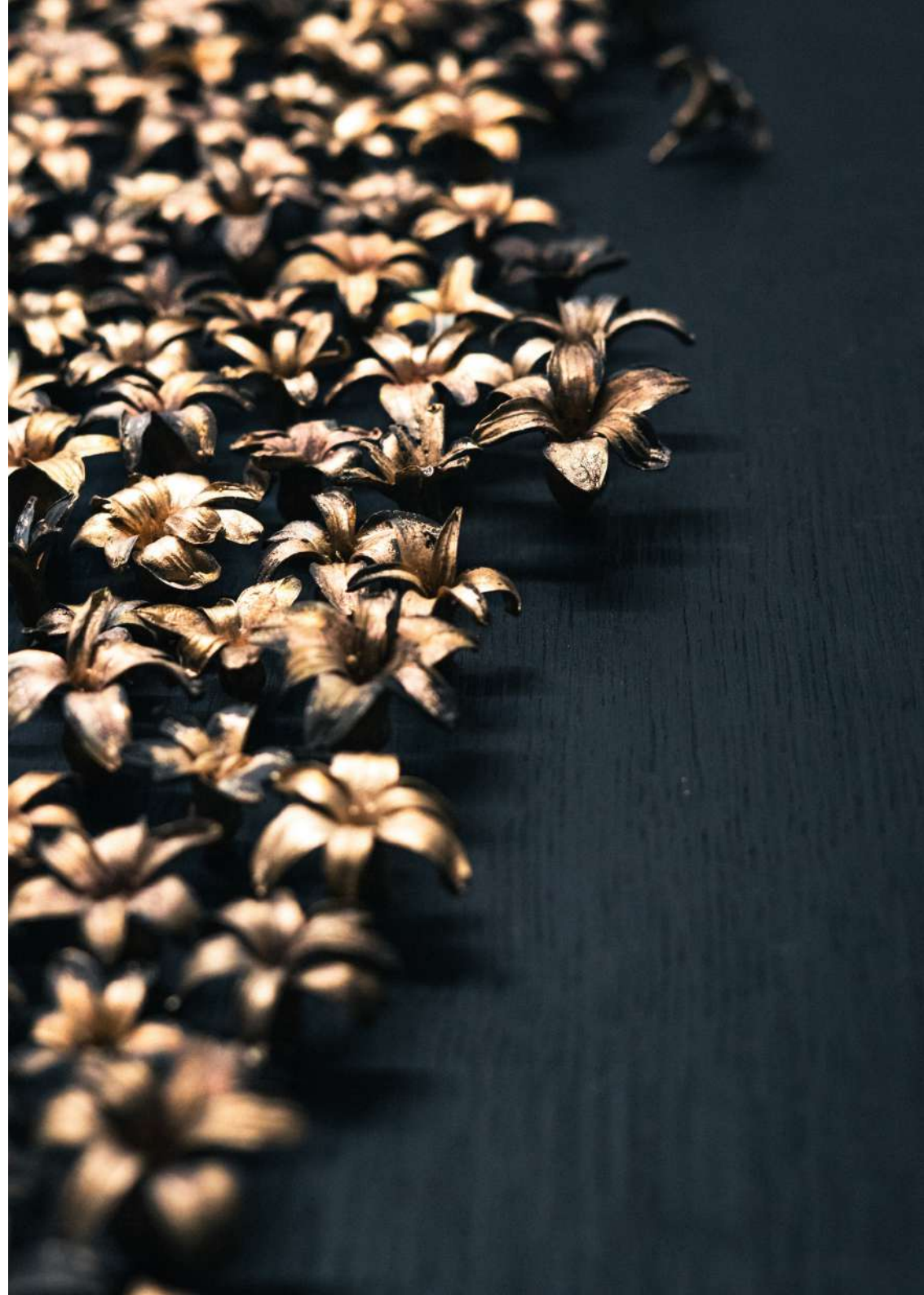
AUGUST 2026

ROBYN NEILD

Robyn Neild (b. 1968, Cheshire, UK) is a British sculptor based on the Kent coast. Originally trained in Fashion Design at Middlesex University, she spent twenty-five years as a fashion illustrator, working for international publications and luxury brands including British Vogue, before moving into sculpture.

Working primarily in bronze, Neild draws on natural and architectural forms to explore ideas of protection, vulnerability, sanctuary and belonging. Foraged botanical material is cast directly through the lost-wax process, preserving the individuality of each plant and making every sculpture unique. Her practice has recently expanded to include carved oak and increasingly architectural forms.

Neild's work is held in the permanent collection of Prospect Cottage, Dungeness. She is the recipient of the Wales Contemporary Sculpture Prize and Bruce Munro Studio Award and is currently undertaking a year-long residency at Sissinghurst Castle Garden, National Trust, Kent.





Practice, Process and Materials

Neild's practice begins with observation, drawing and direct engagement with landscape. Walking is integral to her process, as is the seasonal gathering of botanical material from the environments in which she spends time. Seed heads, flowers, thorns, brambles and other plant forms enter the studio alongside drawings, photographs, fabrics and collected objects, creating an evolving archive from which new works develop.

Drawing remains fundamental, connecting her earlier career as an illustrator with her sculptural practice. Rather than working from fixed plans, Neild develops forms intuitively through drawing, modelling and assembling. Her training in fashion and experience of moulage established an approach to making in which ideas evolve physically through material and construction.

Wax allows this immediacy to continue in three dimensions. Botanical elements are incorporated directly into the work and translated into bronze through the lost-wax process, much of which Neild undertakes herself. She does not use repeat moulds for these works, meaning each sculpture remains unique and retains the particular characteristics of the original plant.

Bronze is central to the practice for its permanence and weight, and for its ability to preserve forms that are inherently transient. Neild deliberately pushes the casting process towards increasingly fine and fragile structures, allowing gaps, interruptions and irregularities to remain within the finished work.

More recently, carved oak has entered her material vocabulary, introducing greater weight and architectural presence and allowing natural and cast forms to interact with constructed structures.



ROBYN NEILD | Dungeness Nest & Branch 1 | 2026

Cast bronze
H. 11 x W. 38 x D. 11 cm | H. 4 3/8 x W. 15 x D. 4 3/8 inches

Photo: Courtesy of the Artist



ARTIST/STUDIO NAME | Piece Title | YYYY

Material, material, material
H. XX x W. XX x D. XX cm | H. XX x W. XX x D. XX inches

Photo: First-name Surname



ROBYN NEILD | Dungeness Nest Form 1 | 2026

Cast bronze
H. 22 x W. 10 x D. 9 cm | H. 8 5/8 x W. 3 7/8 x D. 3 1/2 inches

Photo: Courtesy of the Artist





ROBYN NEILD | Dungeness Nest Form 2 | 2026

Cast bronze

H. 22 x W. 9 x D. 9 cm | H. 8 5/8 x W. 3 1/2 x D. 3 1/2 inches

Photo: Courtesy of the Artist

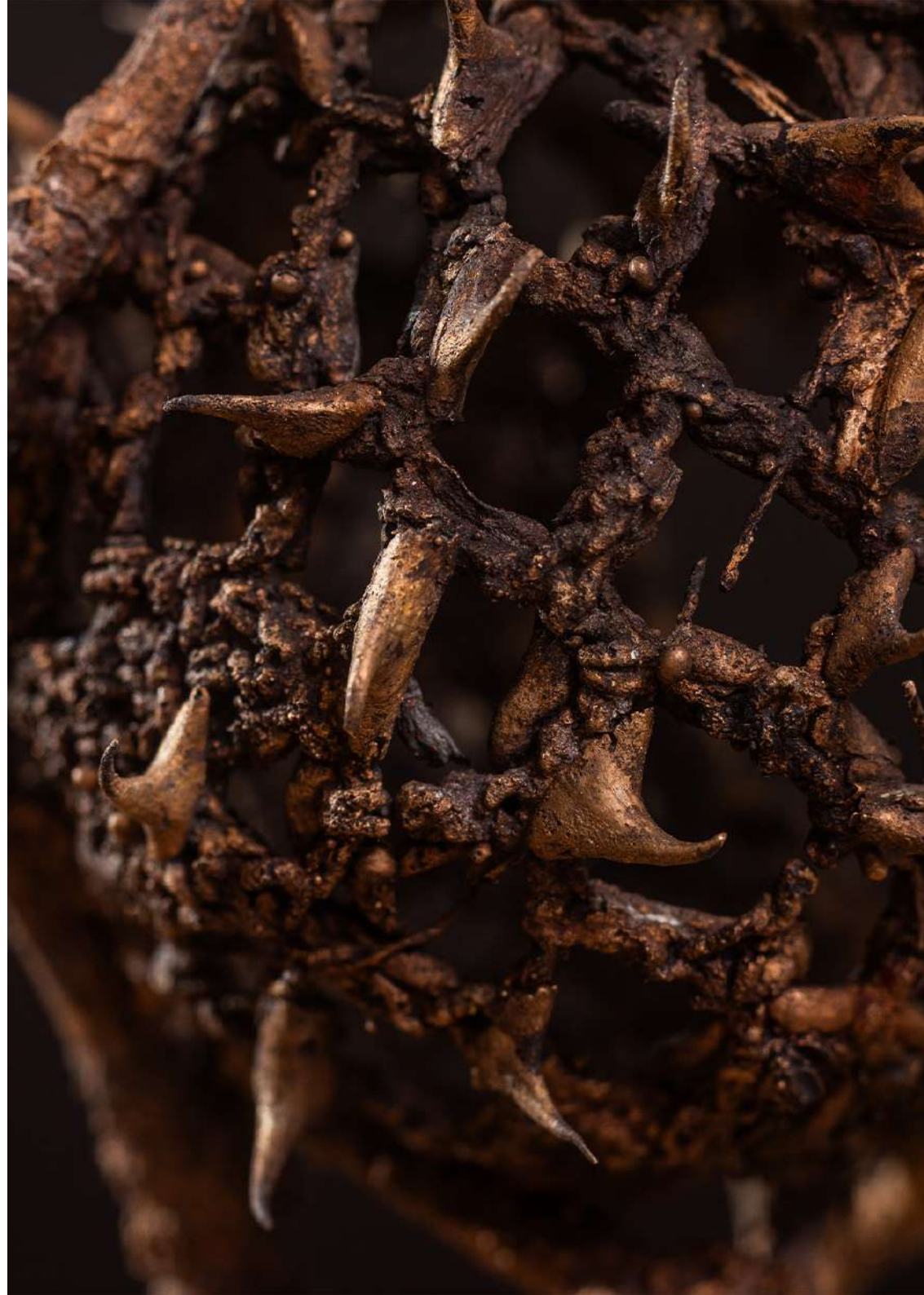




ROBYN NEILD | Dungeness Nest Form 3 | 2026

Cast bronze
H. 26 x D. 10 x W. 10 cm | H. 10 1/4 x D. 4 x W. 4 inches

Photo: First-name Surname





ROBYN NEILD | Dungeness Nest Form 4 | 2026

Cast bronze

H. 21 x W. 11 x D. 12 cm | H. 8 1/4 x W. 4 3/8 x D. 4 3/4 inches

Photo: Courtesy of the Artist



ROBYN NEILD | Dungeness Nest Form 5 | 2026

Cast bronze
H. 43 x W. 8 x D. 8 cm | H. 16 7/8 x W. 3 1/8 x D. 3 1/8 inches

Photo: Courtesy of the Artist

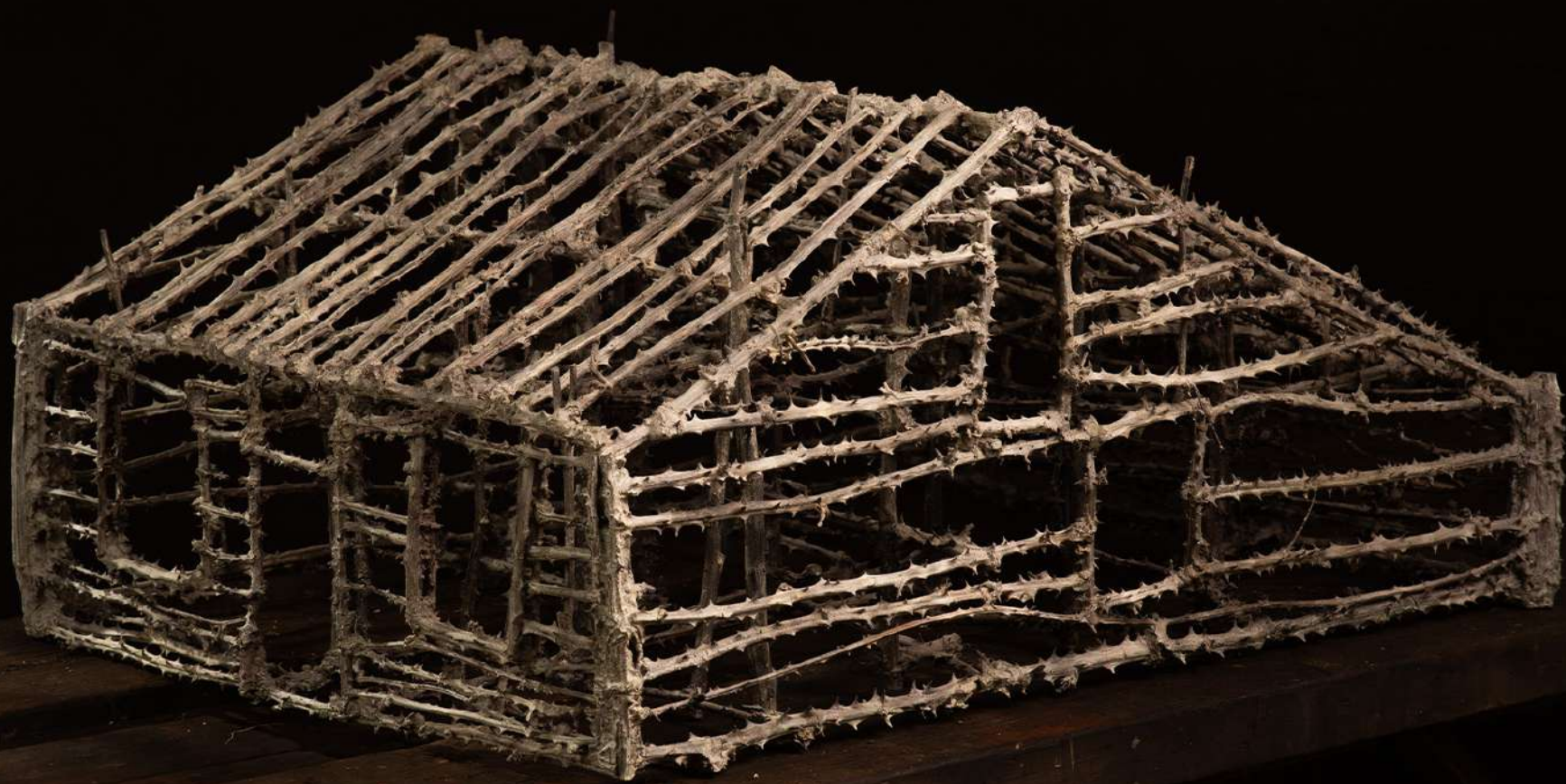




ROBYN NEILD | Listening Post | 2026

Cast bronze
H. 43 x W. 11 x D. 10 cm | H. 16 7/8 x W. 4 3/8 x D. 3 7/8 inches

Photo: First-name Surname



ROBYN NEILD | Sanctuary (After Derek Jarman) | 2026

Cast bronze
H. 36 x W. 75 x D. 40 cm | H. 14 1/8 x W. 29 1/2 x D. 15 3/4 inches

Photo: Courtesy of the Artist

Artists Statement

My work explores the fragile boundary between protection and vulnerability. I am interested in the structures we build around ourselves, both physical and emotional, and how something intended to protect us can also become confining.

Ideas of sanctuary appear repeatedly in my work through houses, nests, clothing, gardens and vessels. These forms can suggest safety, memory and belonging, but they can equally speak of isolation, restriction and the barriers we create around ourselves. I am drawn to that tension, and to the possibility that beauty and unease can exist simultaneously.

Nature provides both a material and a vocabulary through which I explore these ideas. Plants protect themselves with thorns, regenerate after damage and continually adapt to their surroundings. I am interested in those quiet acts of resilience and in what they can reveal about our own emotional landscapes.

Bronze introduces another tension. It is a material associated with permanence, weight and monumentality, yet I use it to preserve things that are inherently fleeting: flowers, seed heads, thorns and other delicate botanical forms. What interests me is not simply the botanical subject, but what these forms can carry. Plants are my vocabulary rather than my subject.

My earlier work was more closely rooted in the human figure, influenced by many years spent drawing the body as a fashion illustrator. Over time, place has become increasingly important. Immersing myself in landscapes such as Dungeness, and more recently Sissinghurst, has changed the way I think about sculpture. I am less interested in describing nature literally and more interested in allowing its structures, rhythms and atmosphere to suggest an emotional or psychological space.

I want the work to encourage people to slow down. From a distance, a sculpture might appear quietly beautiful and invite you closer. It is only through looking that other details begin to emerge: thorns, unexpected growth, fragility or tension. I like the idea that something can feel precious and slightly unsettling at the same time, something familiar that gradually becomes uncanny.

I don't really think of myself as a botanical sculptor. I think of myself as a sculptor of structures. Whether it is the architecture of a dress, a seed head, a bramble, a nest, a house, a garden or a vessel, I am continually exploring how structures contain, protect and define life.









ARTIST/STUDIO NAME | Piece Title | YYYY

Material, material, material
H. XX x W. XX x D. XX cm | H. XX x W. XX x D. XX inches

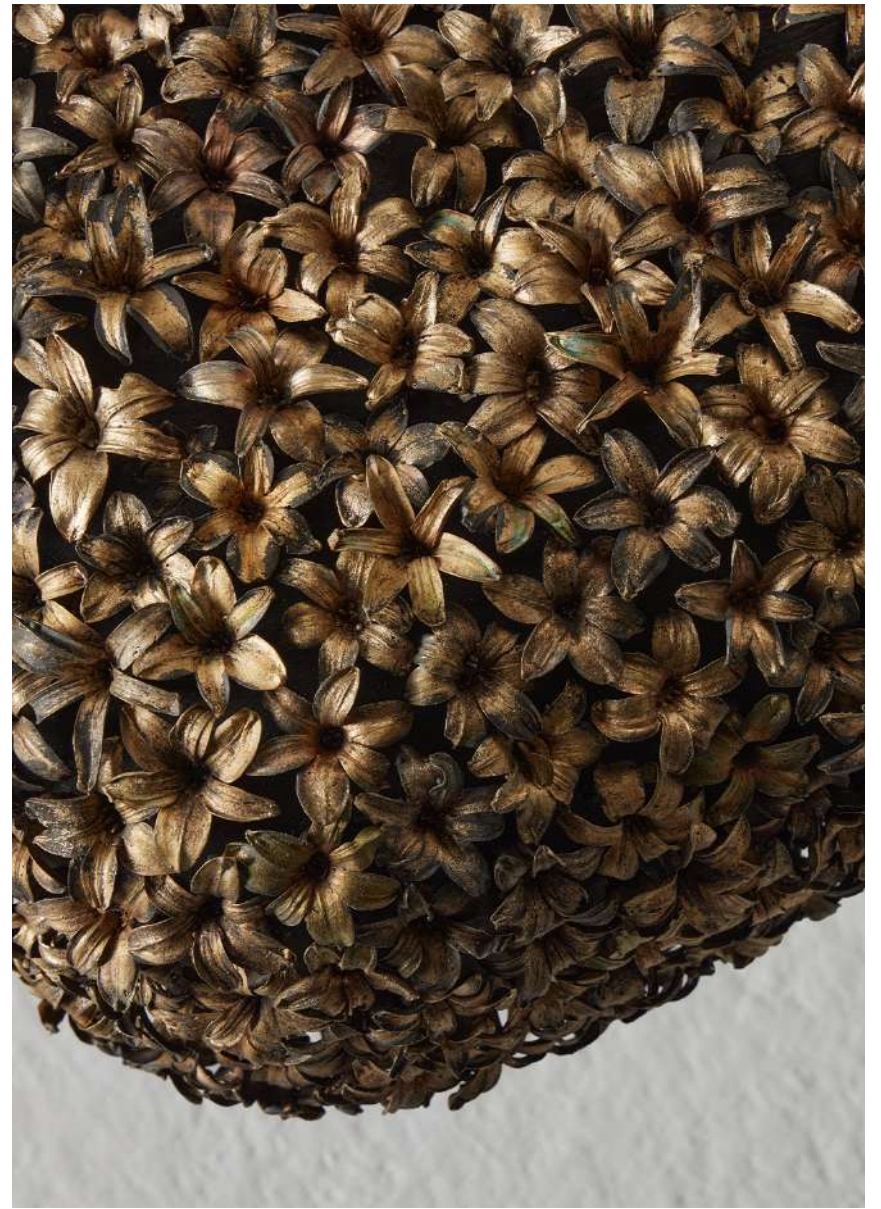
Photo: First-name Surname



ROBYN NEILD | Architecture of Bloom | 2026

Bronze, Oak
H. 42 x W. 121 x D. 61 cm | H. 16 1/2 x W. 47 5/8 x D. 24 inches

Photo: Graham Pearson





Exhibitions & Acquisitions

Solo Exhibitions

- 2023 - Cromwell Place "Schiaparelli & Chanel", London.
- 2021 - Gray MCA gallery "Fashion Reinterpreted", Bath., place

Group Shows

- 2026 - Design Miami, Seoul - Charles Burnand Gallery
- 2026 - House & Garden Craft Prize, Sotheby's, London
- 2026 - Collect, Jaggedart, Somerset House, London.
- 2025 - John Ruskin Prize, Trinity Buoy Wharf, London.
- 2023 - Wells Art Contemporary, Site Specific, Wells Cathedral, Somerset.
- 2023 - The Society of Women Artists "SWA Annual" The Mall Galleries, London.
- 2023 - R.W.A. "Annual Open" Bristol.
- 2023 - Royal Society of British Artists "200 Years" The Mall Galleries, London.
- 2022 - Didier Aaron Gallery "Drawing on Style" New York.
- 2021 -The Royal Cambrian Academy "Annual Open" Wales.
- 2020 - The Waterfront Gallery "Wales Contemporary", Sculpture 1st prize.
- 2020 - RWA Annual Open, Bristol.
- 2019 - "RWA Sculpture Open", Bristol.
- 2018 - Royal Hibernian Academy "R.H.A. Annual Exhibition", Dublin.

Public Collections

- 2022 - The Permanent Collection of Derek Jarman's Prospect Cottage.

Awards

- The Bruce Munro Studio 3-Dimensional, 1st Prize 2022
- Wales Contemporary 3-Dimensional, 1st Prize 2020
- Royal Cambrian Academy, Annual Open, Highly Commended 2021

Residencies

- 2026-2027 - Sissinghurst Castle Garden, National Trust, Kent.







Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

CHARLES BURNAND GALLERY

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