

The creations of Ute Decker are described as *“a powerful statement”* that *“sets a shining ethical example”* (**Financial Times**). **The Economist** compares her *“avant-garde sculptural pieces”* to *“swirling sculptures”* while **Christie’s** simply calls them *“wearable works of art”*

Short Bio

Ute Decker (b. 1969, Germany) lives and works in London. Her sculptural jewellery is exhibited internationally and is part of major private and public collections, including: The Victoria and Albert Museum, London UK, Musée Barbier-Mueller, Geneva, Switzerland, The Swiss National Museum, Zurich, Switzerland, and the Spencer Museum of Art, Kansas, USA. Most recently, Decker has been working on a special commission for The Dallas Museum of Art, Texas USA. She is represented by Elisabetta Cipriani, London and also collaborates with leading international design gallery Carpenters Workshop Gallery. Objects Beautiful Gallery is presenting Decker's work for the first time at Collect 2025, London, and Schmuck 2025, Munich.

Statement as an artist

Ute Decker – artist jeweller

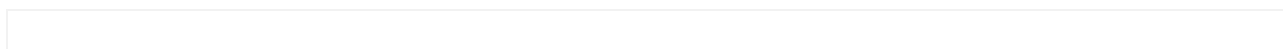
Born 1969, Worms, Germany

Ute Decker’s jewellery expresses a joyful lightness of being: sculptural form liberated through a unique series of fleeting gestures. She bends line and space, creating free-flowing forms of minimalist and calligraphic beauty.

Ease of movement between emptiness and fullness, air and materiality, are intrinsic to Decker’s aesthetic: be it a curvilinear ring that draws our attention to the negative space billowing into its curves, or an architectural necklace offering endless configurations, allowing the wearer to freely mediate empty space and engage in its creative possibilities.

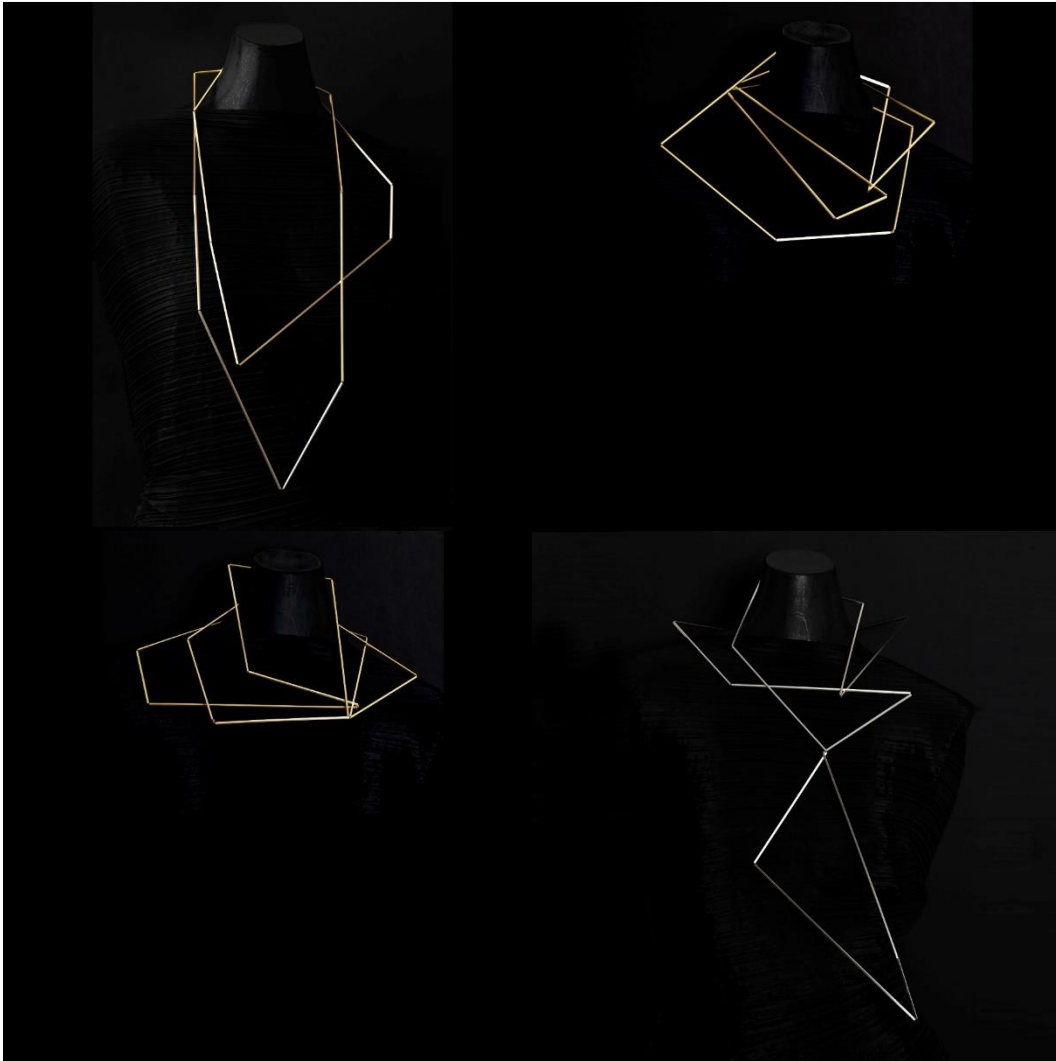
The concept of play is as equally important to Decker’s practice; it nurtures both the artist and the wearer’s relationship with her work. Decker first makes a form using garden wire, which is then translated into a brass maquette. She wears this maquette for months, guiding it through tiny adjustments as she experiences it on her body, until intuition tells her she is ready to make the final piece.

Decker does not ever truly know what the end result will be; there is always something unexpected and this surprise is transferred to the wearer when they engage with the piece physically. Decker’s work encompasses multiplicity as part of its very essence: a sculptural ring formed by ribbons of multiple fluent turns is transformed into a dramatic brooch by the simple addition of a pin, or otherwise choreographed into a pendant if worn with a torque; a cuff’s placement on the arm is dramatically moved and adapted dependant on the wearer’s participation with it; and most prominently, the interlocking structure of a necklace can never be worn the same way twice, by anyone.





Articulation wall/table/neck sculpture in silver. Photography Ute Decker



Articulation wall/table/neck sculpture, 18ct recycled gold, also available in silver. [Photography Ute Decker](#)
4 images of the same piece, that can be worn in a myriad of different configurations.

The **Articulation neck piece**, for example, is made up of segmented linear pieces of recycled silver - every time it is placed around the neck its metallic branches angulate in entirely unique ways, animated by the wearer's body, movement and choices; crossed over itself multiple times or twisted in a surprising direction, it becomes a new piece again. Decker's jewellery naturally elicits a different physical response from each person, informed by mood, experience and self - so that with each wear we may approach it slightly differently, reflecting the ever-evolving internal iterations of our own being.

Pictures of Articulation on a model and video:

<https://www.utedecker.com/artworks/categories/6/958-ute-decker-articulation-2022/>

Decker's work tells a story that resonates deep with human life upon this earth: of how we are always coming into being, marked by the soft yet indelible movement of gesture. We, each of us, have agency within this narrative - to play, to innovate, to commune, to seek a moment of repose, so that we may reflect on the interconnectivity of a universe much greater than ourselves.

Responsible sourcing / environmentally friendly approach

(205/ 100 words)

In 2011, Decker made history as one of the first jewellers in the world to work with fully traceable, certified Fairtrade gold. Her ring, *The Curling Crest of a Wave*, 2015, became the first Fairtrade Gold jewellery piece in The Victoria & Albert Museum's permanent collection.

As a **political economist-turned-journalist-turned-artist jeweller**, Decker's journey to become a pioneer of the responsible jewellery movement was sparked by a simple yet profound question:

“Where do my materials come from?”



Curling Crest of a Wave sculptural ring in 18ct Fairtrade Gold, the first Fairtrade Gold piece in the V&A collection. Photography Ute Decker.



Curling Crest of a Wave sculptural rings in 18ct Fairtrade Gold. Can also be worn as pendants. Photography Jamie Trounce.

Gold is not simply a metal. No other element contains such a rich mixture of history and myth, uselessness and value, beauty and horror. Beneath its gleaming surface, gold holds dark tales of conquest, colonialism, environmental degradation, and the misery of indigenous peoples. But Decker believes by asking questions and choosing to know exactly where your gold (or any other material) comes from, it can equally become a force for good and empowerment.

Today, Decker is recognized internationally as a leading authority on responsible jewellery. She serves on influential advisory boards, delivers keynote talks, is regularly cited in the press, and has created the world's largest free online resource for sustainable jewellery practices, which laid the foundation for ethicalmaking.org. Further reading about responsible jewellery can be found at utedecker.com.

Why you wish to become an artist-jeweller?

(186 / 250 words)

I never wanted to be an artist

Self-taught, it began with occasional evening classes. A quiet pursuit, a hidden creative escape for nearly 20 years – never intended for a public. Then, in 2009, at the age of 40, a tiny exhibition led to an amazing response, then several other exhibitions followed ...

These miniature artforms have simply captivated me. It's a strange and wonderful paradox: deeply intimate and personal, yet inherently social, even political. I see my work as invitations to make connections. The interaction between wearer, viewer, as well as the materiality itself has the power to spark conversations.

For me, it's as much about the journey as the destination. The slow, mindful process of creation, allowing the intuitive to dialogue with the emerging forms - on good days - it's an enriching, almost, meditative experience. To see someone wear one of my pieces, to see the joy it gives them, how it has become part of their story, that's such a fulfilling reward.

It's more than just making jewellery for me; it's my way of being in this world. I am so glad my rational reluctance eventually gave the hiding artist a chance.

CV Ute Decker - artist jeweller

Born, 1969, Worms, Germany

Education & Work

2009 – today	Jewellery & sculpture – self-taught and various masterclasses
2009 – today	Researcher, educator and speaker
1992 - today	Freelance journalist (occasionally)
1996	MA Political Economics, University of Hamburg

Museum Collections

Victoria & Albert Museum, London, UK | **Swiss National Museum**, Zurich, Switzerland | **Spencer Museum Of Art**, Kansas, USA | **Musée Barbier-Mueller**, Geneva, Switzerland | **Goldsmiths' Company**, London, UK | **Crafts Council**, London, UK | **Dallas Museum of Art**, Dallas, USA

Galleries & Fairs

Represented by **Elisabetta Cipriani Gallery**, London | Carpenters **Workshop Gallery**, London, New York, Paris | **Objects Beautiful Gallery**, London. Presented at Design **Basel**, **Design Miami**, **PAD London**, **PAD Monaco**, **Masterpiece** London, The **Salon Art + Design** NYC, **TEFAF** Maastricht

Exhibitions – selection

2025	Dallas Museum of Art , USA Rose-Asenbaum Collection exhibition, title tbc
2016 - 2024	Design Miami , Elisabetta Cipriani Gallery / Carpenters Workshop Gallery, Miami
2011-2017 2019-2024	Goldsmiths' Fair , London
2024	Salon Art + Design , Elisabetta Cipriani Gallery, New York
2024	Jewellery by Sculptors and Painters at Venice Biennale Elisabetta Cipriani Gallery, Venice
2020, 2024, 2025	Collect Art Fair , the Goldsmiths Company, London/ Objects Beautiful Gallery
2019-2023	PAD London , Elisabetta Cipriani Gallery, London
2023	Parcours Bijoux , Art Jewellery Triennale, Paris
2023	Museum of Art & Design , MAD about Jewellery, New York
2013 - 2022	Design Basel , Didier London/ Carpenters Workshop Gallery/ Elisabetta Cipriani Gallery, Basel
2022	Solo exhibition , Ute Decker - Creating Waves, Elisabetta Cipriani Gallery, London
2021	Force of Nature - Elisabetta Cipriani Gallery, London, curated by Melanie Grant
2021 - 2022	Rings! 1968 - 2001 curated by Helen Drutt, touring: Metal Museum, Memphis; Houston Center for Contemporary Craft, Philadelphia, Moore College of Art & Design, USA
2021	The Brooch Unpinned: The Goldsmiths' Company Collection 1961–2020 , London
2021	The Society of Jewellery Historians , Artist Lecture, London





Talks & Guest Lectures– selection

Royal College of Art, Central St Martins, Responsible Jewelry Council, Initiatives in Art and Culture, Ethical Making Symposium, New York Jewelry Week, GemX, Goldsmiths' Fair, Goldsmiths' Centre, Society of Jewellery Historians


Memberships – selection

Association for Contemporary Jewellery, UK - Advisory Panel, **Art Jewelry Forum** - Artist Member, **Artist Network** – Member, **Society of Jewellery Historians**, UK - Member

Contact, Social Media, Online Press Room

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<h3>Online Press Room – Hi-res Images – available to download</h3> <p>https://www.utedecker.com/press-news/press-room/ ></p> <p>You are invited to use the images provided for editorial and for the promotion of events where the artist is participating.</p> <p>Photography must always be credited with artist and photographer. No photographer credit is required if photo was taken by the artist.</p>	

Artist Lecture – video

	<h3>The Society of Jewellery Historians – Artist Lecture 2021</h3> <p>Ute Decker: Sculptural Minimalism & Fairtrade Gold — philosophy, provenance and process</p> <ul style="list-style-type: none">• Ethics & Provenance, 4:40• Philosophy, 16:20• Process, 25:11• Questions & Comments, 47:20
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Images

Images – Portraits



Ute Decker – artist jeweller, portrait. Photography Alun Callender.



Ute Decker – artist jeweller, portrait. Photography Ute Decker.



Ute Decker – artist jeweller, portraits in her studio. Photography Alun Callender.

Images - Jewellery



Calligraphy sculptural ring. Photography Jamie Trounce.

The aptly named **Calligraphy series**, transforms a length of metal magnificently into sculptures that effortlessly pirouette in space. Truly masterpieces of hand sculpted gold and silver. Enfolding curves that roll beautifully, each piece remains fundamental and pure in form - like the fleeting movement of a calligrapher's hand, made material.



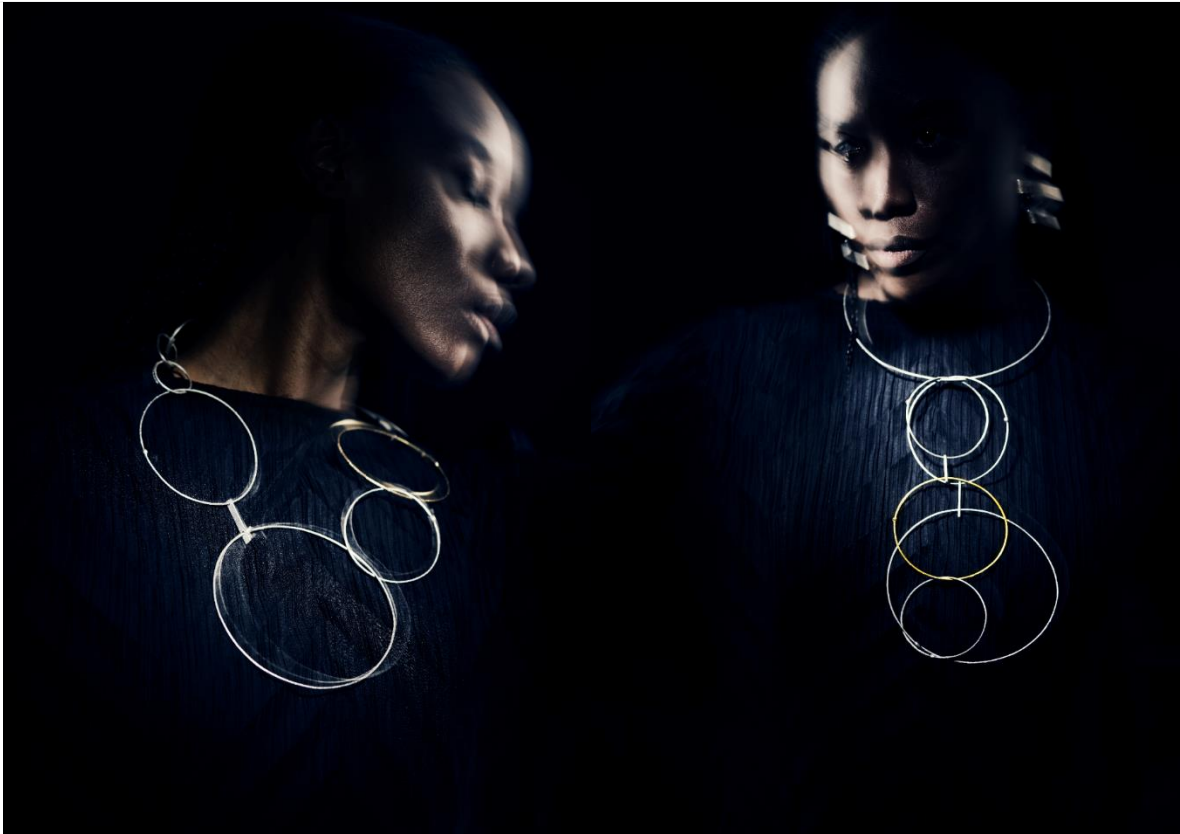
Ocean neck sculpture. Photography Xavier Young.



Pacific Ocean neck sculpture. **Photography Xavier Young.**

Expressing the beauty of nature through abstractions, Decker is arresting time to take a closer look at the movement of waves, usually so fleeting.

Pacific Ocean neck sculpture on model & video:
<https://www.utedecker.com/artworks/categories/6/1737-ute-decker-pacific-ocean-2019-2022/>



Improvisation loops necklace. Photography Xavier Young.

Improvisation #3 Loops

These series of circles, draws on the theme of connections - some are left open so that they can be congregated into a composition of the wearer's own invention. This freedom of form is an elemental part of Decker's construction of the piece - so that each wearer is invited to play and develop their own spontaneous and personal relationship with it.



Orbit, arm sculpture & *Calligraphy* hand sculpture
Photography Xavier Young

Online Press Room – Hi-res Images – available to download

For these and further images, please visit

<https://www.utedecker.com/press-news/press-room> >

Please always credit photographers – thank you.

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