**Jane DeDecker** has been sculpting the human figure for over 35 years. She seeks to capture moments that reveal truths about the human condition, which when stripped to their essence, are understood intrinsically. Working as a female figurative sculptor, she communicates emotional experience through lyrical compositions that move the viewer. She tells a story through the simple moments that imprint our lives and define us.

Born in Marengo, Iowa, in 1961, she grew up with nine siblings on a family farm, and her work reflects a connection to nature, both environmental and human. “My mother always had plenty of pens, pencils, crayons, and paper on hand to keep all of those little hands busy creating. Art always flowed out of our household in many forms, from elaborate cardboard creations, grass skirts made from feed sacks, clothing made from recycled scraps sewn together, and ‘frescos’ painted on the attic bedroom’s ceiling. A love for art was born and still pulses through my family today.”

After experimenting with many different art mediums—fiber art, dying fabrics with natural dyes, stone sculpting, painting—she found that oil-based clay seemed to be the form with which she could best express her three-dimensional ideas. As she began working with the clay, concepts emerged from memories and observations of life. Impressions of something felt, seen, or heard began to take a three-dimensional form. A family rising with the dawn becomes a spiritual awakening. A woman worn thin by her burdens opens the possibility to a lightness of being. A man managing a wheelbarrow reminds us of the steadfast patience to balance life’s abundance.

Concepts for DeDecker’s sculptures are embedded with research, and every sculptural gesture is a deliberate connection to the understanding of her subject. With every new challenge, her studio is covered in stacks of photos; copies of articles, journals, poems, and interviews; and piles of clothing and physical artifacts. She searches for words and patterns to help interpret the soul of her subject in a visual form. “I am intrigued by more than capturing a likeness. I sculpt a piece until the research takes three-dimensional form and the viewer feels what the subject must have felt.”   
  
Over the years she have placed over 180 life and monumental sized public sculptures in more than 33 states. Two of her public sculpture highlights are in Oklahoma. With her sculptures *Threshold* placed on the OSU campus in Stillwater and *Sherlock Holmes* place at the Public Safety Center in Edmond, along with many Oklahoman collectors, she feels a strong connection to the state.

“It has been my experience that adding words to the sculptures engages the viewer and makes the art a more interactive experience. The courage of Nancy Randolph Davis is evident in my sculpture *Threshold*. As the young graduate passes through the doorway to become the first African American graduate of Oklahoma State University, she is surrounded by this quote: ‘I was never trying to make history, I was a regular woman and teacher, wanting to further my education so I could improve my community and the lives of my students.’”

DeDecker was part of a group that approached Congress with the idea of creating a National Women’s Monument in Washington, D.C., and their bill, HR473, was passed into law (Public Law No 116-217) on December 21, 2020. As the selected artist, DeDecker is working with the nonprofit navigating the Commemorative Works Act process to finally place a monument to women in Washington, D.C. A bill is currently in the U.S. House (H.R. 1318) and U.S. Senate (S 886) to authorize the National Mall as the location for the Women’s Suffrage National Monument.

“I enjoy the interactive layer of working with a collector. It offers an artistic challenge to be the hands for [creating] the vision of a dedicated committee. I love being the sculptural voice for art counsels, elected committees, and families to ensure that a piece meets their vision as well as the budget and scheduled timeline. I work alongside structural engineers, landscape architects, and community members so that the work is installed and maintained with integrity.

“My work is not static, nor is it a finished thought, but rather tied to a moment in time and place that reflects the unfinished story that is our humanity. The permanence of my sculptures cast in bronze drives me to respect the message I leave behind—positive affirmations about life. I feel honored to be sculpting in a time when communities are investing in art to value what defines their unique history.”

DeDecker has been a Fellow of the National Sculpture Society (NSS) in New York since 2007. In 2008, she won NSS’s C. Percival Dietsch Prize for Sculpture in the Round, and in 2002 the Bronze Medal and Pietro & Alfrieda Montana Memorial Prize. In 2022, she was named as one of *USA Today’*s Women of the Year, an award that recognizes women who have made a significant impact.

Major installations of DeDecker’s sculptures are located at the Presidential Library in Washington, D.C.; the Mayo Clinic, Rochester, Minnesota; Benson Park, Loveland, Colorado; American Stores, Salt Lake City, Utah; Trammell Crow, St. Louis, Missouri; and the Clinton Library, Little Rock, Arkansas. Her work is in many other public and private collections.

Jane DeDecker is represented by Bronze Coast Gallery, Cannon Beach, Oregon; Cavalier Galleries, Greenwich, Connecticut; Claggett/Rey Gallery, Edwards, Colorado; Eva Reynolds Fine Art Gallery, Overland Park, Kansas; Meyer Gallery, Park City, Utah; and the Red Piano Art Gallery, Bluffton, South Carolina.

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