

Didi Ng
Wing Yin

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吳穎賢



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Foreword

Craft has always been about more than skill alone. It is about patience, attention, and the relationship an artist builds with their material over time. At the LOEWE FOUNDATION, we are particularly interested in artists who approach craft not as a fixed discipline, but as a living practice—one that continues to evolve, question itself, and find new relevance in today's world. Didi Ng's work speaks clearly to this way of thinking.

I became familiar with Didi Ng's work through his selection as a finalist for the LOEWE FOUNDATION Craft Prize 2025, whose exhibition was held at the Museo Nacional Thyssen-Bornemisza in Madrid. Each edition of the Prize brings together an extraordinary group of artists from across the globe, working in different materials, traditions, and cultural contexts. What connects them is a shared commitment to craftsmanship, innovation, and artistic vision. Within this very strong group, Didi's work drew attention for its sensitivity, restraint, and deep respect for wood as a material.

Born in Hong Kong and now based in Helsinki, Didi Ng represents a generation of artists whose practice has been shaped by movement and exchange. His background in furniture design is clearly present, yet his work moves beyond function into a space where sculpture, furniture, and craft overlap. This fluidity feels natural rather than forced, and it reflects an approach that allows ideas to develop through making, rather than starting from a fixed outcome. Wood is central to Didi's practice, and he treats it not simply as a medium, but as a collaborator. His process is slow and physical: splitting, carving, joining, brushing. Instead of hiding these actions, he reveals them. Grain is exposed, surfaces are opened up, and the inner structure of the wood often becomes the most visible and expressive part of the work. There is a quiet confidence in this approach, and a clear willingness to let the material lead. The work shown as part of the Craft Prize exhibition, *Pleats Vase No.7*, is a good example of this sensibility. Made from strips of fir wood joined together, the piece has a lightness that almost suggests fabric, despite being solid and carefully constructed. The carved interior, the movement of the form, and the subtle colour transitions created through layers of ink all demonstrate a close, intuitive understanding of the material. It is a work that invites close looking, and rewards time spent with it.

One of the aspects we value most at the LOEWE FOUNDATION is the way artists engage with tradition. Not by repeating it, but by questioning it and finding new ways to carry it forward. Didi Ng's work does this with great clarity. His techniques are rooted in craft knowledge, yet his forms feel unmistakably contemporary. They are not about spectacle or excess, but about balance, precision, and intention. Being selected as a finalist for the LOEWE FOUNDATION Craft Prize is not only a recognition of past work, but also a sign of promise. The Prize exists to support artists at important moments in



their careers, and to help build a global community around contemporary craft. Didi Ng's path so far—marked by international exhibitions, awards, and institutional interest—suggests a practice that continues to grow and deepen.

This publication offers an opportunity to engage more fully with Didi Ng's work beyond the context of an award. It allows space to understand his thinking, his relationship with wood, and the consistency of his approach. I am pleased to see his work presented in this way, and I look forward to following the next stages of a practice that reflects so clearly the values of craftsmanship, material intelligence, and quiet innovation that the LOEWE FOUNDATION seeks to champion.

Alberto Merlo
Head of Programs, LOEWE FOUNDATION

Didi Ng Wing Yin, *The Nature of Wood*

In this solo exhibition, Didi Ng Wing Yin introduces new sculptural furniture and wall installations from his *Pleats*, *Wood Ocean*, *Monolith*, and *Wood Feathers* series. Many of the works belong to the *Pleats* series, a sculptural body of work exploring the interplay between structure, movement, and memory within the materiality of wood. Drawing inspiration from the language of textile pleating, Ng meticulously carves and folds solid timber to create rhythmic surfaces that evoke the softness of fabric and the passage of time. Each piece is both object and gesture, bridging East Asian traditions of craftsmanship and restraint with Nordic sensibilities of form and tactility.

Anchored in a deep respect for natural materials and handwork, *Pleats* challenges the viewer's perception of hardness and softness, permanence and transformation. The series includes sculptural furniture and wall pieces that blur the line between applied and fine art. At its core lies a highly disciplined and sensitive wood-shaping technique developed through Ng's background in sculpture and design at Aalto University. Each piece is hand-carved from solid ash or pine sourced locally in Finland, selected for its grain structure, responsiveness to shaping, and tonal warmth.

Rather than bending the wood through steam or lamination, which are common practices in traditional furniture making, Ng carves the illusion of *pleats* directly into the mass of the timber. This subtractive process involves careful gouging, chiseling, and layering to create fluid, rhythmic undulations that suggest movement and textile softness. The result mimics drapery frozen in time, capturing motion within stillness. The demanding high-relief carving requires extraordinary control over depth and curvature, with Ng often working with large blocks of solid wood that he sculpts entirely by hand. Eschewing CNC automation, he maintains a deeply intuitive, physical relationship with his material. The surfaces are then sanded and treated with natural oils or layers of Indian ink, allowing the grain to breathe and reveal the sculptural nuances of each pleated pattern. The resulting works are not only visually striking but also sensorially rich: the contours play with shadow and light, while the tactile surface invites touch. Each piece becomes both a meditation on material behavior and a reflection of the artist's cultural hybridity—balancing rigor and intuition, delicacy and strength, sculpture and function.

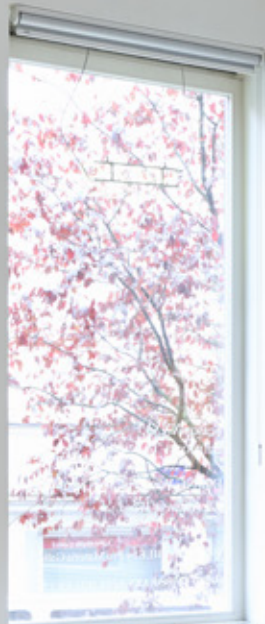
In the *Wood Ocean* series, Ng extends his investigation into the living essence of wood. The works form a meditation on gesture and transformation, revealing how wood, like water, holds memory, movement, and depth. Each sculpture or functional piece is carved by



hand, its surface rippling with fine undulations that evoke the motion of waves and tides. Guided by his philosophy of Naturalness, a practice directed by the material's own energy and intelligence, Ng listens to the wood's density, grain, and moisture, allowing it to dictate rhythm and form. What begins as a block of beech or ash becomes a vessel of movement, where natural patterns of growth and erosion are translated into tactile reliefs. The ocean, for Ng, is both structural and philosophical: it reflects his interest in continuity and impermanence, in the cycles that bind nature and human creation.

The *Monolith* and *Wood Feathers* pieces further expand this dialogue between mass and motion. The *Monolith* works embody permanence and groundedness, their sculpted volumes revealing the quiet power of solid matter and the traces of the hand as a dialogue between artist and material. In contrast, the *Wood Feathers* series expresses an almost immaterial lightness, thinly carved, layered, and textured surfaces that evoke the movement of air and the fragility of organic forms. Together, these bodies of work encapsulate Ng's search for equilibrium between density and weightlessness.

Lise Coirier, Art Historian







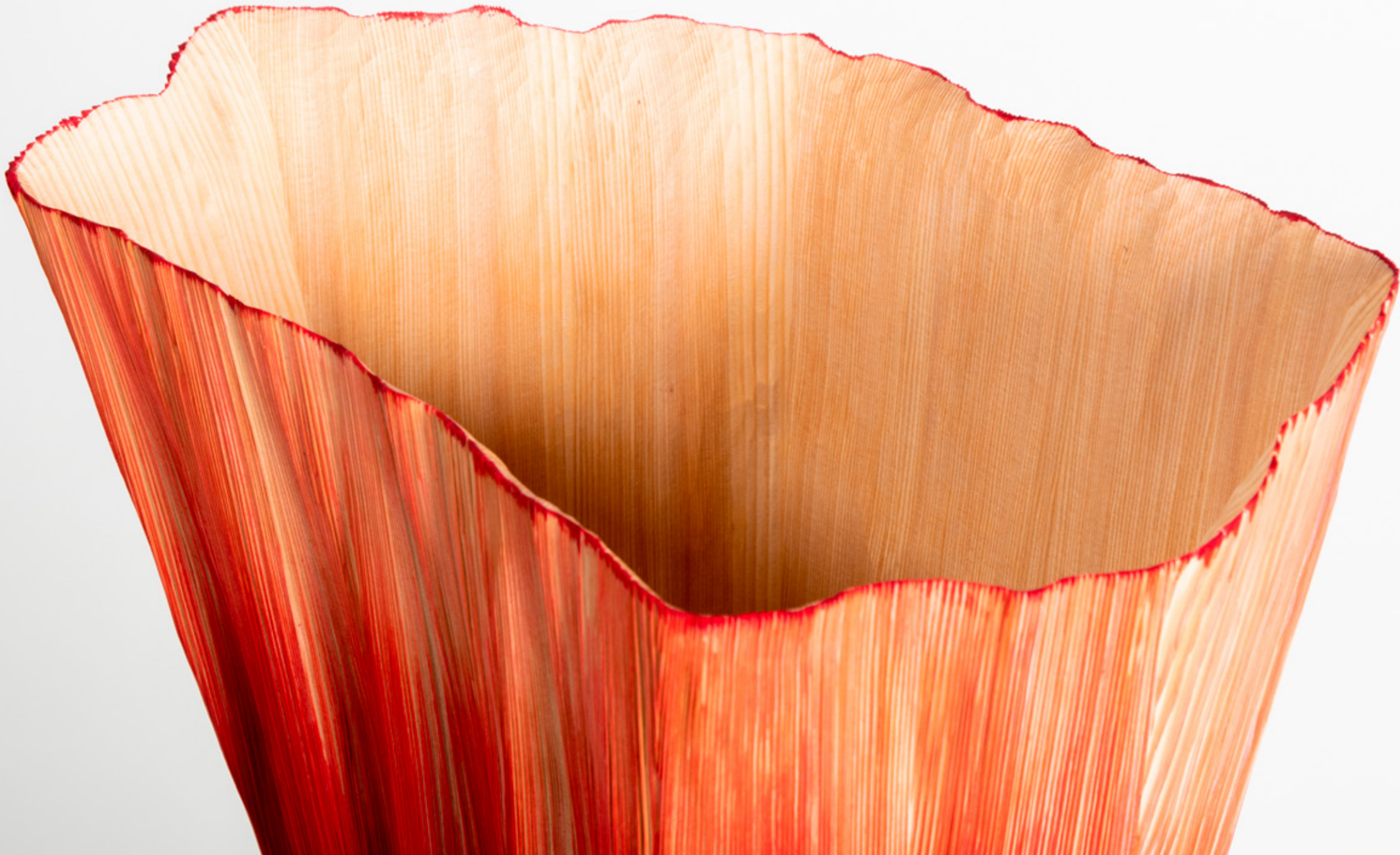








Pleats Collection





















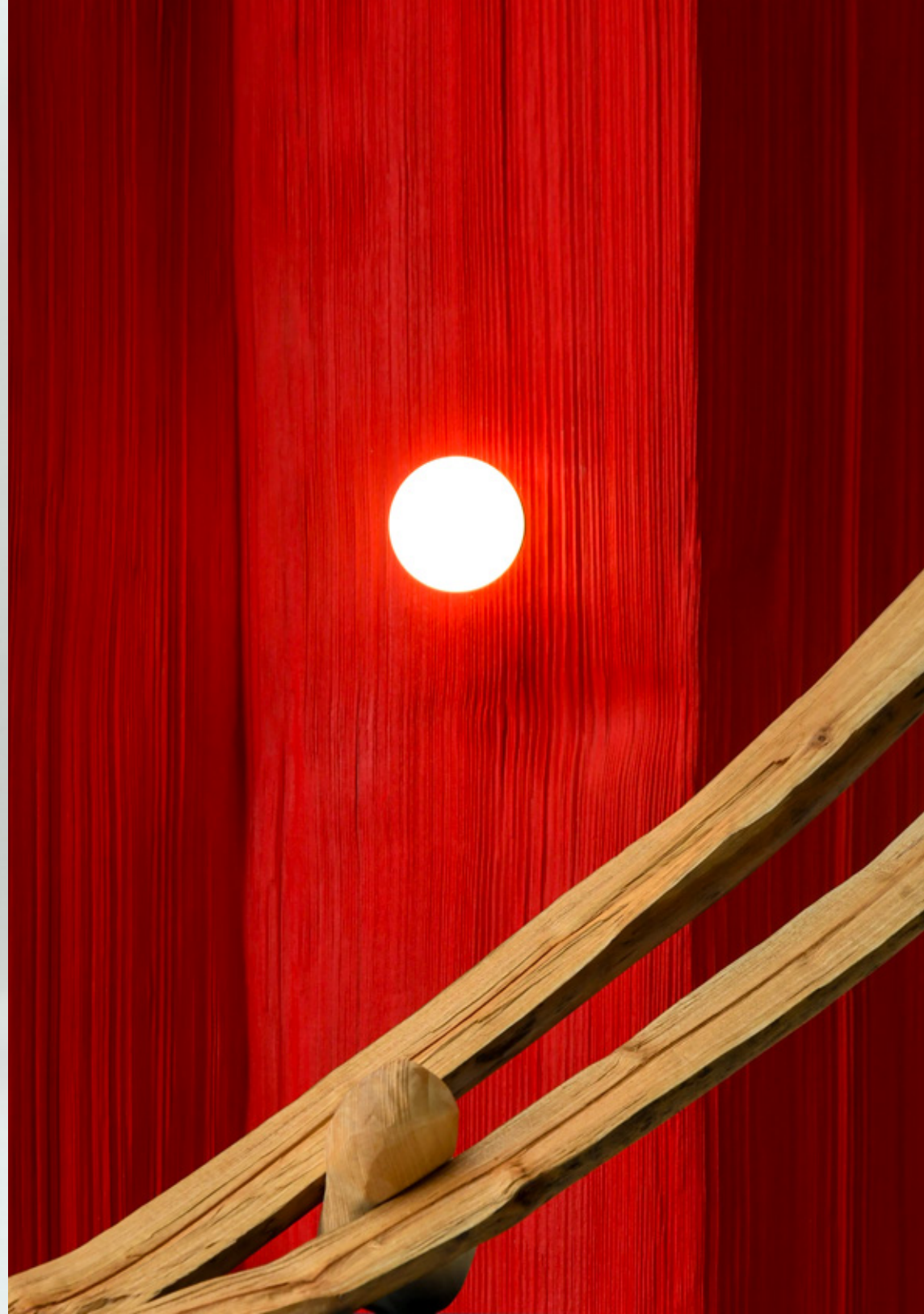














Wood Ocean Collection









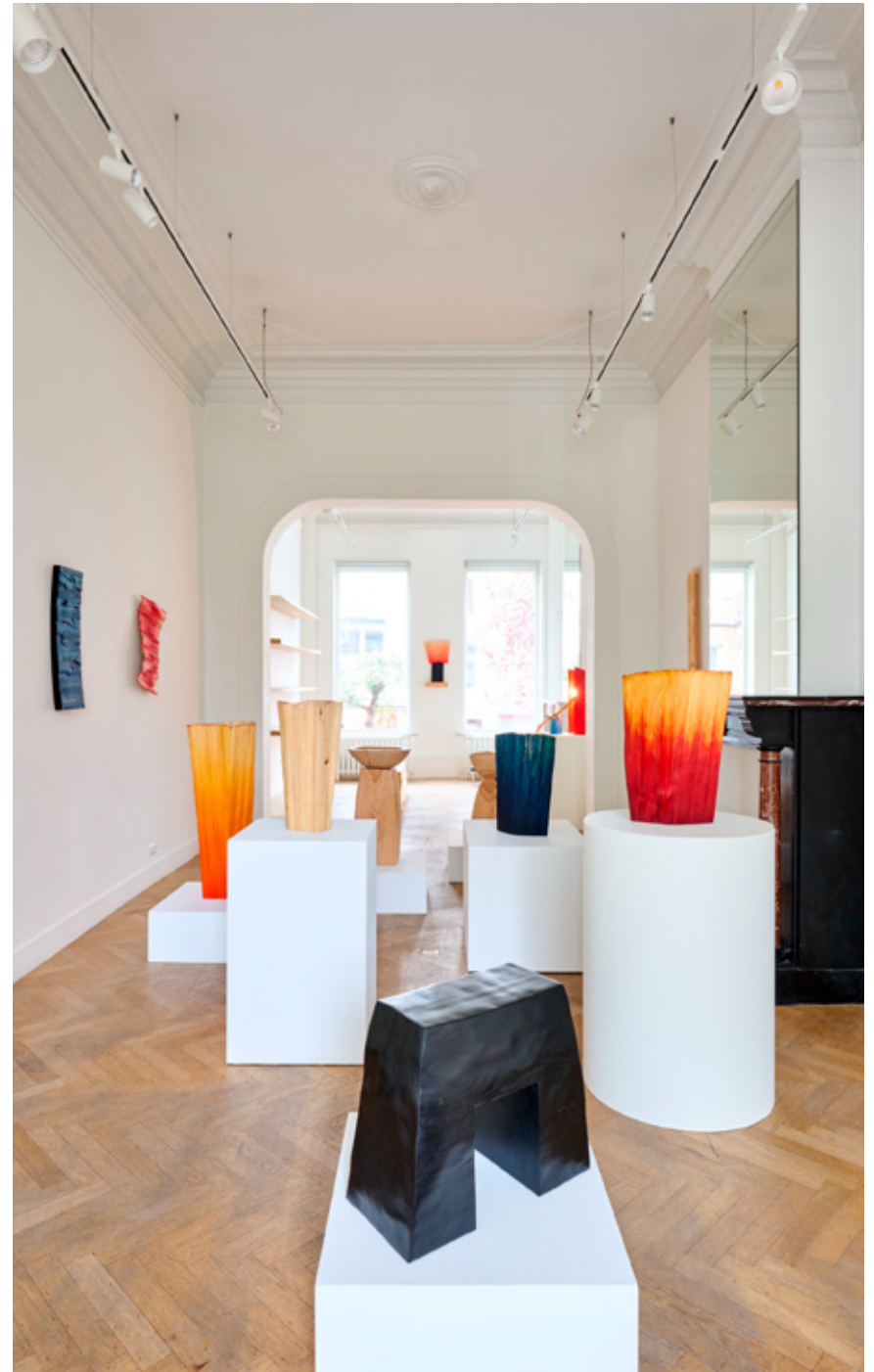




Monolith Collection









Pith Collection



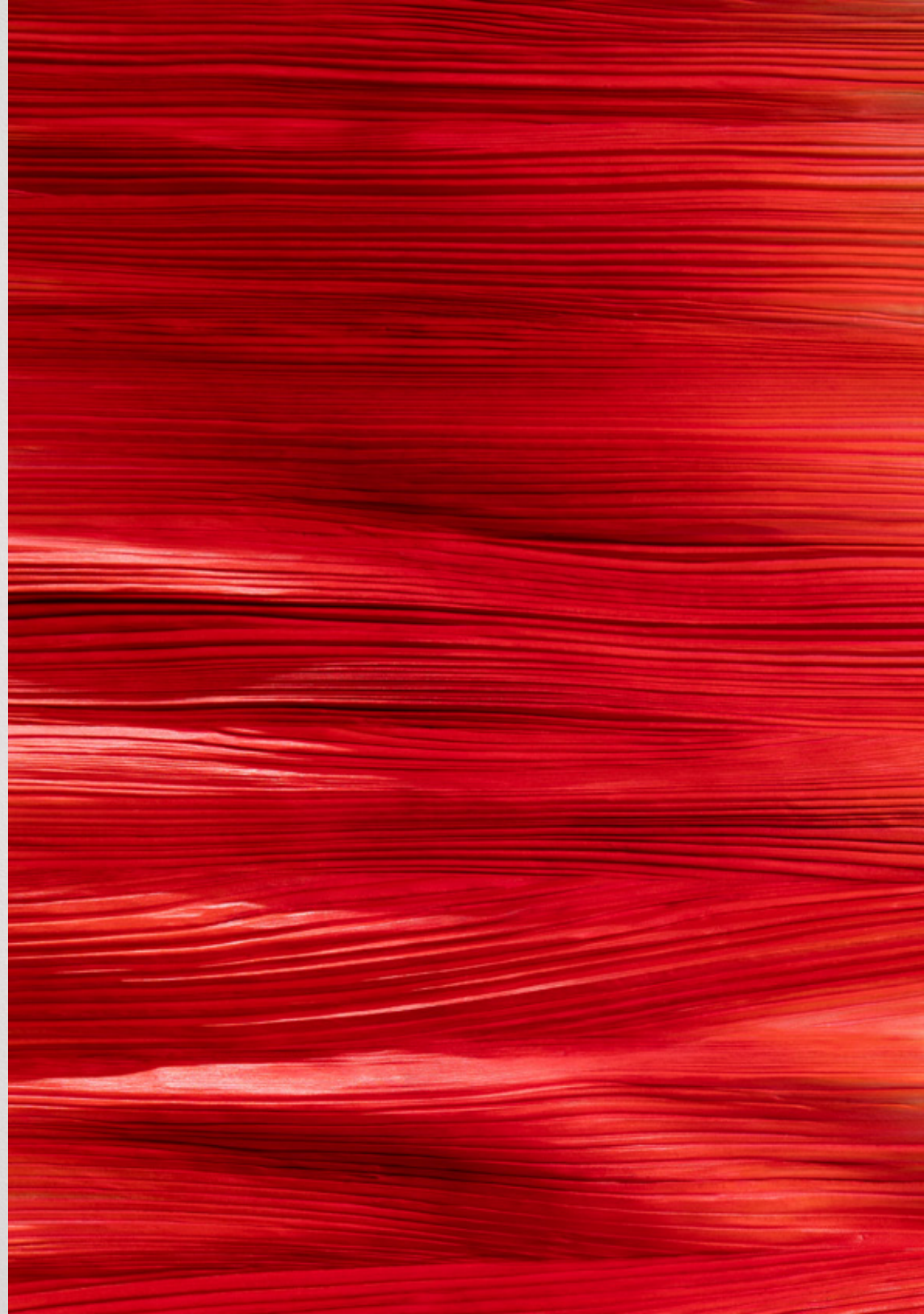




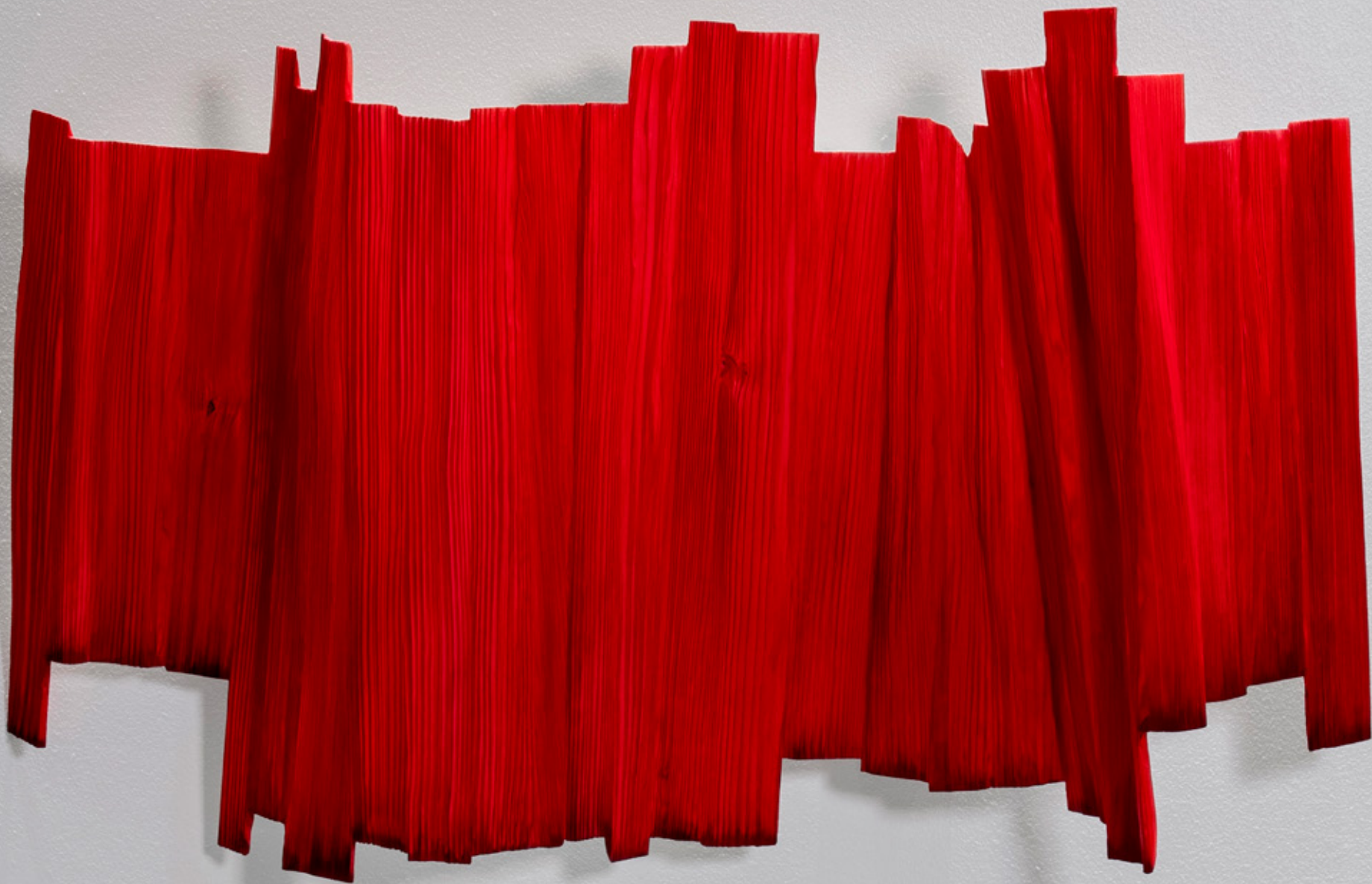


Handkerchief Collection





Soft Collection







Wood Feathers Collection

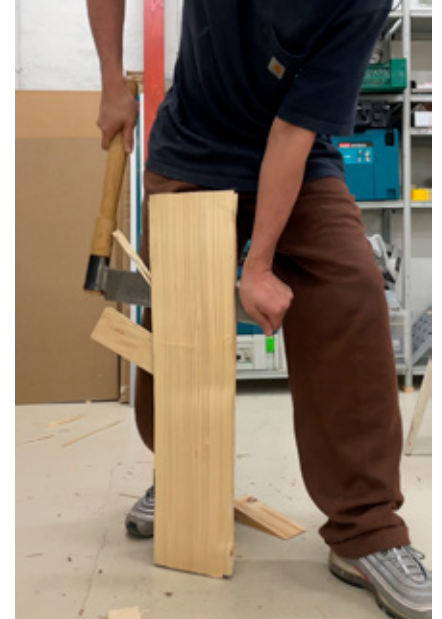


Lake View





Into the Workshop





Biography

Didi Ng Wing Yin

Didi Ng Wing Yin (HK/FI) is a Helsinki-based wood artist originally from Hong Kong whose practice bridges sculpture, furniture, and craft. Working by hand, he creates sculptural furniture and artworks distinguished by his innovative carving techniques. His creative process reveals the innate beauty of wood, balancing the material's essence with the intuitive nature of craftsmanship and conceptual exploration. Guided by his philosophy of Naturalness, Ng allows the wood's inherent traits to shape each piece, preserving its character while expanding its expressive and structural possibilities. Ng earned his MA in Interior Architecture (Furniture Design) from Aalto University, Finland. His work has gained wide international recognition, being a finalist for the LOEWE FOUNDATION Craft Prize 2025 (Spain), winner of the Rising Star of the Year Award at the Scandinavian Design Awards 2024 (Sweden), and recipient of Dezeen's Emerging Designer of the Year Award 2024 (UK). He has twice received Finnish arts funding, including the Artist Year Working Grant from the Arts Promotion Centre Finland (2026) and the Finnish Cultural Foundation Working Grant (2024). His Pleats Vase No. 11 is part of the permanent collection of the Röhsska Museum in Gothenburg, Sweden, where he also took part in the Residence Röhsska 2025.

Ng has presented two solo exhibitions at GaoShan Gallery (2024) and Lokal Gallery (2025). He has exhibited widely across Europe and Asia in Portugal, Italy, France, Belgium, Denmark, Spain Sweden, the United Kingdom, and recently, at Emerge in Singapore and Fine Arts Asia in Hong Kong. Represented internationally by Spazio Nobile Gallery (Brussels) since 2023, Didi Ng Wing Yin presents his first international solo exhibition at the gallery from 21 November 2025 to 18 January 2026, affirming his position as one of the leading emerging voices in contemporary wood art and collectible design.



List of Works

Pleats Collection



- p. 24 *Pleats Vase #7, 2024*
Sculptural vessel
Fir wood, brushed, split, carved, and finished with Tung oil
25 × 35 × 52 cm
Unique piece, signed by the artist
Finalist of the LOEWE FOUNDATION Craft Prize 2025



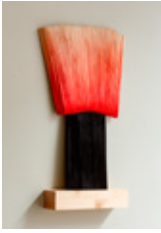
- p. 26 *Pleats Vase Natural #15, 2025*
Sculptural vessel
Pine wood, brushed, split, carved, and finished with Tung oil
Ø25 × 50 cm
Unique piece, signed by the artist



- p. 30 *Pleats Vase Cinnabar Red, #17, 2025*
Sculptural vessel
Spruce wood, Indian ink, brushed, split, carved, ink-dyed, and finished with shellac
37 × 20 × 52 cm
Unique piece, signed by the artist



- p. 32 *Pleats Vase Saffron #13, 2025*
Sculptural vessel
Pine wood, Indian ink, brushed, split, carved, ink-dyed, and finished with Tung oil
80 × 30 × 30 cm
Unique piece, signed by the artist



p. 36 *A Flat Pleats Vase*, 2025
Wall sculpture
Spruce wood, Indian ink, pine wood, brushed, ink-dyed,
and finished with Tung oil
70 × 33 × 8 cm
Unique piece, signed by the artist



p. 40 *Pleats Vase Indigo Blue #16*, 2025
Sculptural vessel
Pine wood, brushed, split, carved, ink-dyed,
and finished with Tung oil
35 × 16 × 52,5 cm
Unique piece, signed by the artist



p. 46 *Pleats Bench Natural #4*, 2025
Sculptural bench
Spruce wood, brushed, split, and carved,
finished with Tung oil
45 × 150 × 32 cm
Unique piece in a random collection, signed by the artist



p. 48 *Pleats Coffee Table*, 2024
Sculptural low table
Spruce wood, brushed, split, surface-carved, sculpted,
ink-dyed, and finished with Tung oil and varnish
47 × 50 × 25 cm
Unique piece, signed by the artist



p. 50 *Pleats Chair No.2*, 2025
Sculptural chair
Spruce wood, brushed, split, and carved,
finished with Tung oil and liquid wax
44 × 39 × 81 cm
Unique piece in a random collection, signed by the artist



p. 50 *Pleats Chair No.3*, 2025
Sculptural chair
Spruce wood, brushed, split, and carved,
finished with Tung oil and liquid wax
46 × 38 × 84 cm
Unique piece in a random collection, signed by the artist



p. 52 *Bonsai Landscape*, 2025
Sculptural Lighting
Spruce and cherry wood, brushed, split, surface-carved,
painted with acrylic, and finished with Tung oil
83 × 60 × 50 cm
Unique piece, signed by the artist

Wood Ocean Collection



p. 56 *Wood Ocean Coffee Table Azure*, 2025
Sculptural table
Spruce wood, brushed, carved, sculpted, charred,
ink-dyed, and finished with lacquer
40 × 75 × 45 cm
Unique piece in a random collection, signed by the artist



p. 60 *Wood Ocean Bench Radiance, 2025*
Sculptural bench
Spruce wood, brushed, carved, sculpted, charred,
ink-dyed, and finished with lacquer
45 × 150 × 32 cm
Unique piece in a random collection, signed by the artist



p. 64 *Wood Ocean Stool Orange Radiance, 2025*
Sculptural stool
Spruce wood, brushed, carved, sculpted, charred,
ink-dyed, and finished with lacquer
ø38 × 50 cm
Unique piece in a random collection, signed by the artist



p. 64 *Wood Ocean Stool Red Cinnabar, 2025*
Sculptural stool
Spruce wood, brushed, carved, sculpted, charred,
ink-dyed, and finished with lacquer
ø38 × 50 cm
Unique piece in a random collection, signed by the artist



p. 64 *Wood Ocean Stool Blue Azure, 2025*
Sculptural stool
Spruce wood, brushed, carved, sculpted, charred,
ink-dyed, and finished with lacquer
ø38 × 50 cm
Unique piece in a random collection, signed by the artist

Monolith Collection



p. 70 *Henge 04, 2025*
Sculptural stool
Spruce wood, brushed, carved, sculpted, ink-dyed,
and finished with lacquer and beeswax
63 × 29 × 30 cm
Unique piece in a random collection, signed by the artist



p. 74 *Henge 03, 2022*
Sculptural vessel
Pine wood, surface-carved and sculpted
44 × 36 × 73 cm
Unique piece in a random collection, signed by the artist



p. 75 *Henge 02, 2022*
Sculptural vessel
Pine wood, surface-carved and sculpted
63 × 29 × 30 cm
Unique piece in a random collection, signed by the artist

Pith Collection



p. 78 *Pith Face, 2025*
Wall sculpture
Spruce wood, brushed, split, carved, charred,
and finished with Tung oil
90 × 160 × 15 cm
Unique piece, signed by the artist



p. 80 *Pith Talk #3*, 2025

Wall sculpture
Spruce wood and maple leaf stem, brushed, split, sculpted,
and finished with Tung oil
70 × 50 cm
Unique piece, signed by the artist



p. 82 *Pith Talk #1*, 2025

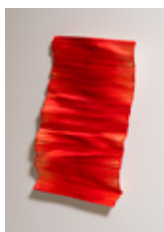
Wall Sculpture
Spruce wood, brushed, split, surface-carved, ink-dyed,
and finished with Tung oil
67 × 13 × 5,5 cm
Unique piece, signed by the artist

Handkerchief Collection



p. 84 *Handkerchief #2*, 2024

Wall sculpture
Curly birch, split, brushed, sculpted,
and finished with Tung oil
52 × 47 × 13 cm
Unique piece, signed by the artist



p. 86 *Handkerchief #1*, 2024

Wall sculpture
Fir wood, brushed, split, carved, ink-dyed,
and finished with Tung oil
81 × 40 × 8 cm
Unique piece, signed by the artist

Soft Collection



p. 88 *Soft Structure*, 2024

Wall Sculpture
Fir wood, brushed, split, carved, ink-dyed,
and finished with Tung oil
104 × 60 × 21 cm
Unique piece, signed by the artist



p. 92 *Soft Bench*, 2024

Spruce wood, split, surface-carved, sculpted,
and finished with Tung oil and varnish
151 × 56 × 45 cm
Unique piece, signed by the artist

Wood Feathers Collection



p. 94 *Second Skin #2*, 2024

Wall sculpture
Aspen wood, carved and finished with paraffin oil
79 × 16 × 4,2 cm
Unique piece, signed by the artist



p. 96 *Lake View*, 2025

Wall Sculpture
Pine wood, brushed, split, surface-carved, ink-dyed,
and finished with Tung oil
74 × 19 × 5 cm
Unique piece, signed by the artist

Colophon

Spazio Nobile is a contemporary applied and fine arts gallery in Brussels, Belgium, known for its bold exhibitions and commitment to promoting innovative, boundary-pushing work. The gallery presents a range of emerging and established artists and designers from around the world, providing a platform for experimental practices and new creative directions in both fine art and collectable applied arts. When art historians Lise Coirier and Gian Giuseppe Simeone founded Spazio Nobile in 2016, they combined their passion for art. Without boundaries between disciplines, they have created a collection of unique art and design pieces, limited editions and installations, with a particular sensitivity to nature and minerality. The gallery also publishes *TLmag. True Living of Art & Design*, launched in 2008, an annual international print and online magazine dedicated to curating and capturing the culture of collecting. TLmag has evolved over 15 years with creative influencers, collectors, curators, artists, designers and architects who have shaped the contemporary art and design scene. The magazine and artist monographs are published by *Spazio Nobile Editions. Spazio Nobile Studiolo*, a permanent showcase in front of the main gallery, has been curated by the gallery since 2020. The co-founders have also extended the gallery experience to their private villa in Tervuren, on the outskirts of Brussels, with *Villa Spazio Nobile*, and in Sweden, at *25 Columns*, built by OFFICE Kersten Geers David Van Severen, overlooking Lake Siljan from the heights of Plintsberg, Dalarna.

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