



## 專訪

## 倫敦亞洲藝術週主席

# 司徒河偉 Henry Howard-Sneyd

江瑄／專訪 倫敦亞洲藝術週／圖版提供



Henry Howard-Sneyd於2018年在香港單一泰特典藏專場擔任拍賣官，〈粉紅地磁瑯彩開光花卉盤《康熙御製》紅料款〉以2.39億港元成交

Henry Howard-Sneyd joined Sotheby's after graduating from Cambridge University in 1987 with a major in biochemistry and art history. It has been more than 30 years and he has witnessed the end of the bubble of the Japanese economy and the rapid rise of the Chinese art market. Henry is not only the Chairman of Asian art in Europe and America, but also the chief auctioneer for Sotheby's Asian art sales globally. In addition, he was one of the founding board members of 'Asian Art in London' in 1997, bringing a focus to the Asian art market in London and nurturing London as one of the leading centres with a rich history in collecting, admiring and trading in Asian art. He is now Chair of the Board of 'Asian Art in London' in its 24th year.

After the global Chinese art market has been ravaged by the pandemic, can it really return to the glory and prosperity of the past? What will the Asian art market in London look like in the future? Before the start of 'Asian Art in London' at the end of October, "Chinese Art News" specially conducted an interview with Henry.

## 疫情下 倫敦藝術市場展現真本色

司徒河偉Henry Howard-Sneyd自1987年從劍橋大學生物化學及藝術史專業畢業後，便加入蘇富比，至今已超過30年，見證了日本經濟泡沫化及中國藝術市場快速興起。Henry不但擔任歐洲暨美洲亞洲藝術主席，也是蘇富比全球亞洲藝術的首席拍賣官，另外他更是「倫敦亞洲藝術週」（Asian Art in London）創始人之一及主席，致力於亞洲藝術帶進倫敦市場，並將倫敦孕育成另一座類似亞洲藝術的大城。

身為拍賣官的Henry經手過無數高價拍品，如2018年香港秋拍一件〈清乾隆 洋彩玲瓏尊〉以1.3億港元落槌，成為當季首件破億中國藝術品；2019年的〈清乾隆 料胎鳳舞牡丹包袱瓶〉以2.07億港元易手，成為該季度的拍賣之王，另外〈明宣德 青花海水雲龍紋高足碗〉也以7,496萬港元高價成交，顯示出由Henry執槌擔當拍賣官的魅力。

整整一年，經過疫情肆虐的中國藝術市場，真的能回歸往昔的榮耀與繁盛嗎？疫情過後的藝術市場會是什麼模樣？紐約蘇富比「亞洲藝術週」將於9月17日起跑；香港蘇富比則在10月7日開啟秋拍行程，兩大城市率先為秋拍揭開序幕；緊接著；另一大城倫敦在10月21日至11月6日將推出2021年「倫敦亞洲藝術週」，就在這場盛宴即將開啟前，《CANS藝術新聞》特別與倫敦的Henry進行了一次訪談，請他回顧過去一年疫情對市場的衝擊與過渡，並展望對「後疫情時代」的市場期待。





Marcel Nies Oriental Art  
西藏中部 15世紀 公元1168年 印度拉賈斯坦邦索蘭基時期



Eskenazi Limited  
唐8世紀 夾紵脫胎漆佛頭像



John Eskenazi  
15世紀 西藏 鍍金銅大威德金剛



Peter Finer  
明治時期 日本龍笛式銀龍短刀

**CANS藝術新聞：**首先要恭喜您所帶領的「倫敦亞洲藝術週」這屆已邁入24年！當初是什麼契機讓您想籌辦這個展會呢？另外，這些年您觀察每屆展會的有何變化？

**Henry：**時光荏苒，在24年前的1997年，我除了是發起創立「倫敦亞洲藝術週」的其中一人，也是董事會成員之一。「倫敦亞洲藝術週」是由許多世界一流業界人士與專家所推動，他們致力並倡導將藝術匯聚於這座城市，進而帶動許多收藏家和學術界人士前往倫敦，躬親盛會。

由於當時「商品展示會」正蓬勃發展，與其試圖開始一個新的博覽會，我們決定將焦點放在倫敦最高階的市場，並將倫敦定調為亞洲藝品交易的全球中心，故「倫敦亞洲藝術週」所舉辦的並不是一時的活動，而是全年度的定點展會，立基於倫敦的「至高點」。時至今日，我對於這場盛會的初心依舊不變，不過據我觀察，隨著時間的漸進，參與「倫敦亞洲藝術週」的古董商或是專家們皆呈現出自然成長的趨勢，並逐漸發揚光大，這正是與會者不斷重塑自我的創意和實力、但當成就了倫敦歷久不衰的真正力量。

**CANS藝術新聞：**您曾經表示2012年後，亞洲藝術品的高增長會有所趨緩；2019年蘇富比再度私有化後，對於這一項收購，您認為對世界藝術市場意味著什麼？「倫敦亞洲藝術週」是否有受到影響？

**Henry：**從2000年開始至今，中國藝術品市場始終呈現蓬勃發展；但不可諱言的是，相較我們早年看到井噴式的市場，2012年後，力道確實有所減弱與趨緩。在某種程度上，這是每個不斷增長市場的一個特徵，我認為一個新的、更高階水平的市場正逐漸發酵。無疑的，中國藝術品市場層級，遠遠高於一個成熟市場所應有的回應，尤其當中國收藏家把目光投向更廣闊的藝術品市場之際，毫無疑問的，中國藝術品市場勢必仍持續增溫。

顯而易見的是，中國收藏家持續在各板塊購入藝術品，內容五花八門，涵括日本盔甲、印度雕像…等。然而，我們不應把「倫敦亞洲藝術週」單純定調為中國藝術品的專屬機構，仍有許多不同領域的專家、古董商甚至收藏家，深耕於伊斯蘭美術品，印度、南亞、與東南亞藝術品，以及日本韓國與越南藝術品領域。

換句話說，穩定發展的中國藝術品市場，在某種程度上，為世界其他文化藝術騰出更多空間。從2005年起，「倫敦亞洲藝術週」舉辦第八年，我們便開始關注更多中國藝術品以外的領域，現在有了更全面、更多門類的藝術品項。

**CANS藝術新聞：**紐約、倫敦、香港、北京，分別為中國藝術品拍賣的重要城市。進入後疫情時代，科技逐漸與藝術跨界結合，請您與我們分享未來品市場會如何變遷？疫情過後的藝術市場又會是什麼模樣？

**Henry：**在疫情期間，我們已經見證了各個領域的轉變，無人不受影響，藝術品市場當然無可厚非受到巨大衝擊。然而，現在的我們儘管很難親身造訪及觀賞藝術品，但對藝術品的饗宴、興趣和交易，仍然是方興未艾。另外，加上數字化連接的力量，如Zoom和 Microsoft Teams …等平台如雨後春筍般興盛；或是以3D，甚至是旋轉視頻格式進行線上藝術探討與交易的功能，以「在線」方式提供了極其豐富的內容以饗藝術愛好者，方方面面都使得日新月異的倫敦藝術品市場展現真正的本色。

其實「倫敦亞洲藝術週」已在2020年，以快速的姿態，擴展其線上呈現與介紹的活動，並進行了一場實體與線上的混搭模式進行銷售。諸如此類的活動，已把我們推向另一個領域與層面，我認為應該在2021年的新舉措中，應該全年度地積極投入此項活動；例如在今年稍早，我們所啟動一個新的銷售平台「Spotlight」。





Aktis Gallery  
趙無極 無題  
油彩畫布 1998



Chiswick Auctions  
2021/11/16 亞洲藝術拍賣  
齊白石 松鼠與葡萄  
設色紙本



Bonhams  
2021/11/02世紀華彩-Parry家族珍藏中國藝術品拍賣  
清乾隆御製畫琺瑯瓜棱式壺「乾隆年製」楷書



Marchant  
清康熙 五彩彩樓記故事圖棒槌瓶

另外，我認為疫情的影響是要大家聚焦於心智層面上，把事情的執行都集中在「現在」，而非未來。本來應該需要四年完成的事情，縮時於一年內完成！藝術作品及其零售商、專家和學者的實體存在及價值不可被否認，因此我相信，許多城市未來都將成為偉大藝術品的中心；至於對於一項偉大藝術品的欣賞，仍會維持在其固有對藝術實品饗宴的位階。另一方面，我也確信，2020年至2021年間，如雨後春筍般出現的線上拍賣會，亦將如人們所願，將逐漸成為藝術品交易市場上的主流。這又何嘗不是所謂藝術品「關鍵性一步」蛻變呢？還有，近期被火熱議論的NFT，就是破壞性創新的範例，這種科技還僅僅處於剛起步的階段，「藝術」的定義將發生重大變化。

**CANS藝術新聞：**目前世界雖然仍受疫情影響，但各國紛紛推出了疫苗施打，期望的就是盡快「解封」，恢復以往跨國旅行。回顧過去自2020年疫情對市場的衝擊與以來，您對「後疫情時代」的藝術市場抱持著正向的期待嗎？

**Henry：**我對於藝術市場仍抱有非常正面的期待。即使在最黑暗的時刻，人們的精神力量，仍然能夠克服萬難並找出許多新契機。

**CANS藝術新聞：**依您的觀察，目前全球的中國藝術市場趨勢如何？「倫敦亞洲藝術週」的優勢又為何？您是否計畫在其他歐洲城市推出類似「亞洲藝術」的展會？



克倫威爾藝術場 © Cromwell Place

**Henry：**老實說，我們很難去揣測或分析未來趨勢，加上當所有可靠資訊都是來自「過去」的事實。身為「倫敦亞洲藝術週」發起人之一，我知道要是在1997年就預知到的24年後「倫敦亞洲藝術週」仍持續蓬勃，一定會感到非常振奮欣慰的，但那時我們絕對意想不到，數位化能迅速發展並取得如此豐碩的成果。

倫敦，可說是全球在亞洲藝術品領域中的一位倖存者，由於其獨具創造力的特質以及位於倫敦的零售商

與拍賣行，對改變抱持著開放的態度，並努力維繫過去久遠的歷史，這就是我所見證到「倫敦」的偉大。這種彈性的爆發力，就是我所目睹的倫敦所具備的持久實力，此種能量是我在別處從未見過的。

**CANS藝術新聞：**每年固定於10月底至11月初舉辦的「倫敦亞洲藝術週」，已成為藝術愛好者日曆上的必訪行程；但由於受疫情影響，今秋許多人可能無法造訪，請與我們分享本屆展會做了哪些與往年不同的準備？

**Henry：**今年「倫敦亞洲藝術週」具非凡意義，適逢「倫敦東方陶瓷學會」（Oriental Ceramics Society）百年慶，更凸顯出倫敦是特別值得造訪之地！成立於1921年的倫敦東方陶瓷學會，原先由12位收藏家成立，他們熱衷與友人分享和展示其收藏的作品，多年來致力推廣及發展中國藝術研究工作，後來逐漸擴展至整個英國，最後蔓延到全世界都衍生出大量的分支與仿效者。在1935年至1936年間，皇家藝術研究院（Royal Academy）一場史無前例最偉大的中國藝術品展覽會，就是由這些倫敦東方陶瓷學會早期成員所籌辦的。

目前談論10月底至11月初之前究竟有哪些具體的藝術品展出，還為時尚早。但是中國古董教父級人物如Eskenazi、Marchant、以及Perter Finer…等大咖，都已經摩拳擦掌如火如荼的準備呈現最優質的作品。另一方面，我可以毫無懸念的保證，此次定將有許多趣味的新發現和收藏，會出現在這季的拍賣會場。

值得一提的是，我們很高興能與倫敦最新、最令人興奮的地點之一克倫威爾藝術場（Cromwell Place）攜手合作，該地不僅具有成為藝術樞紐的潛質，也成為疫情下突破市場限制的嶄新模式。這個新地標，室內擁有15個大小不一、各有特色的展覽空間，不同藝廊將在此齊聚一堂，除了接待會，同時也將是「迎賓夜」晚會的會場，相信屆時必定熱鬧非凡且別開生面。

我堅信今年秋季的活動將一如既往的充滿活力，我們期待並熱烈歡迎到訪倫敦與我們一起共享亞洲藝術的朋友，同時鼓勵藝術愛好者通過我們的官方網站（asianartinlondon.com）在線全年造訪。



## Henry Howard-Sneyd, Chairman of Asian Art in London: Through the pandemic London art market to show its true colours

Henry Howard-Sneyd joined Sotheby's after graduating from Cambridge University in 1987 with a major in biochemistry and art history. It has been more than 30 years and he has witnessed the end of the bubble of the Japanese economy and the rapid rise of the Chinese art market. Henry is not only the Chairman of Asian art in Europe and America, but also the chief auctioneer for Sotheby's Asian art sales globally. In addition, he was one of the founding board members of 'Asian Art in London' in 1997, bringing a focus to the Asian art market in London and nurturing London as one of the leading centres with a rich history in collecting, admiring and trading in Asian art. He is now Chair of the Board of 'Asian Art in London' in its 24th year.

As an auctioneer, Henry has handled countless high-priced lots. For example, in the Hong Kong autumn auction in 2018, a "A Highly Important and Exquisitely Enamelled Yangcai Reticulated 'Fish' Vase, Blue-Enamel Seal Mark and Period of Qianlong" was hammered at HKD130 million, becoming the first Chinese art of the season to exceed HKD100 million; in 2019, "A Highly Important and Superbly Painted Beijing Enamel Falangcai Pouch-Shaped Glass Vase, Blue Enamel Mark and Period of Qianlong", changed hands for HKD207 million and became the king of the auction in the quarter. In addition, the "An Outstanding Blue and White and Anhua 'Dragon' Stembowl, Mark and Period of Xuande" was sold at a high price of HKD74.96 million, showing the undeniable charm of Henry's auction.

After the global Chinese art market has been ravaged by the pandemic, can it really return to the glory and prosperity of the past? What will the Asian art market in London look like in the future? Before the start of 'Asian Art in London' at the end of October, "Chinese Art News" specially conducted an interview with Henry.

**Chinese Art News: First of all, congratulations to this Asian Art in London for entering 24 years! What was the opportunity that made you want to start this exhibition? And how has your mentality for holding each conference evolved over the years?**

Henry: As it happens, I was part of the team and Board that originally gathered to found Asian Art in London in 1997, 24 years ago. The initiative was driven by the determination of the many world-leading dealers and professionals in all aspects of Asian Art based in London to bring collectors and academics alike to our city. Rather than try to start a new 'fair', many of which were blossoming at the time, the decision was made to focus on the 'roof' being London rather than a single building and on recognizing that London was a leading global centre for Asian art, not just for the time of the event, but for the whole year. This mentality has not changed, but has, perhaps, adapted its focus as dealers and professionals in the field naturally grow and develop. It is this creativity and ability of participants continually to reinvent themselves that is London's enduring strength.

**Chinese Art News: You have mentioned that after 2012, the high growth of Asian art has slowed down; Sotheby's privatized again in 2019. What do you think this acquisition means for the world art market? Has Asian Art in London been affected?**

Henry: The huge growth in the Chinese art market since 2000 continues today, but the original very fast rate of growth that we saw in the early years has indeed lessened. In part this is a feature of every growing market and I judge this new, much higher, market level as being one that is maturing, but will, undoubtedly, be sustained even as Chinese collectors start to look to ever wider fields in the art market and indeed we see them buying in fields as diverse as Japanese armour and Indian sculpture. But we should not think of Asian Art in London as being purely about the Chinese – dealers, specialists and collectors in Islamic arts, Indian, South and South East Asian arts, Japanese, Korean, Vietnamese arts are all strongly represented. In a way, the steadying of the Chinese art market allows the other cultures of the world a little more space and so I would suggest that the narrowing of focus towards Chinese art that began around 2005 (already our 8<sup>th</sup> year) has now opened up more widely again.

**Chinese Art News: New York, London, Hong Kong, and Beijing are the important cities for Chinese art auctions. Entering the post-pandemic era, technology is gradually integrating with art across borders, please share with us how the Chinese art market will change in the future? What will the art market look like after the pandemic?**

Henry: The pandemic has seen paradigm shifts in many areas of life. Probably no one is untouched by its effects and the art market has certainly seen its share of disruption.

However, I would say that from my perspective the enjoyment, interest in and trading in art has remained remarkably strong despite the difficulty of visiting and seeing a work in person.

The power of digital connection with the flourishing of platforms such as Zoom and Microsoft Teams, the ability to explore objects in three dimensions, even in rotating video format, together with the greatly enriched content that is now available online, has allowed the ever-creative London art market to show its true colours. Asian Art in London moved fast in 2020 to expand its 'online' presence and presentation, delivering one of the more successful art events of last year in the new hybrid format that mixes live and online activity.

This also pushed us in a direction that, I think, we would anyway have followed, with a move to be active throughout the year with initiatives in 2021 such as our 'for-sale' platform 'Spotlight' that was launched earlier this year.

The impact of the pandemic was to focus minds and cause everything to be brought



into the present rather than the future. What might have taken 4 years, has happened in just one. The physical presence of the work of art and of the specialists, scholars and dealers in them cannot be denied and so I believe the great cities will remain the great centres for art and that physical enjoyment of a work will remain intrinsic to the true appreciation of that work, but I am sure that things like online auctions, which 'mushroomed' during 2020-21 will continue to be a major part of the art market as will a step-change in what is considered 'art'. The recent phenomenon that is the 'NFT' is an example of a disruptive technology that is only just beginning its life.

**Chinese Art News: Although the world is still affected by the pandemic, countries have launched vaccinations one after another. The hope is to lift lockdowns as soon as possible and regain the freedom of traveling abroad. Looking back on the impact and transition of the pandemic on the market since 2020, do you have positive expectations for the art market in the "post-pandemic era"?**

Henry: Yes. I believe in the power of the human spirit to overcome adversity and to find opportunities in even the darkest moments.

**Chinese Art News: According to your observation, please share with us the current global Chinese art market trend. What are the advantages of Asian Art in London? Do you plan to launch Asian Art exhibitions in other European countries?**

Henry: It is always hard to share the future of a trend where the only reliable information is from the past. As one of the founding committee members of Asian Art in London, I know that we would have been delighted to have been told in 1997 that Asian Art in London would still be flourishing 24 years later, but we would also have been unlikely to predict the huge digital developments that we have seen in the business. London is a global survivor in the Asian Art world in good part because it is so good at reinventing itself and its dealers and auction houses so open to change as well as fighting to maintain that of the past that is profound and long lasting. It is this flexible dynamism that I see as the great enduring strength of London. I would not wish to be anywhere else.

**Chinese Art News: Asian Art in London, which is held every year from the end of October to the beginning of November, has become a must-visit itinerary on the schedule of art lovers. Due to the impact of the pandemic, Please brief us what preparations have been made for this exhibition different from the past years.**

Henry: This year, in particular, London looks to be a place to make a special effort to visit because we join the famous Oriental Ceramic Society of London in its celebration of its centenary year.

Founded in 1921, the OCS members were initially a group of London based enthusiasts who shared their knowledge and showed off their pieces and collections to their friends before gradually expanding across the UK and ultimately spawning numerous off-shoots and imitators around the world. It was the drive of those early OCS members that spawned the greatest exhibition of Chinese art ever held outside of Greater China in the 1935/6 Royal Academy Exhibition entitled 'Chinese Art'.

It is early, yet, to talk about specific pieces that are coming to market in October/November, but there are important exhibitions planned at the likes of Eskenazi, Marchant and Peter Finer and I have no doubt there will be interesting 'discoveries' and collections appearing at auctions also.

We are very pleased to have partnered with one of London's newest and most exciting locations for gathering galleries together. Cromwell Place in London's South Kensington District, close to the Victoria and Albert Museum, will host a number of our participants and will host, also, one of our much loved 'open evenings'.

I have no doubt that this year's events in the autumn will be as dynamic as ever and we look forward to welcoming warmly anyone who travels to London to enjoy Asian Art with us, while encouraging all to visit us online at [asianartinlondon.com](http://asianartinlondon.com) throughout the year.