

L'Abandon, 1886–1905; this version cast 1905–37
 Camille Claudel (1864–1943)
 Bronze, 43.1 × 36.6 × 17.5cm
 Galerie Malaquais, price on application

Claudé began exploring the theme of impassioned reunions around 1886, presenting at the Salon two years later the first large-scale plaster version under the title *Sakountala*, a sculpture based on the story of an enchanted king and his missing wife told in an ancient Sanskrit play. This moment of rapturous embrace was captured again in *Vertumne et Pomone*, carved in marble in 1905, and the scaled-down *L'Abandon*, exhibited later that year at the Salon d'Automne. These changes of title and media perhaps reflect the universality of Claudel's theme – and the passion of her tumultuous relationship with her mentor Auguste Rodin. Claudel's dealer Eugène Blot supervised the bronze casts of *L'Abandon* in two sizes: 62cm and 43cm.



Orange Cross, c. 1947
 Hilla von Rebay (1890–1967)
 Oil on canvas, 112 × 94cm
 Galerie Raphaël Durazzo, around \$150,000

Hilla von Rebay, a pioneering artist, teacher and curator best known for her pivotal role in creating the Solomon R. Guggenheim Museum in New York, is one of the focuses of this year's Showcase section. Most profoundly influenced by Kandinsky and Hans Arp and his fellow Dadaists – as well as by Rudolf Steiner and Theosophy – her collages and paintings explore spirituality and its geometrical translation into 'non-objective art'. Her suggestive, disembodied geometries of flat colour and line hover above the picture plane, expressing the relationship between 'rhythm, line, balance and measure' and 'the inner cosmic order'.

Lament for Lady (for Billie Holiday), 1953
 Shinkichi Tajiri (1923–2009)
 Brass, bronze and photograph, 63 × 83 × 34cm
 Mayor Gallery, €165,000

Along with a flock of other ex-servicemen, the Japanese-American artist Shinkichi Tajiri went to Paris in 1948 to study. There he learned painting and sculpture with Ossip Zadkine and Fernand Léger at the Académie de la Grande Chaumière. Initially engaged in abstract forms constructed of iron and plaster, he soon turned to creating 'One-Day' sculptures from items sourced from rubble heaps around abandoned factories and along the banks of the River Seine. Welded together with wire or brass, these assemblages inhabit a space between abstraction, allusion and anthropomorphism. This much-exhibited piece comes from the artist's estate.

