THE CIRCUIT REPORT

Inside EDEN Fifth Avenue's Collector Preview: Crystal Buddhas, Shattered China and RETNA

EDEN's private collector preview on November 5, 2026, at 681 Fifth Avenue: Metis Atash's crystal Buddhas, a porcelain-breaking installation, RETNA, Alec Monopoly and Eduardo Kobra.

BY DAVID SHUSTERMAN · PUBLISHED NOVEMBER 17, 2026



A gilded handbag sculpture and the spiral stair at EDEN Fifth Avenue, November 5, 2026.

Dusk had settled over Fifth Avenue when the red carpet at 681 Fifth Avenue began to fill on Thursday, November 5. Through the glass, past a window display signed with the gallery's name, the first thing visible inside EDEN's Midtown gallery was a gilded, crocodile-textured Birkin bursting with gold butterflies, set on a plinth before a spiral staircase whose curving underside is lettered in blue script. Beyond it, gold branching trees glowed beside the bar, and a ground floor of white stone ran back toward the reception desk.

The occasion was a private preview for collectors at EDEN Fifth Avenue, the three-floor space the gallery describes as sitting "between 53rd & 54th Street" in the heart of Midtown. Over the early evening, the program moved from the street-level salons to an upstairs

lounge, a participatory porcelain installation and a darkened room given over to crystal sculpture. The Circuit Report's photographs and films from the evening, below, follow the same route.

Three floors of the house roster

EDEN calls itself a House of Art rather than a gallery, and the preview showed why. The rooms were hung less like a white-cube exhibition than like a collector's residence, with sofas, glass vitrines and art at every turn of the stair. Many of the names on the gallery's roster were represented.

On the ground floor, two large canvases of copper calligraphy on deep teal and charcoal grounds carried the hand of RETNA, the Los Angeles artist whose partnership with EDEN was announced in October. Between two dark wooden doors hung Alec Monopoly's *Richie with Ice Cream, Monaco Title Deed*, the familiar Richie Rich character holding a pink dollar-sign cone beneath a blue Monopoly-style title deed for Monaco. EDEN's catalog describes the work as "a playful twist on luxury, where indulgence meets innocence." Nearby, a mirrored wall piece spelled out "Don't dream your life, live your dreams," the kind of phrase work by the French artist Joseph that EDEN carries in its catalog.

The Birkin at the entrance belongs to a familiar language at EDEN. The meeting of a luxury icon and butterflies in flight is the signature of Roman Feral, the Paris-born sculptor whose bronze and gilded Hermès, Chanel, Dior and Louis Vuitton forms the gallery represents. In a conversation published by EDEN in August, Feral described his themes as "transformation, opulence, fragility, and permanence," and said a sculpture "should change the energy" of a space. At the foot of the spiral stair, it did exactly that.

Upstairs, the mood shifted to a herringbone-floored lounge. A towering canvas by the Brazilian muralist Eduardo Kobra recast the Mona Lisa as a skier in goggles and a patchwork jacket, signed "Kobra" in the corner. Across the landing, an Alec Monopoly Wall Street scene, with his Monopoly Man and Richie, filled a wall above a sofa, and a vitrine of iridescent blue butterflies stood at the rail overlooking the stair.

Metis Atash's travelling Buddhas

The most theatrical room of the evening was a dark one. Black drapes, strands of hanging crystals and glass plinths framed a group of meditating figures by the German artist Metis Atash, whose hand-painted sculptures are covered in crystals. Floor-to-ceiling projections behind them shifted from a Nile riverbank to a Japanese pagoda, and phrase works on the walls read "Don't forget that you are going to die" and "If you don't live for something you will die for nothing."

A wall label beside one seated figure identified it as *THE BUDDHA Large "Golden Days in Giza"*, 16 by 12.2 by 7.1 inches, acrylic on fibreglass with 35,840 individually hand-applied crystals. Its text evoked the hour "when the sun lays its last golden light upon the pyramids" and ended on the idea that "the beauty of life lies not in how long it lasts, but in how courageously it is lived." The piece belongs to a travel-themed series in Atash's Buddha work. EDEN's listing for the artist also includes *THE BUDDHA With Love from Kyoto*, *Meet Me in Marrakesh*, *Taj of My Life* and *Under the Kenyan Sun*, which explains the shifting landscapes on the screens.

Atash, who began her career in finance, writes on her own site that she now divides her time between Miami and a countryside home and studio in France, and that each sculpture is "a vessel of the energy present at the moment of its creation." The darkened presentation made a convincing case for seeing the crystal surfaces under low, directional light, where every facet catches.

Shattered china, put back together

The evening's liveliest moment involved a hammer. On a glass-topped platform upstairs, a large white egg-shaped form rose from a sea of tea sets, with gilded teapots, sugar bowls and floral cups arranged around its base. Guests were handed small hammers, asked to break pieces of fine bone china on a white table, and then to glue the fragments onto the egg's surface, so that the sculpture grew shard by shard.

The method is the signature of Sandra Shashou, the Brazilian-born, London-based artist on EDEN's roster. She collects bone china by makers such as Royal Albert, Wedgwood and Limoges from dealers and flea markets. As her own statement explains, "using a small hammer she shatters, punctures, chips and fragments," then rebuilds the pieces into new forms. The statement

credits the Japanese repair tradition of kintsugi as an inspiration, and quotes the artist: “Breakage and fractures are part of the chance and fate of human life, part of our personal history.” *Homo Faber*, the Michelangelo Foundation’s craft guide, notes that she began working in porcelain sculpture in 2013 after studying painting in London. Handing the hammer to collectors turned that private studio ritual into something shared, and briefly noisy, in a Fifth Avenue salon.

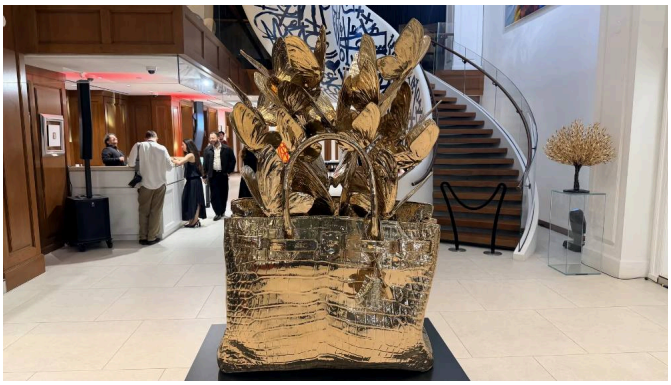
RETNA joins the roster

The preview also put RETNA’s work on view at EDEN in New York only weeks after the partnership was announced. Born Marquis Duriel Lewis in Los Angeles in 1979, he developed a script that, in EDEN’s words, “draws on hieroglyphs, calligraphy and illuminated lettering,” with influences from Arabic, Egyptian, Hebrew, Old English and Native American typography. His path ran from the city’s graffiti scene to *Art in the Streets* at the Museum of Contemporary Art, Los Angeles, in 2011 and a solo exhibition, *RETNA: Para mi gente*, at MOCA Grand Avenue two years later. In 2016 he served as artistic designer of San Francisco Opera’s production of Verdi’s *Aida*, directed by Francesca Zambello.

Announcing the partnership in October, EDEN’s founder, Cathia Klimovsky, said: “RETNA has created a visual language that belongs entirely to him. I have admired his work for a long time, and I am delighted that we can now build something together.” RETNA, for his part, said he wanted the partnership “to open the door to new ideas, new projects and new conversations.”

Three floors at 681 Fifth Avenue

Photographs and short films from EDEN’s Fifth Avenue gallery on November 5, 2026: the entrance and spiral stair, the upper salons, the crystal Buddha room and the porcelain-breaking installation.



Calligraphic canvases in RETNA’s script on the ground floor, November 5, 2026.

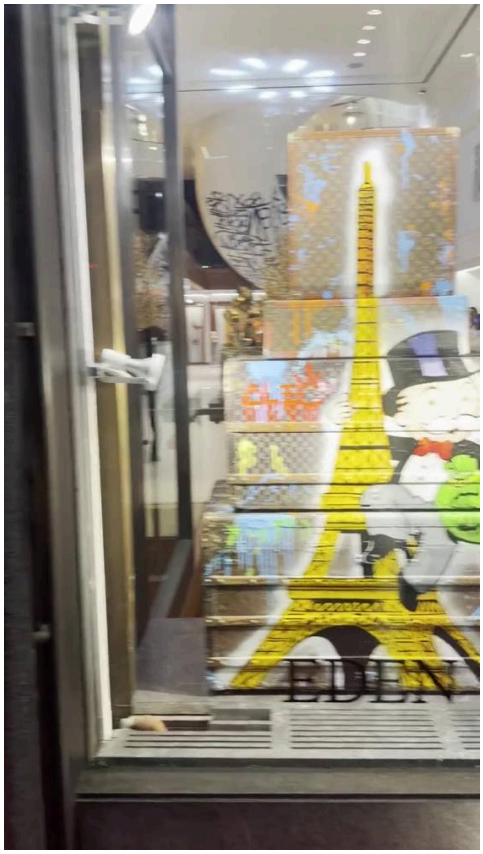


Gold tree sculptures and the red-carpeted entrance at 681 Fifth Avenue, November 5, 2026.

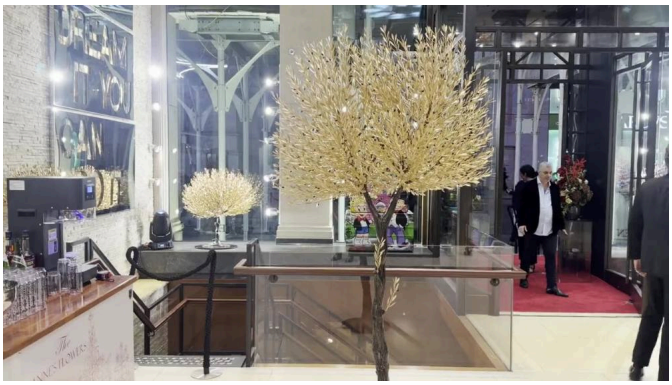


Alec Monopoly’s Richie with Ice Cream, Monaco Title Deed, November 5, 2026.

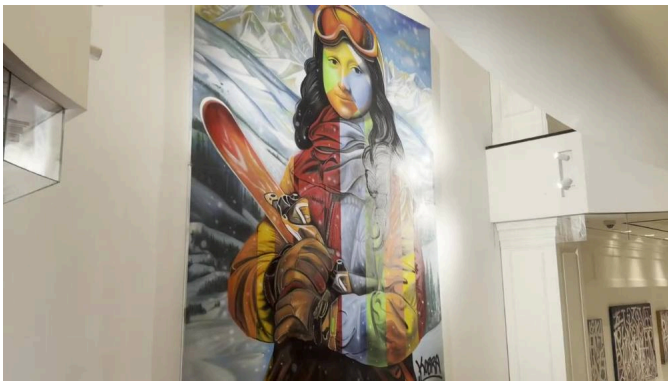
Through the gallery on November 5



The EDEN window on Fifth Avenue · 3 seconds
The EDEN window and red-carpeted door at 681 Fifth Avenue, November 5, 2026. With the street's ambient sound. Open video



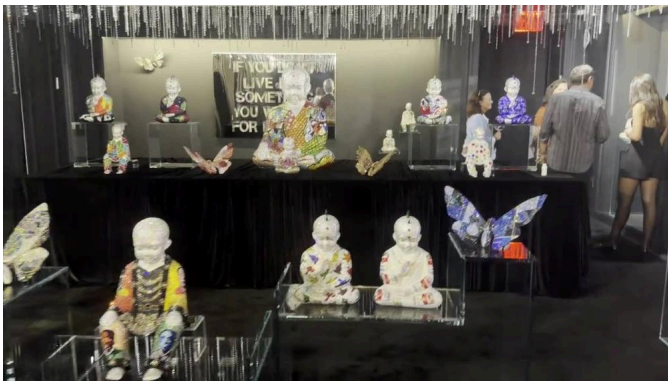
From the door to the spiral stair · 9 seconds
Past the gold trees and script canvases to the RETNA-lettered stair, November 5, 2026. With the room's music. Open video



Kobra and Monopoly upstairs · 10 seconds
Eduardo Kobra's skiing Mona Lisa and an Alec Monopoly Wall Street canvas on the upper floor, November 5, 2026. With the room's ambient sound. Open video



The upper salon and the stair from above · 15 seconds
The upper salon, a vitrine of blue butterflies and the spiral stair seen from above, November 5, 2026. Event footage, without sound. Open video



The crystal Buddha room · 14 seconds
Metis Atash's crystal Buddhas, butterflies and projected landscapes in a darkened room, November 5, 2026. With the room's ambient sound. Open video



Golden Days in Giza · 6 seconds
Metis Atash's THE BUDDHA Large "Golden Days in Giza" before a projected Nile scene, November 5, 2026. With the room's ambient sound. Open video



Adding a shard to the porcelain egg · 13 seconds
A guest fixes porcelain fragments to a large white egg ringed with tea sets, November 5, 2026. Event footage, without sound. Open video



A hammer and a gold teapot · 14 seconds
A gilded teapot meets the hammer at the porcelain-breaking table, November 5, 2026. Event footage, without sound. Open video

The house behind the preview

EDEN was founded in 1997 by Cathia Klimovsky with the stated aim of breaking down "the boundaries between art and collector." Its first New York gallery, at 437 Madison Avenue, opened in 2009 and closed in 2025, according to the gallery's own account of the Madison years. Its flagship SoHo gallery stands at 470 Broome Street, and in 2024 the gallery moved its Fifth Avenue presence to Olympic Tower at 645 Fifth Avenue, at the corner of 51st Street, with a grand opening that featured Alec Monopoly, Eduardo Kobra, Roman Feral and Gal Yosef.

That address did not last long. *Commercial Observer* reported in May 2026 that Coach would take over the space at 645 Fifth Avenue, used "more recently" by Eden Gallery, for a new Coach House planned for 2027. By June, EDEN's own New York gallery guide was directing

visitors to 681 Fifth Avenue, “the gallery’s new location in the heart of Midtown Manhattan.” The gallery lists the space as open daily from 9 a.m. to 9 p.m.

The business behind the rooms is substantial. In July 2025, *Resident* magazine reported the rebrand to EDEN, House of Art and described a “create-curate-sell” model that treats collectors as co-creators. The gallery now cites more than 100,000 square feet of exhibition space across New York, Miami, Las Vegas, Aspen, London, Saint-Tropez, Dubai and the Maldives. Collector evenings like this one sit at the heart of that model: works hung as they might be at home, a roster’s signatures around every turn of the stair, and an experience pitched closer to a party than a viewing room.

Where the program goes next

For New Yorkers who missed the preview, EDEN’s presence in the city extends beyond its two galleries. Dorit Levinstein’s year-long open-air exhibition on Park Avenue, nine monumental painted sculptures between 34th and 39th Streets, remains on view through May 2027.

The gallery’s calendar then turns to the art-world circuit. EDEN Las Vegas holds three afternoon cocktails at the Wynn from November 19 to 21, with Gal Yosef and Roman Feral, then Eddy Maniez, David Kracov and Jisbar, then Alec Monopoly. EDEN Dubai hosts an art night with RETNA, Ron Klimovsky, Daniel Gastaud and Mateo on November 19. During Miami Art Week, EDEN Miami at The Setai, 2001 Collins Avenue, schedules six consecutive art nights from December 1 to 6, including an evening with RETNA on December 4 and one with Eduardo Kobra and Metis Atash on December 6.