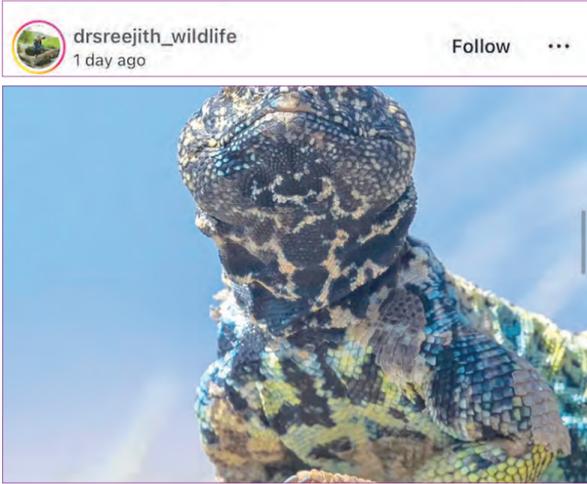


INSTA PICKS



Mesmerising reptile



Flag-meets-nature

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‘STAR WARS’, ‘ELF’
MEMORABILIA ON SALE IN
PROPSTORE MOVIE AUCTION



From Will Ferrell’s “Elf” costume to “Star Wars” props, an array of movie memorabilia spanning cinematic history heads to auction next month.

More than 1,350 lots, valued at a combined estimate of \$10.54 million, are on offer in Propstore’s Winter Entertainment Memorabilia Live Auction taking place December 5-7.

Leading the sale is Boba Fett’s EE-3 carbine rifle from “Star Wars: The Empire Strikes Back”, with an estimate of £350,000 – 700,000.

“It only came in to us about a year ago and we spent a number of weeks going through it, almost to a forensic level and managed to screen match the wood grain on the stock – there’s some damage and distress on it – and realise that this was and is the one and only Boba Fett blaster that was used in ‘Empire Strikes Back’”, Propstore founder and CEO Stephen Lane said at a press preview on Tuesday.

Other lots from the franchise include a rebel pilot helmet from the same film and a Stormtrooper E-11 imperial



blaster from “Return of the Jedi”.

“Indiana Jones” is also represented in the sale with a brown fedora made for the titular character, played by Harrison Ford, in “Indiana Jones and the Temple of Doom” on offer.

Costumes include Ferrell’s green tunic from Christmas movie “Elf” and Spider-Man’s black symbiote suit from “Spider-Man 3” in which Tobey McFly’s hoverboard from the second and third “Back to the Future” films and ballet slippers from “The Red Shoes”.

— Reuters



Pamela Tan, Eden, 2025

Picture courtesy: Department of Culture and Tourism Abu Dhabi & Public Art, Abu Dhabi

‘The Light Compass’
Illuminates heritage

HIBBA AL KINDI

STAR Suhail, known internationally as Canopus, is the second-brightest star in the night sky – an ageing supergiant nearly 65 times the size of our sun and around 25 million years old.

But across the Arabian Peninsula, Suhail’s meaning has always gone far beyond astronomy.

For generations, the star marked the end of the summer heat and the beginning of a gentler season. Sailors and travellers relied on it as a celestial compass through shifting land and sea routes.

Farmers awaited its rise as a sign to begin planting winter crops. Poets drew from its symbolism of hope, while Wadi dwellers understood it as a silent warning of possible floods. Suhail, in essence, was a guide – cultural, agricultural, spiritual.

In its second edition, the Manar Abu Dhabi public art exhibition turns to this ancestral relationship with Suhail and with light itself. “This year’s exhibition, titled ‘The Light Compass: Suhail Is Your Guide’, is inspired by age-old navigation and astronomy; and how these systems shaped nomadic travel, sea journeys and even prayer times”, explained curator Khairuddin Hori.

“People observed the sun, moon and shadows, creating songs, cultural practices and simple instruments from this knowledge. We wanted to place this traditional wisdom side by side with contemporary art – how we create, shape and interact with light today”.

Launched in mid-November by the UAE’s Department of Culture and Tourism, the exhibition brings together 22 artworks by 15 local and international artists, spread across three distinct sites in Abu Dhabi. Each artwork interprets the central theme in its own way.

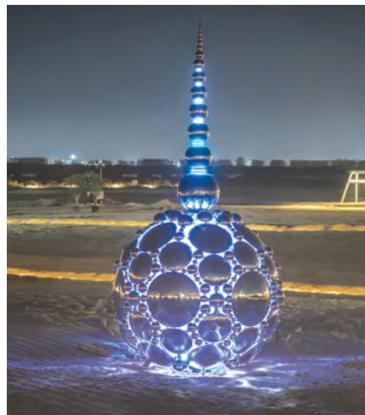
Some pieces lean into literal interpretations – such as Abdalla Almulla’s ‘Guiding Drapes’, an architectural installation set within a restored traditional courtyard in Al Jimi, drawing from the wedding lights once hung on Emirati homes.

Others explore the idea more conceptually – like Kristen Breg’s mirrored sculpture ‘Compound Eyes’ on Al Jubail Island, inspired by the multi-faceted vision of insects and the interplay of reflection.

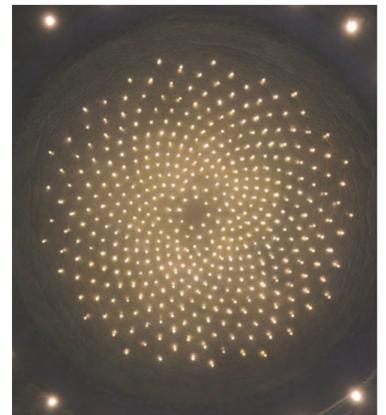
One of the most striking examples of art meeting technology is ‘Pulse Canopy’ by Rafael Lozano Hemmer. Inside a canopy of light beams in Al Ain, visitors place their hands on three sensors that read their heartbeats. Instantly, beams converge overhead, creating star-like



Ammar al Attar, Cycle of Circles, 2025



Kirsten Berg, Compound Eye, 2012



DRIFT, Whispers, 2025. Manar Abu Dhabi 2025. — Photo by Lance Gerber

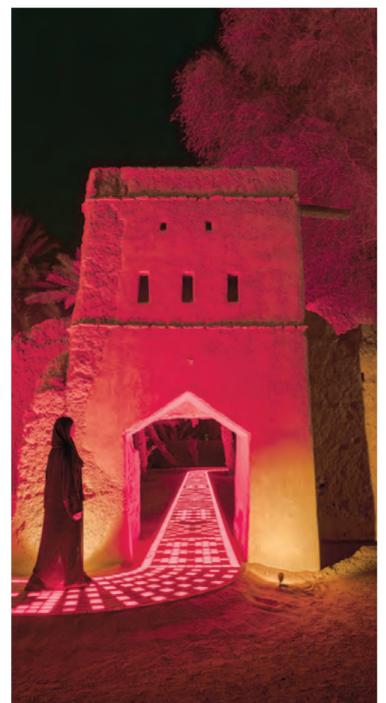
formations paired with the rhythm of their pulse – turning each person into a constellation.

Across the exhibition, the blend of still, immersive, analogue and dynamic works creates a multi-sensory exploration of light’s power.

The choice of locations – Souq Al Mina, Al Jubail Island and Al Ain – amplifies the narrative as the curators explained to Observer why each site was chosen. Souq Al Mina, home to a single monumental installation, reflects its legacy as Abu Dhabi’s earliest port and gateway of movement. Al Jubail Island, hosting 15 artworks, offers a nature-rich landscape shaped by mangroves and archaeological traces.

In Al Ain, seven installations sit within Unesco-listed heritage sites across Al Jimi and Al Qattara Oases, bringing contemporary art into dialogue with deep history.

Open until January 4, 2026, Manar Abu Dhabi is free to the public and includes guided tours, talks, artist workshops, live performances, wellness activities and curated food pop-ups across its locations – inviting visitors to follow Suhail once more, not across deserts or seas, but through art, memory and light.



Khalid Shafar, Sadu Red — Photo by Lance Gerber