

The Novel of Nonel and Vovel

The Novel of Nonel and Vovel is an expanded project and a collaboration with the Palestinian artist Larissa Sansour consistent of the following:

- Comic book titled The Novel of Nonel and Vovel, published by **Charta**, 2009, 188 pages, 126 illustrations including 120 in full colour, 17cm x 23.5cm.
- 4 meter long triptych of digital collage titled Nonel and Vovel's Inferno
- A leaflet titled a Partial Guide to the Occupation of Palestine <http://oreetashery.net/work/the-novel-of-nonel-and-vovel/>
- A research project with a creation of a series of live events titled Falafel Road. **falafelroad.blogspot.com** the project took place in 20 falafel eateries across London all open to the public to come eat and debate.
- Events have included: Food Glorious Food; an invitation to 10 artists to present live at **Iniva** on the subject of food. Artists have included **Superflex**, **Mad for Real**, **Bobby Baker** and others. <http://falafelroad.blogspot.co.uk/2010/01/13-february-2010-iniva.html>
- Politics: Here and Away, **Serpentine Gallery Edgware** , with student activists from Goldsmiths College, The London Institute, and others, with **Jacqueline Rose**, Profession of English at Queen Mary University and an active member of Independent Jewish Voices are invited for a discussion around the ways in which Middle East politics resonate in London. <http://falafelroad.blogspot.co.uk/2010/01/23-february-2010-serpentine-edgware.html>
- **Tate Modern, Starr Auditorium**, the event included live performances and video works by the two artists, followed by presentations and discussion with curators **Reem Fadda** and **Nat Muller**, and **Stuart Comer**, Q&A with artists. <http://nonelandvovel.net/live-events/>
- **Brooklyn Museum, Elizabeth A. Sackler Center** , the event included live performances and video works by the two artists, followed by presentations and discussion with curator Reem Fadda. Q&A with artists. <http://nonelandvovel.net/live-events/>
- **Nikolaj Copenhagen Contemporary Art Center**, screening and talks, followed by Q&A with artists. <http://nonelandvovel.net/live-events/>

Apart from the events stated above which were large-scale output in themselves and the distribution of the book internationally the project has been in:

- Theatre of Peace, group show, **NGBK**, Berlin, 2010
- Progress Report exhibition at **Iniva**
- Fall Out, group show at **Gammel Holtegaard**, Copenhagen
<http://nonelandvowel.net/exhibitions/gammel-holtegaard-copenhagen/>
- On Rage, **HKW Haus der Kulturen der Welt**, Berlin, 2010 (with a series of live performances by Ashery and video works by Sansour)
- **DEPO**, Istanbul, Falafel Road, solo show, 2011
- **Publish and be Damned**, 2009
- **Psycho-Political Resistance conference**, at Birkbeck University of London
- **Redrawn Boundaries**, Group Show, Goldsmith Gallery
- **Gerrit Rietveld Academie**, Amsterdam, 2010, Performances and screenings by the artists with panel discussion with **Joseph Massad** and **Galit Eilat**, Reem Fadda and Nat Muller.
- parts of the project and the graphic novel have part in various international solo and group shows by Ashery and Sansour.
- The work centred around a collaboration between a Palestinian born artist, Larissa Sansour and an Israeli born artist, myself, both born in Jerusalem, both emigrated to England around the same time, under very different circumstances. Underlying this collaboration is the concept that the project does not represent two perspective or seek to explore notions of a dialogue, as this would normalises the conditions of the occupation of Palestine, rather the project presents one united perspective under the remits of resistance to the occupation of Palestine. To this end the graphic novel with its international distribution as well as the series of international live events provided a model for an artistic approach that encourages debates and conversations. The falafel Road project was set around post colonial questions regarding Palestinian cultural heritage, including food, that have been systematically eradicated through the education system in Israel and the occupied territories, as well as in the media. It was most suitable to host 20 meals in 20 falafel eateries across London, open to the public to eat and debate those questions, and involve various post colonial kitchens from the

Middle East running those eateries, as well as globalised version, such as health food shops selling falafel and localised market stalls.

The project developed my on-going research interests in a number of ways:

- My on-going interest in Jewish identity and its relation to the Arab and Islamic world. Working in collaboration allowed me to question my perspective in a direct way over and over.
- My on-going interest in public forums, platforms, situations and events. The large-scale events at Tate and Brooklyn Museum moved this interest of mine to a more ambitious scale and combining performances and screening of our works with discussions created a full and rich events. The Falafel Road structure provided a research model where by I have learnt about various Middle Eastern kitchens and cultural heritage in a direct and urgent way. The public and invited guests who frequent the meals created a sense of a real living discourse and investment in those post colonial topics.
- The project relate directly to work I have been engaged with for many years.

Looking at the situation of Palestinians in Israel and the occupied territories is very much in line with my interest in biopolitics and how bodies are managed under state control – see *Party for Freedom* above description and *Raging Balls* and *Staying*, also in those sections. My on-going interest in Jewish identities in the Arab and Islamic world has been explored in many projects, including:

<http://oreetashery.net/work/semitic-score/>
<http://oreetashery.net/work/hairoism/>
<http://oreetashery.net/work/the-saints-of-whitstable/>
<http://oreetashery.net/work/here-he-comes/>
<http://oreetashery.net/work/can-i-join-you-just-this-once/>
<http://oreetashery.net/work/right-left/>
<http://oreetashery.net/work/sarmad-the-saint/>
<http://oreetashery.net/work/portrait-sketch/>
<http://oreetashery.net/work/memorial-service/>
<http://oreetashery.net/work/what-is-your-current-address/>

my interest in food as a postcolonial discourse and material has been explored in various projects including

<http://oreetashery.net/work/will-you-cook-for-me/>
<http://oreetashery.net/work/a-gathering/>

my interest in minority discourses, immigration and postcolonialism runs throughout my practice to mention a few

<http://oreetashery.net/work/first-generation/>
<http://oreetashery.net/work/its-been-a-long-time/>
<http://oreetashery.net/work/why-do-you-think-i-left/>
<http://oreetashery.net/work/colored-folks/>

The project has been part of my AHRC funded fellowship at QMUL. I received a special additional production grant for this project from the AHRC. Also funded the project were Art Council England, the Danish Art Council and the spaces that hosted the exhibitions and contributed to production costs of the triptych and the Partial Guide to the Occupation of Palestine leaflet such as Iniva, Depo and Gammel Holtegaard. Charta produced the Graphic Novel The Novel of Nonel and Vovel. The Falafel Road part of the project was done as part of a residency