

# **The *khadi* March**

## **Gandhi's Political Enlightenment Traversing Human lives and Humanity**

By shelly Jyoti

*A Delhi based Visual Artist, fashion designer, Poet and an Independent Curator*



'The Wider Significance of Nature', XVIII International Conference  
20-23 December 2015, Ravenshaw University, Cuttack, Odisha

## My Art practice - As a visual artist



*My work as an artist is centered on historical iconographic elements within the cultural context of Indian history. I explore and construct the hermeneutics of period histories, its contemporary representation of socio-political inquiry within my art practice.*

*I am a practicing artist, a textile curator, designer and a poet.*

*My works are amalgamation of all.*

I earned my Post graduate degree in English literature from Punjab University, Chandigarh. Later I trained myself in fashion designing & Textiles from NIFT, New Delhi, Worked with export houses as a consultant for fashion houses for fashion forecasts trends for the international markets. **Had my own label as a designer for domestic market and taught at fashion schools. Moved to visual arts publically in 1999. Working as a guest faculty and a jury at NIFT Centres and other fashion and design schools in India**



## AJRAKH PRINTING AND DYEING BECOMES ONE OF MY VISUAL LANGUAGE FOR EXPRESSION

Ajrakh is a 4500 year old textile tradition and is said to be used by Indus valley civilaztaion. The artisans came to India in 1600 CE from Sindh and Balluchistan.



Small fragments of Kutch-made ajrakh more than 500 years old have been found at Fustat, Cairo's first Islamic settlement.

From a technical perspective, Ajrakh is a very demanding and laborious form of cloth-printing and resist dyeing, in which designated areas in the pattern are pre-treated to resist penetration by the dye.

However, the Ajrakh cloths evenly printed on both sides are among the finest examples of textiles.



Working with 9<sup>th</sup>/10<sup>th</sup> generation Ajrak artisans in Bhuj in the interior of Gujarat on *khadi* fabric with ancient indigo resist printing techniques.

My designs, however, are entirely contemporary interpretations of the politics of indigo and salt movement of Indias freedom struggle

By collaborating with craftsmen, bringing their voices to you, singing the stories of unseen and unheard through my visual narration in site specific installations, artworks utilizing khadi and spoken poetry performance

These works excavate references of past, connect the present with historical re-enactment and celebrating the subaltern.

# The *khadi* March

## Gandhi's Political Enlightenment Traversing Human lives and Humanity

My paper is an attempt to theorize my own artwork 'Salt: The Great March 2013-14' A visual Art project.

The project is inspired by the Gandhi's theory of *swadharma*, *sarvodya*, and *satyagrah* – a challenge to ones own truth with stress on **self-purification, self-examination and self-assessment** in todays relevance

The *Salt March series* explore further salt as a symbol of non-violence march against British. I am exploring khadi as a march in 21<sup>st</sup> century to bridge a gap between rural and urban

# The *khadi* March: Gandhi's Political Enlightenment Traversing Human lives and Humanity



*Khadi* gets re-contextualized as a contemporary social movement visualized through art and traditional craft materials and processes, seeking out the possibilities of bringing the *khadi* spirit into our daily lives.

If by spinning, weaving and wearing *khadi*, can the commitment to individual action bring about a sense of pride in our nation in the 21st century?

I am exploring ,Can such an action bring about nationalistic feeling and significant changes in our society?

The “Salt” series is a continuation of my earlier series ‘**Indigo Narratives (2008-14)**’

that were inspired by an anti-colonial, nonviolence movement that took place in 1917-18, Gandhi’s first non-violence protest ‘*champan*’ movement for indigo farmers in India.





**Neel Darpan'(1860)** was written by Dinbandhu Mitra on the plight of indigo farmers. It was translated into English by Michael Madhusudan Dutta and published by James Long. The play portrayed the eco-political exploitation by the colonizers in early 19th century. It attracted much attention in England, where in people were stunned at the savagery of their country men.

The play is the first play to be staged commercially in the National Theatre in Calcutta.

## My works feature

- Spoken Poetry performance
- Site-specific *Textile* installations including clothing
- 40 Artworks utilizing *Ajarkh* textile traditions on *khadi* fabric



*Image : Spoken poetry performance at Chicago Cultural Centre, Chicago, Il USA 2013*





## Indigo- The blue farmers

The blues of indigo!  
Or the moods of indigo!

The turbulent blue waters...  
Stormy skies and stormy  
weather...

Under the sky and over the sea  
Farmers blue... on meadows  
green

Toiling and sweating...  
Ploughing and cultivating  
Terra firma-the soil  
Die of hunger  
No food to eat... But grow  
indigo!



Why!! Says a farmer's child!  
Innocently...I am hungry!!  
pleads Father!  
let's go and plough the field ..  
And bring food for my dying mother...  
she is dying of hunger.. Father! I am  
hungry !!



# Indigo: The blue farmers

Multi Media spoken poetry

This work is a multi media narrative of the play 'Neel Darpan' in the form of spoken poetry performance which portrays the eco-political exploitation by the colonizers in early 19th century .



This poem delves into the politics of indigo , the first national freedom movement in *chamaparan* led by Mahatma Gandhi in 1917-1918 and the unfortunate state of farmers even today.

Do we need another Mahatma?  
To fight for 21st century farmers..!!!



The 'tintankhas' enforced...  
The hell breaks loose, Like worms they die...  
So they do! Even today!

Mahatma steps in...  
He walks miles and miles  
Preaching 'right to live' 'Freedom to live'  
Kindling awareness!  
He wrote letters unending,  
To colonisers ruling  
Fighting for the farmers...  
Unshaken he was... In his body frail.  
Went on and on... No violence he said...

Stop growing indigo... we will fight!  
We need wheat and rice to survive!  
For the dying farmers...  
Who gave their lives to grow indigo plant  
The blood that spilled in the fields of blue  
Is the blood that stained the  
Chest of indigoes to reach England.

Do we need another mahatma?  
To fight for 21st century farmers..!!!

The blues of indigo! Or the moods of indigo!

# Indigo Narratives: Indigo- The blue farmers

## 110 lines poetry

The blues of indigo! Or the moods of indigo!  
The turbulent blue waters...  
Stormy skies and stormy weather...  
Under the sky and over the sea  
Farmers blue... on meadows green  
Toiling and sweating... Spading and farming  
Terra firma-the soil, Die of hunger  
No food to eat... But grow indigo!!  
Why!! Says a farmer's child!  
Innocently... I am hungry!!  
Pleads, Father! let's go and plough the field ..  
and bring food for my dying mother...  
she is dying of hunger.. Father! I am hungry!!  
Early 19th century.... India's colonial past,  
Natives of region deltaic  
Torrid and strifling times...  
The woe of a mother, Child and the farmer  
Oppressed in drudgery  
Hundred of years , of subjugation...  
The hawk and the worm...  
The greed intensifies...

The 'tintankhas' enforced...  
The hell breaks loose, Like worms they die...  
So they do! Even today!  
Mahatma steps in...  
He walks miles and miles  
Preaching 'right to live' 'Freedom to live'  
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Chest of indigoes to reach England.  
Do we need another mahatma?  
To fight for 21st century farmers...!!!  
The blues of indigo! Or the moods of indigo!

## **Sculptural installation:**

Displayed 16 or more human structures of 15" height corded in twisted indigo cotton rope with metallic chains perched on black acrylic painted wooden buttons convey how the native farmers were oppressed for Eurocentric need by colonisers in eastern India.



Shelly Jyoti

**Indigo Narratives Homage: Ballad of Ryots of Champaran 1917-18**

**Site specific installation: variable**

**2009**

Indigo Narratives: Works by Shelly Jyoti  
2009-14

**Indigo Narratives**  
**Ballad of Ryots of Champaran**  
**1917-18** site specific: variable



*The indigo plantation became deltaic obsession with Britishers after World War 1.*

**Ballad of Ryots of Champaran 1917-18**

This sculptural installation, have a kinetic posture, show diminutive human figures dangling from metal ropes.

These figures are the emblematic human beings who were once oppressed by the draconian land laws of the colonizing government.

The sculptures hanging from top to bottom at different levels suggest their persistent demands to free them from land revenue system as that was leading the native farmers/ families in debts and eventually deaths. The metallic chains around the farmer is suggestive of slavery and oppression and exploitation.



***Homage: Ballad of woeful tales of the blue farmers 1917-18***

Bankamchandra Chattopasdhya compared Nildarpan to Uncle Tom's Cabin for its role in arousing people's awareness of the evils of indigo plantations. It played an important role in the indigo movement in India.

These figures draw parallel with the farmers of our times who are forced to commit suicide thanks to the imperial introduction of genetically modified seeds. The indigo victims are still around, in a new form under new forms of imperial governments.



Installation shot at Diana Lowenstein Gallery Miami USA 2010



Indigo Narratives: Works by Shelly Jyoti  
2009-14



Installation view at ArtXchange gallery Seattle, USA 2012



**Shelly Jyoti Indigo narratives -An ode to Neel Darpan 2009** is narrative retold in site-specific installations with the tapestry of designs(ajar printing on khadi) and are a tribute to indigo farmers of Champaran.

The printed disks are inscribed with 15 different contemporary indigo print which maps the story of ryots of Champaran suggesting of their sorrowful tales inscribed in each circle .There are 300 or more disks installations hanging are attached to one another, suggesting hundreds of years of subjugation.



Shelly Jyoti

Indigo Narratives, 2008-14

Homage: To the Farmers of champaran  
**Chicago Cultural Centre, IL,USA,2013**

Each cascading fabric round discs sculptures, exhibiting a modern pattern area also representing multiple voices enabling multiple sets to talk the sordid blue farmer story into the sculptural whole.

The parallels of circles hanging with different placement of prints also explores the manipulation of visual effect and aesthetics.



*Installation view Chicago cultural centre  
IL, USA  
2013*



Indigo Narratives: Works by Shelly  
Jyoti 2009-14

# INDIGO NARRATIVES *An Ode to Neel Darpan -A Triptych*



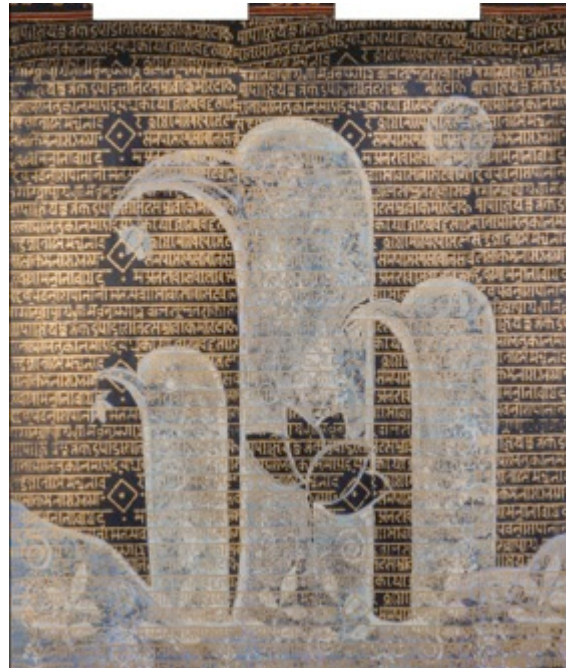
## ***Indigo Narrative : An Ode to Neel Darpan , Acrylics on canvas 30x23 inches each, 2009***

Each panel of the triptych exhibits the images of hawks that are metaphorical to the British who twisted the indigo farmers with their razor sharpened beaks with lotuses in their beaks rising over a ground with worms. The hawks, representing the British colonizers, twist and manipulate lotuses in their beaks.

The lotuses signal planters, British and Indian individuals who acted as intercessors and translators between the British colonizers and the indigo farmers, here represented as the hardworking and severely underappreciated worms

# INDIGO NARRATIVES

## *A triptych: An Ode to Neel Darpan*



*To me as an artist, sun becomes a constant factor linking past and the present in all three panels . From panel one to panel three and number of birds increasing is artists vision of the increasing of atrocities over the period of three hundred years*



Shelly Jyoti

Indigo Narratives The triptych 1, 33x30 inches , Acrylic on canvas  
inspired by a literary text Neel Darpan written by Deen bandhu Mitra 1860

Shelly Jyoti , Indigo Narratives  
An ode to Neel Darpan



*Ajrakh dyeing and printing on khadi  
72x46 inches, 2009*

# Shelly Jyoti

*Indigo Narratives: Gandhi's Spinning Wheel*  
Ajrakh resist dyeing on khadi fabric  
46 in. x 46 in., 2009

## THE GENESIS OF SALT: THE GREAT MARCH-2013-16

Over last a decade and a half, one felt the cult of violence growing, new set of attitudes and life- style being steeped in materialism, consumerism, society not viewing women with respect and rape cases abundantly reported . The lack of leadership was seriously felt.

As a citizen one felt that humanity was seized at the hands of political system and then how does one resolve when mindboggling figures of scams are reported, 26/11, 9/11 incidents occur and who does the nation look up to.

The idea of *swadharma* towards my country was appealing , I am exploring the idea, if the seventy crore urban Indian population pledges to buy and wear *khadi* as one's duty, can this action of *swadharma* bring a revolution and bridge the rural and urban gap in 21<sup>st</sup> century?

Can this act of wearing bring correctional changes in the society by eventually empowering the rural, uplifting villages, giving economic freedom and self reliance to 2-3<sup>rd</sup> of Indian population living in villages to see the societal growth.

Gandhi's relevance of spinning yarn into a handspun *khadi fabric* shines in the contemporary world intersecting human lives and humanity at all levels.

Sarvodya is my polestar

Salt is the only rock we eat  
Salt is the only rock  
That we cannot live without

A substance  
That has influenced, The trade routes  
Establishments ,Secured empires  
Provoked wars, Served Currency  
And inspired revolutions

Salt is the only rock we eat  
Salt is the only rock  
That we cannot live without

*I want the world sympathy  
In this battle of right, Against the might –  
Said Gandhi, April 5th 1930  
In Dandi*

Why do we have to buy the Brit salt?  
When shores all three sides, Why do we???

The times have moved on  
Our nation of 66 years  
The struggle for better times  
Continue even today  
'We will be forever  
in the best of times  
And the worst of times'

Gandhi's *Sarvodya*  
becomes 'The pole star'  
In today's age  
Guiding like the compass

By which we can  
Arise national consciousness  
A sense of patriotism  
Heal and cleanse ourselves  
Behave and feel human  
For each-other  
Individual enlightenment  
Individual Commitments  
Equality and speedy justice  
No caste no creed  
Meditating or tapas  
For National welfare

An effort for self-realization  
Grasping of Truth  
To suffer for the sake of the good of all,  
*Sarvodya* becomes the pole star  
And guides us in many ways  
Profound and inspirational.  
A therapeutic elixir  
In century twenty first

My mind is like a fading coal today,  
The wind fans and refreshes  
The dying embers of the chaos.  
Corrupted and corroded human values  
Eroding the strength of the societies ,  
Communal living and believing's. Bewildered!!

Wickedness, competitiveness  
Greed and Selfishness ,  
Ah ! With the inconstant wind,  
The coalAwakens to transitory brightness  
*Sarvodya* becomes my pole star

Let's take on the task

Of stewarding the nation  
Be the change that  
we expect in the society  
Seize the terror,  
Unify the humanity  
Put a hand to the wheel  
Take nation  
Let life be re-engineered  
On anvils  
of self-enlightenment  
*Sarvodya* becomes my 'pole star'  
I see...With staggering feet  
Tired and head down  
Gandhi walking towards the horizon  
Can we can join him  
Doing our bits...  
Watching the pole star

Salt is the only rock we eat  
Salt is the only rock  
That we cannot live without

Shelly Jyoti August, 21, 2013

*The Sarvodaya society is one that is based on Truth and Non-violence, with trusteeship as its fulcrum point. Satyagraha, holding onto truth and non-cooperating with evil, would be its mode of resolving disagreements. Such a society, which might be termed 'non violent socialism', is dedicated to complete equality, to uplifting each and every individual, irrespective of caste, religion, sex or occupation. It includes the 'haves' as well as 'the have nots'. Its primary conviction is the inherent equality of all.*

## Sarvodya is my polestar

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A substance  
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By which we can , Arise national consciousness  
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*the nation, Be the change that*  
*we expect in the society, Seize the terror,*  
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**Shelly Jyoti August, 21, 2013**

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*'If we have the 'khadi spirit' in us, we would surround ourselves with simplicity in every walk of life. The 'khadi spirit' means illimitable patience. For those who know anything about the production of khadi know how patiently the spinners and the weavers have to toil at their trade, and even so must we have patience while we are spinning 'the thread of Swaraj'.( Young India, 22- 9-1927)*



***Gandhi called on everyone engaged in the struggle for independence from British rule to spin for at least a half hour each day. He credited spinning with spiritual cleansing and saw it as a unifying ritual; one that could also provide needed sustenance to the poor in India.***

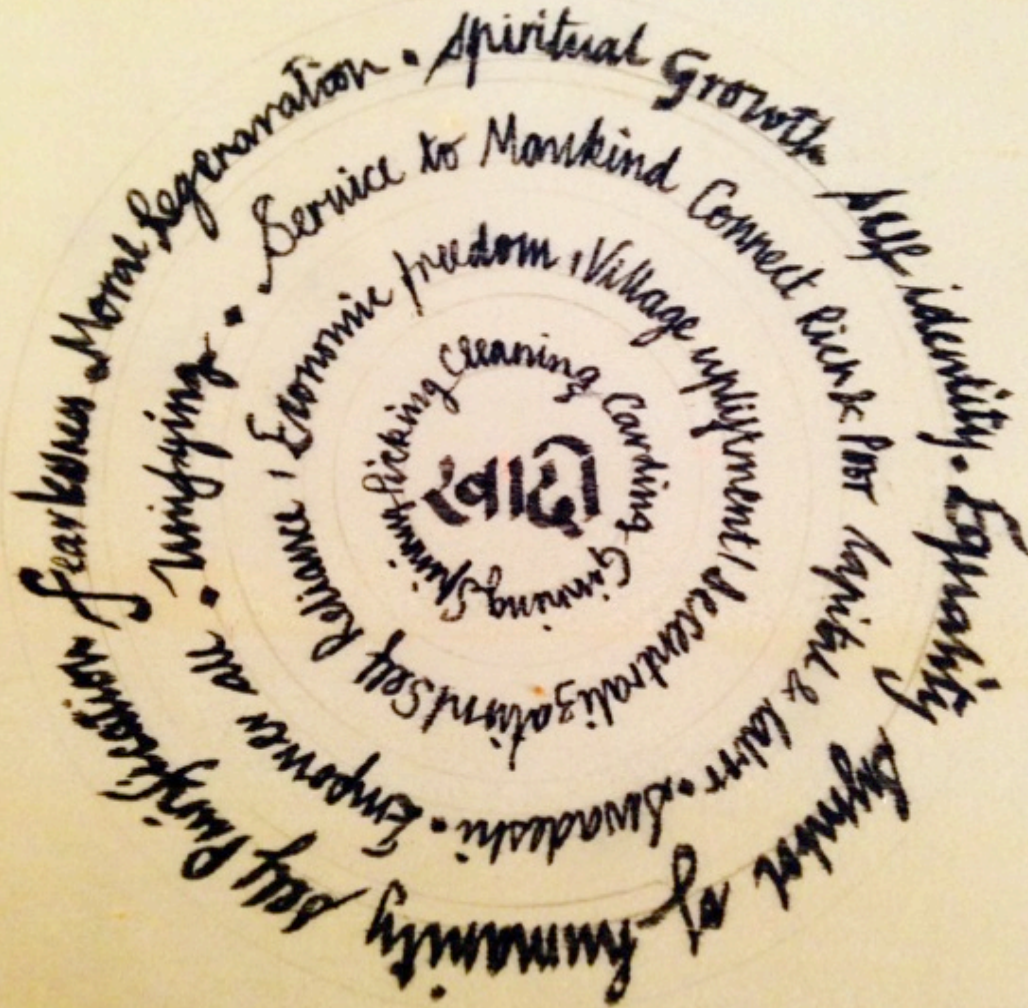
Because most Indians could not directly participate in the march due to time constraints or geographic distances. **Unifying- the country**

***The limitations on other forms of protest urged Gandhi to choose this particular activity of the production of khadi—spinning—as an activity that would enable people to participate in the nationalist movement.***



And I feel the importance and connect today of the above. Through spinning their own yarn, revival of hand spinning in the villages with idle men and women would also usher in the revival craft based society built around the notion of self sufficient village republics.

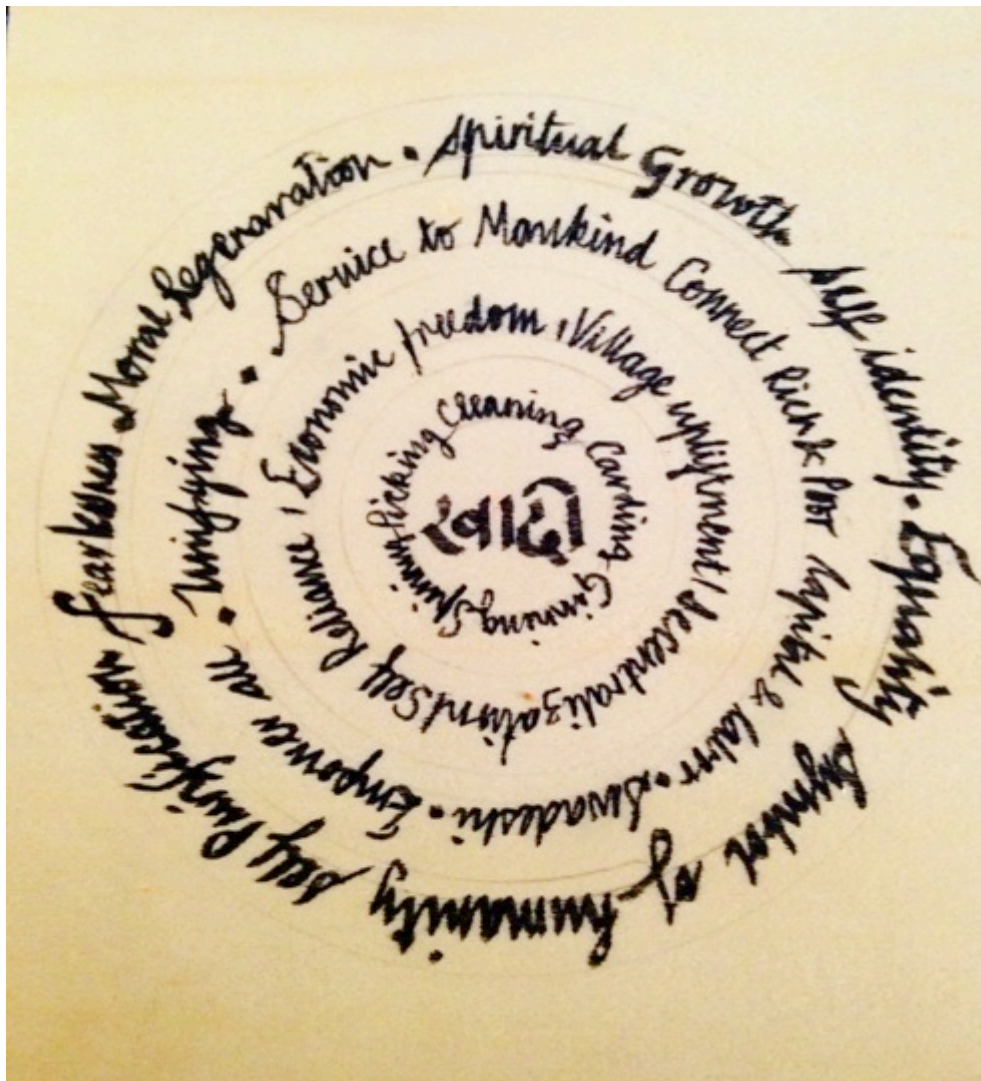
Shelly Jyoti, *SALT: THE GREAT MARCH Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft*  
Site Specific installation



Gandhi's idea of modern civilization that was nourished by British rule, was the real cause of economic distress. He envisaged that the salvation of India was in the upliftment of rural economy where economic progress and moral progress go together and the focus is on the development of man. This holds relevance today

*The khadi wheel, 6 x5 inches, Calligraphic pen on wood board, 2014*

The genesis of my work begins from this artwork on wood



*Gandhi called on everyone engaged in the struggle for independence from British rule to spin for at least a half hour each day. He credited spinning with spiritual cleansing and saw it as a unifying ritual; one that could also provide needed sustenance to the poor in India.*

Because most Indians could not directly participate in the march due to time constraints or geographic distances.  
**Unifying- the country**

*The limitations on other forms of protest urged Gandhi to choose this particular activity of the production of khadi—**spinning—as an activity that would enable people to participate in the nationalist movement.***

*The revival of hand-spinning and hand-weaving would make the largest contribution to the economic and the moral regeneration of India. The millions must have a simple industry to supplement agriculture. Spinning was the cottage industry years ago, and if the millions are to be saved from starvation, they must be enabled to introduce spinning in their homes, and every village must repossess its own weaver."* "The message of the spinning wheel is much wider than its circumference. Its message is one of simplicity, service of mankind, living so as not to hurt others, creating an indissoluble bond between the rich and the poor, capital and labor, the prince and the peasant. That larger message is naturally for all." Mahatma Gandhi , Harijan, 19<sup>th</sup> Feb, 1938,p11



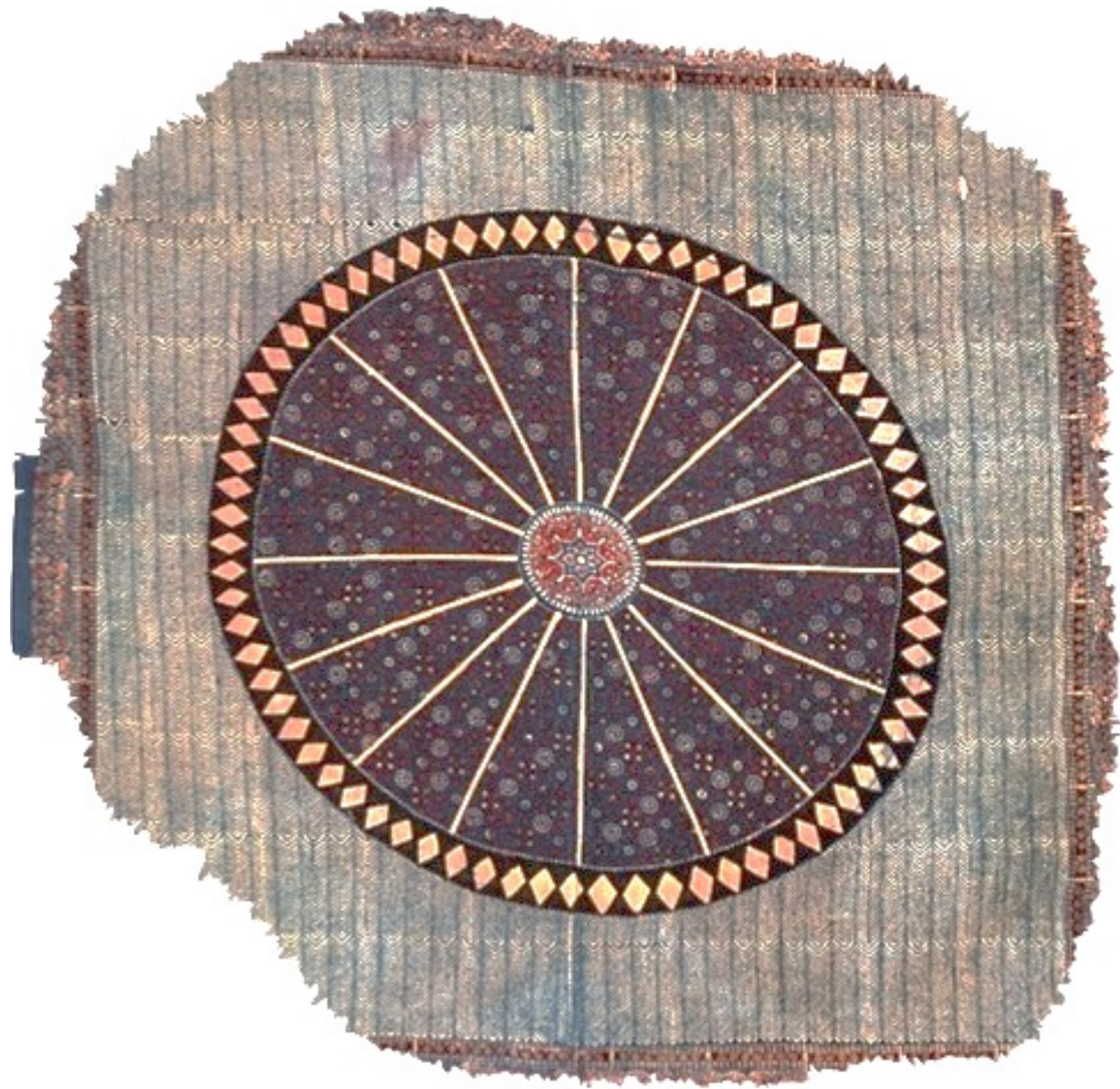
*Spinning Wheel:  
One charkha, many Charkhas*

*90 Sculptural textile circles, 108×108  
(8 inches diameter each)  
Traditional Ajrakh prints  
2013*



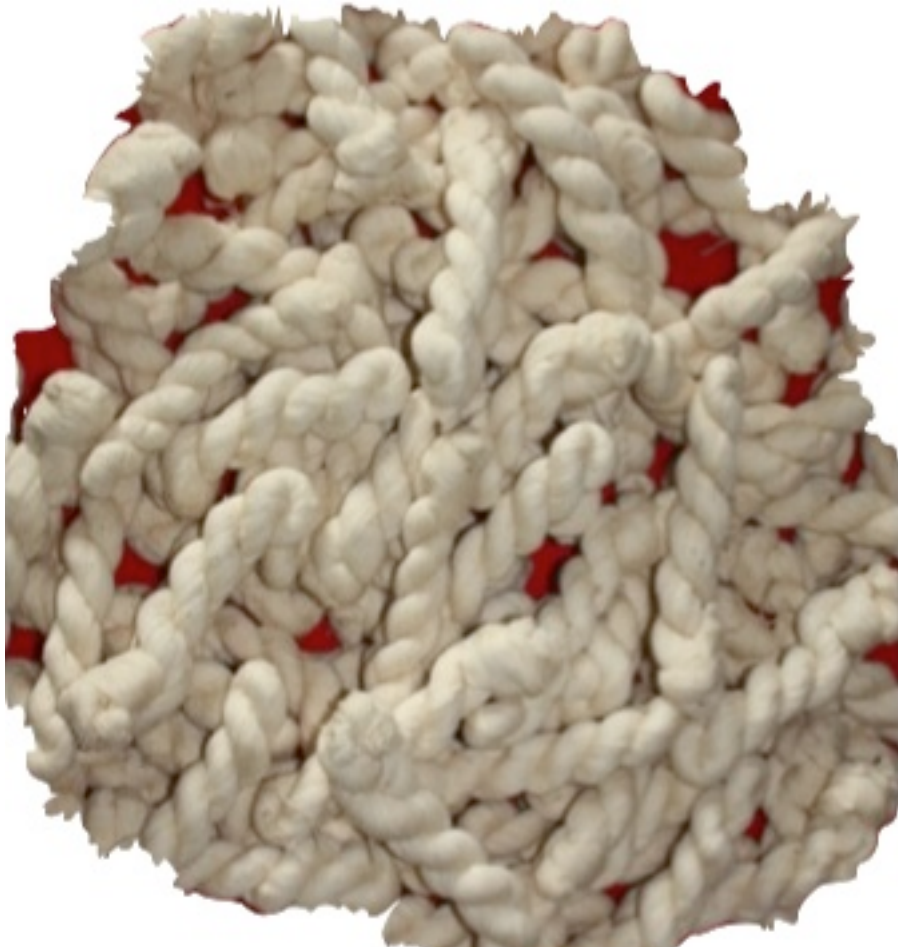
*Installation view at IGNCA Indira Gandhi National Centre for Arts ,New Delhi 2013  
Spinning Wheel:One charkha, many Charkhas*





# My visit to Dandi in 2013

Gandhi's Khadi movement began as a mass mobilization movement against anti-imperialist struggle but gradually he viewed it as a long term way of uplifting the villages by making them self sufficient. He also mentions that there is no other way of giving employment to the millions of villagers who live in idleness



My visit to dandi and meeting the spinners and weavers felt the idea of generating jobs for people idling around and not remunerative.

Actually ,Production of Khadi includes cotton growing, picking, ginning, cleaning, carding, slivering, spinning, sizing, dyeing, preparing the warp and woof, weaving and winding.

These are essential processes every one of which can be effectively handled only in the villages by the villagers

**The threads of *swaraj* became meaningful for me** -*I feel convinced that the revival of hand-spinning and hand-weaving will make the largest contribution to the economic and the moral regeneration of India. The millions must have a simple industry to supplement agriculture. Spinning was the cottage industry years ago, and if the millions are to be saved from starvation, they must be enabled to reintroduce spinning in their homes and every village must re-possess its own weaver. Young India .I., 21-7-'20, p.4*



Shelly Jyoti, *SALT: THE GREAT MARCH Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft*

Site Specific Installation: variable



*The Threads of Swaraj ,50,000 threads from 50 attis spun in Dandi Gujarat  
Aluminum hose pipe, 2013*

# Site Specific installation

The Threads of *Swaraj*: Handspun threads from a Dandi Gujarat weavers (app 50,000), 50 *attis* spun, Aluminum hose pipe  
2013



**I experienced the historical memory of Dandi March by travelling to Dandi in July 2013** where I met veteran freedom fighters such as *Acharya Dhirubhai* and *Gosai Bhai Patel*.

Despite their advanced age and failing health, they sang songs of freedom while devotedly spinning and pursuing other Gandhian activities and principles

I have collected the threads in my installation I am inspired by the process of spinning as a meditative technique.

**The *Threads of Swaraj* installation stands as a bridge linking generations through the 'weapon of moral power'**

# Shelly Jyoti, *SALT: THE GREAT MARCH*

*Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft*

Site Specific Installation



**THE MARCH** “**INTEGRATING KHADI 2013** ,50 pieces of constructed sails from khadi fabric, Cotton threads, 2013-14-**15***The installation Integrating Khadi stands 20 feet and above in its formal and technical organization trying to emulate the brisk walking of Gandhi and his volunteers surging on towards Dandi and the shape of sails also implies the kinetic feel to the site-specific installation.*



The installation features 50 Meters of handspun 8ply *khadi* fabric, block printed with Sanskrit calligraphy demonstrating the visual impact of similarly clothed individuals/ protesters wearing *khadi* during the *Dandi* Salt March that started from the banks of the Sabarmati River near Ahmedabad to the sea at *Dandi*. Many considered that the power of the unified group of *khadi* clad people following Gandhi through this journey as the turning point in the anti-colonial cause or struggle for freedom.

Shelly Jyoti, SALT: THE GREAT MARCH  
Re-Contextualizing Ajrakh Textile Traditions  
on khadi in Contemporary Art and Craft

Site-specific installation:  
THE MARCH: Integrating khadi 2013  
30 meters of 8ply khadi  
printed with Sanskrit calligraphy.

Shelly Jyoti, *SALT: THE GREAT MARCH Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft*  
Site Specific installation: IGNCA New Delhi

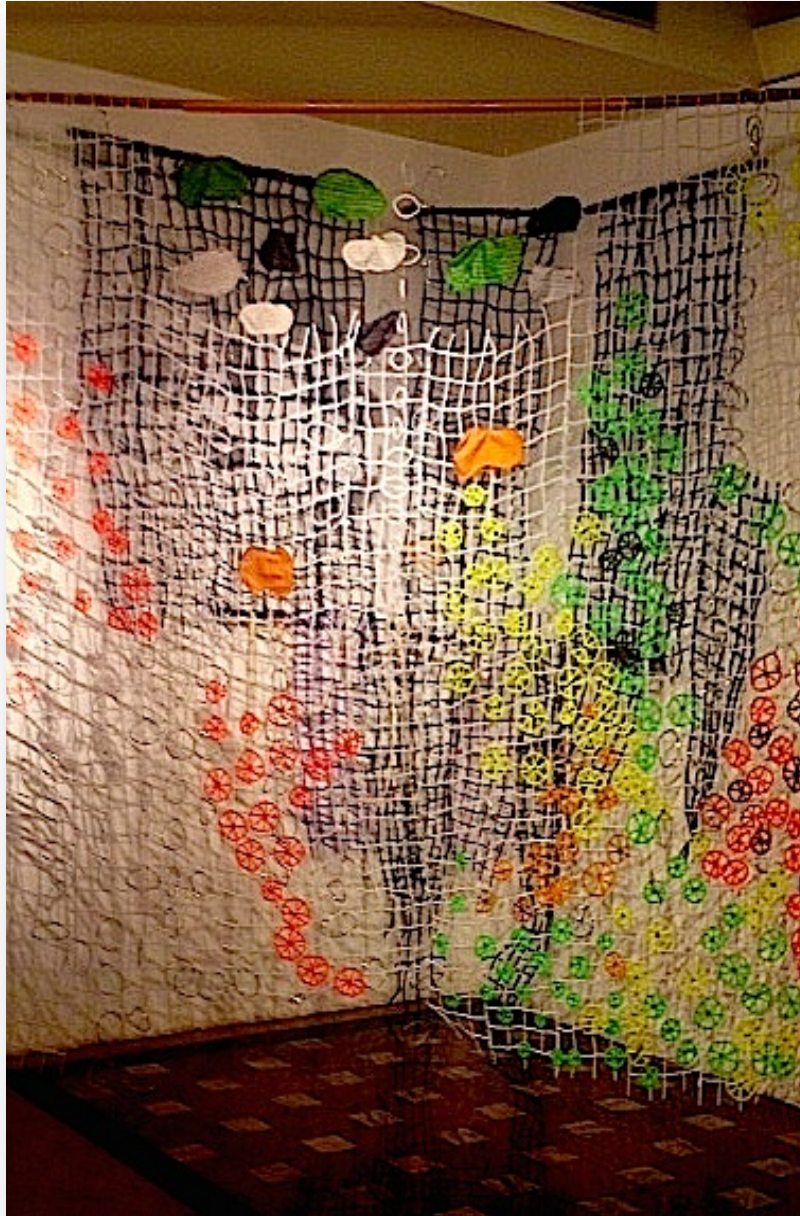


‘Rewiring my nation’ 2013

Size: variable , chennille pipe cleaners, fishnet , khadi fabrics, charkhas



I am an optimist and despite the pogroms that we face today, I imagine a world where different communities, age groups and genders could live together harmoniously. I am looking at nationalism from the universe perspective in today's globalized world of connectivity and interconnectivity. This installation explores the fellow-feeling with every human being on earth. It means a complete renunciation of geographical boundaries and the universe as one country.



**Rewiring Our Nation** is a site specific chennile pipe cleaners, khadi yarn and fabric installation is an interactive installation that is constantly being created in the gallery everyday . This shows how different elements could live in a single entity without contesting each other's presence.

The interactivity takes place when the viewers could rearrange the chakras made out of the soft pipe on the hanging mesh made out of fabric and yarn



Final Installation view at IGNCA , New Delhi  
12 feet high and 10 feet wide

Shelly Jyoti , *SALT: THE GREAT MARCH* Re-Contextualizing Ajrakh Textile Traditions on khadi in Contemporary Art and Craft  
*Allow me to Grow without Fear, 2013*



*A Dress: 2 meters Azrakh fabric , Fully constructed baby frock, 2013*

*Art works : Dyptich 46×23 inches , azrakh printing and needle work on khadi fabric 2013*





# GALLERY WALK







Dress (1)  
 1920s  
 Cotton  
 Made in the United States of America  
 Length: 40 inches  
 Width: 18 inches



Dress (2)  
 1920s  
 Cotton  
 Made in the United States of America  
 Length: 40 inches  
 Width: 18 inches









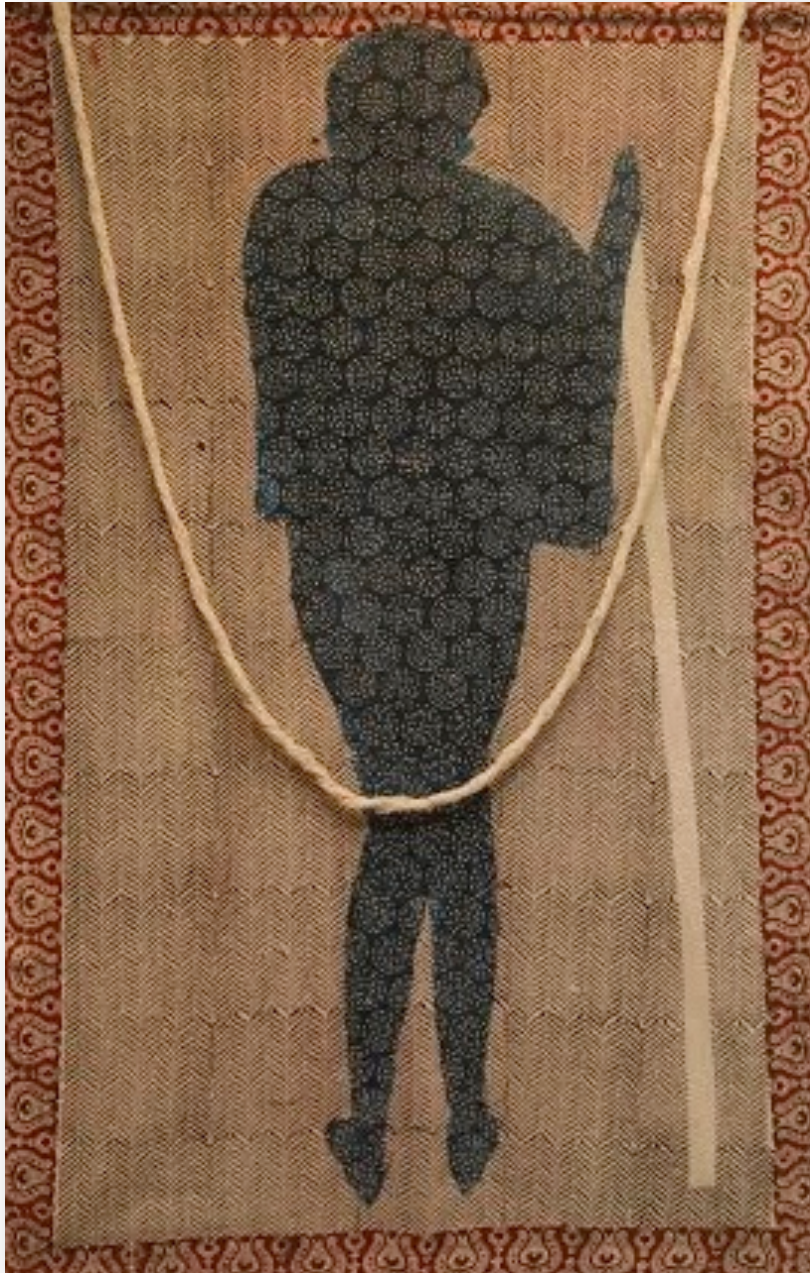








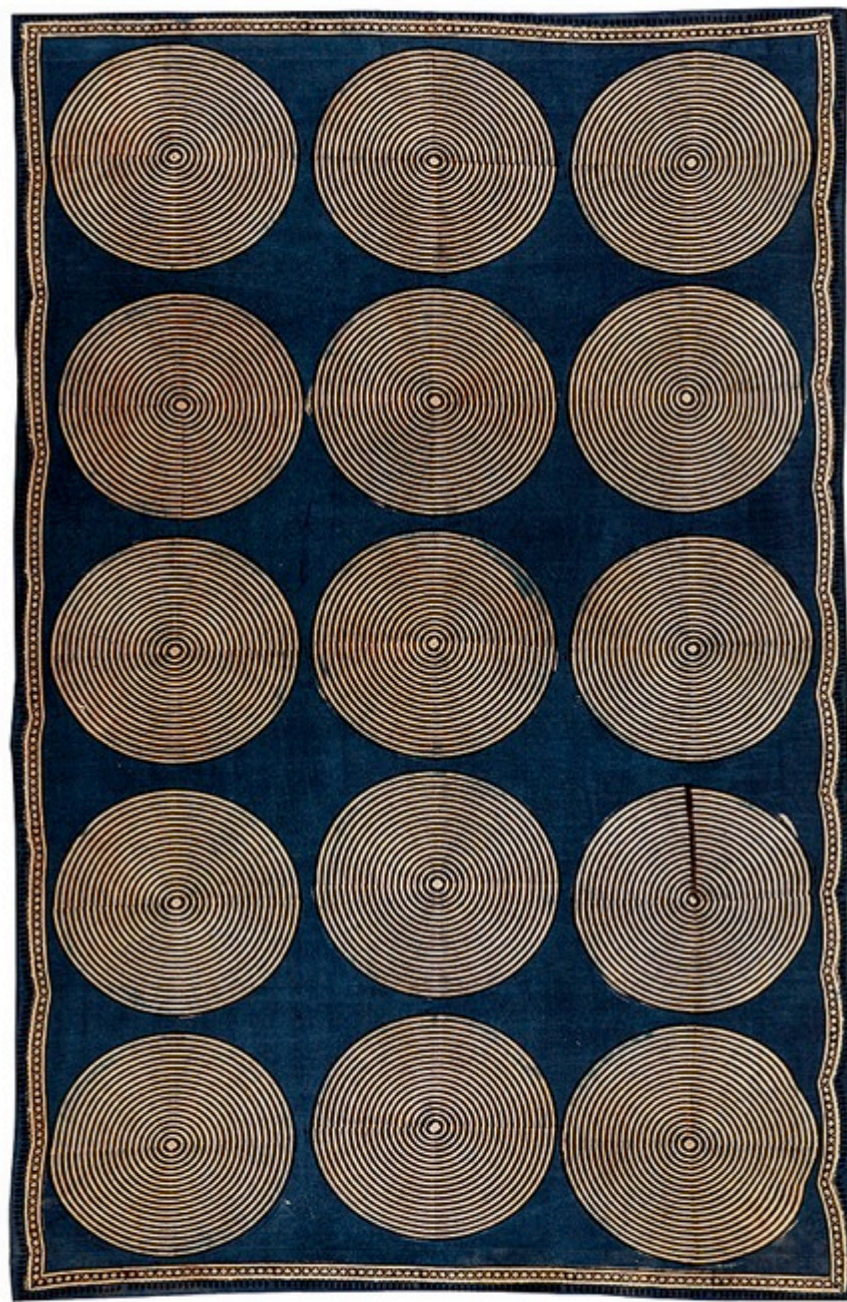


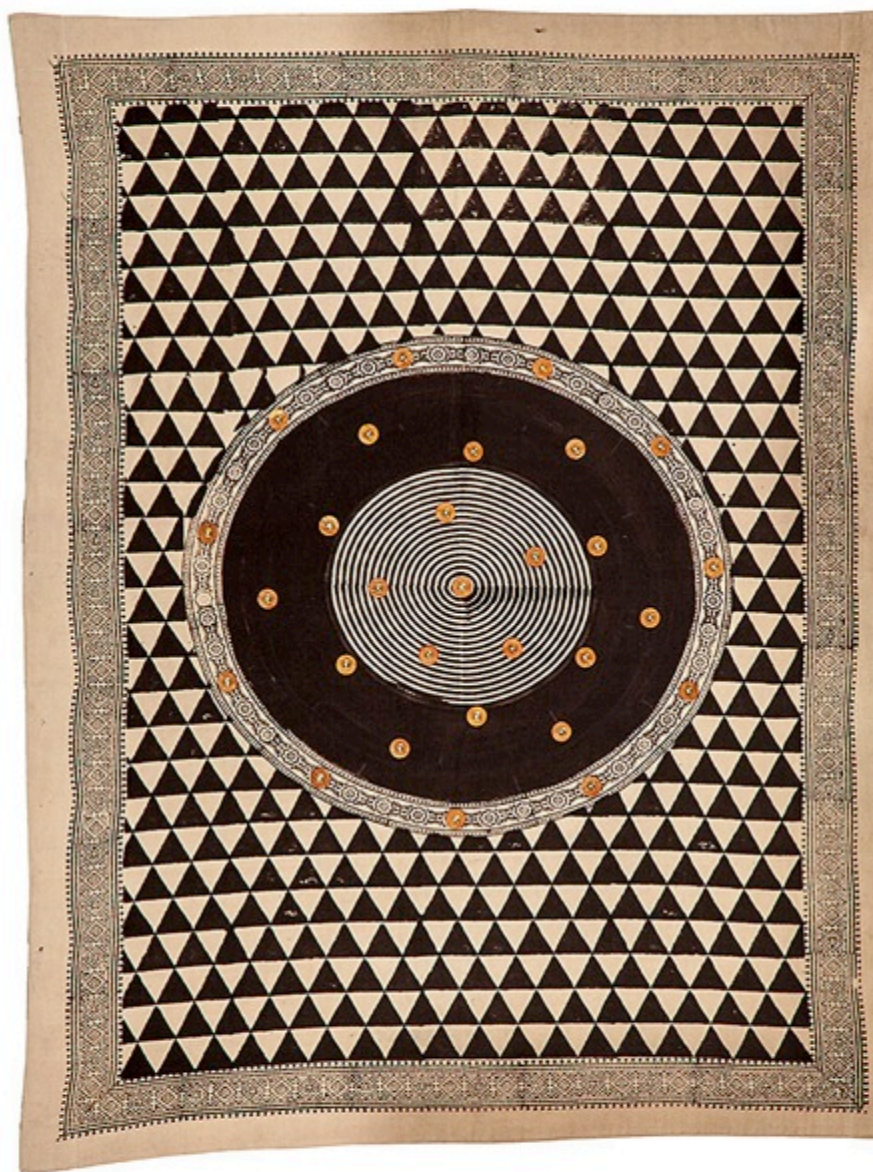


. Through swaraj, Gandhi brought ordinary Indians back in touch with their own humanity and sense of self-worth, and showed them that they had power over their own lives. Even by taking symbolic action against British rule, such as wearing Indian clothing, ordinary Indians of all walks of life changed their view of themselves as a people without power to a people ready to take control of their own destiny.

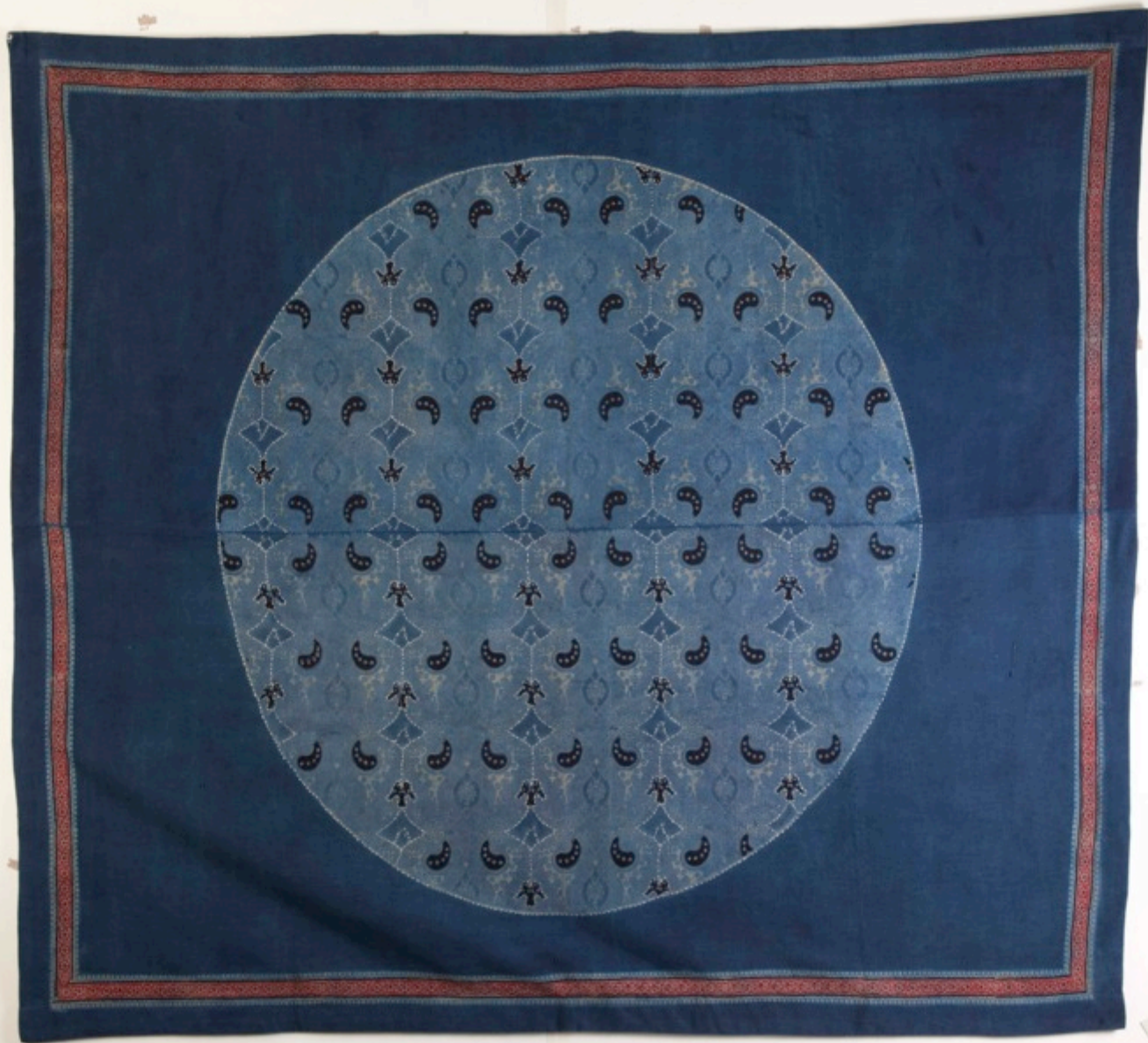
The British had succeeded in Indians to internalized their view of themselves as uncivilized, powerless, backward people. Gandhi had realised that Khadi can be an exercise for Indians to improve of their self worth



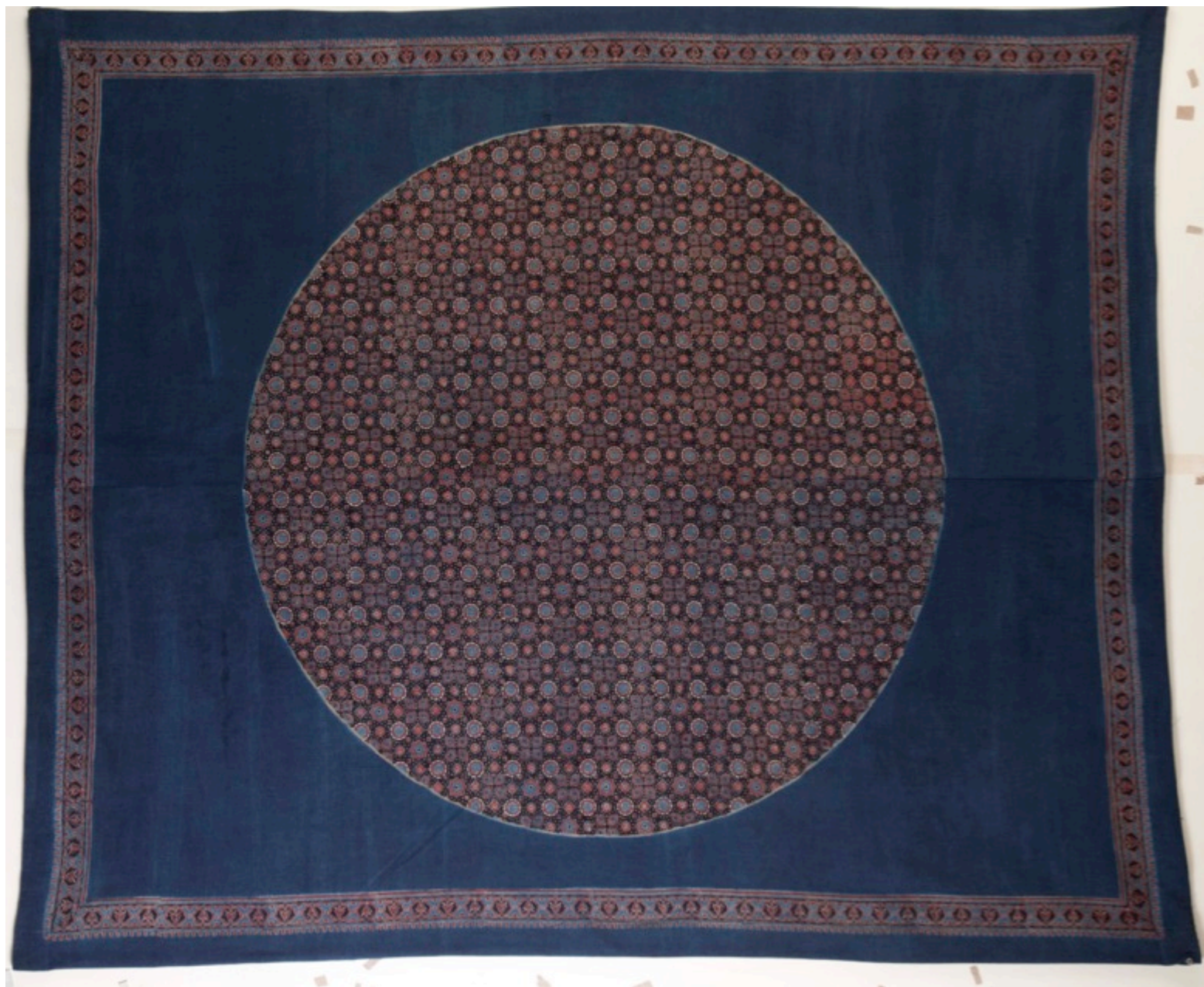




















## INDIGO NARRATIVES

Homage: Woeful tales of Champaran farmers 1917-18



*Installation view at Diana Lowenstein Gallery, Miami, USA*

# INDIGO NARRATIVES 2009-14



Installation view at Diana Lowenstein Gallery, Miami, USA



Installation view at ArtXchange Gallery, Seattle, USA

IN A GENTLE WAY YOU CAN SHAKE THE WORLD





*Installation View: RedEarth Gallery, Vadodara, Gujarat , India, 2009*



Indigo Narratives: Works by Shelly Jyoti  
2009-14



## The idea of swadharma towards my country stemmed from below route



Shelly Jyoti

Indigo Narratives, 2008-14

Homage: To the Farmers of  
champaran

**Gandhi Memorial centre**

**Washington DC ,USA, 2014**

*‘Man’s ultimate aim is the realization of God, and all his activities, social, political, religious, have to be guided by the ultimate aim of the vision of God. The immediate service of all human beings becomes a necessary part of the endeavour, simply because the only way to find God is to see Him in His creation and be one with it.*

*This can only be done by service of all. And this cannot be done except through one’s country.’ by Gandhi in 1936: (see Socialism of MyConception, pgs 140 and 141).*

**Salt: The Great March' 2013-15 series features five *khadi* site specific installations, thirty khadi artwork scrolls with *Ajrakh* textile traditions and poetic performance as new media art.**

**These works have been exhibited at**

*Indira Gandhi National Centre for Arts, New Delhi (2013);*

*India International Centre, New Delhi (2014);*

*The Museum Dakshin Chitra, Chennai (2014)*

*Azad Bhavan gallery, Indian Council of Cultural Relations, New Delhi 2015.*

**Public Lectures on the above at**

*Indira Gandhi National Centre for Arts, New Delhi;*

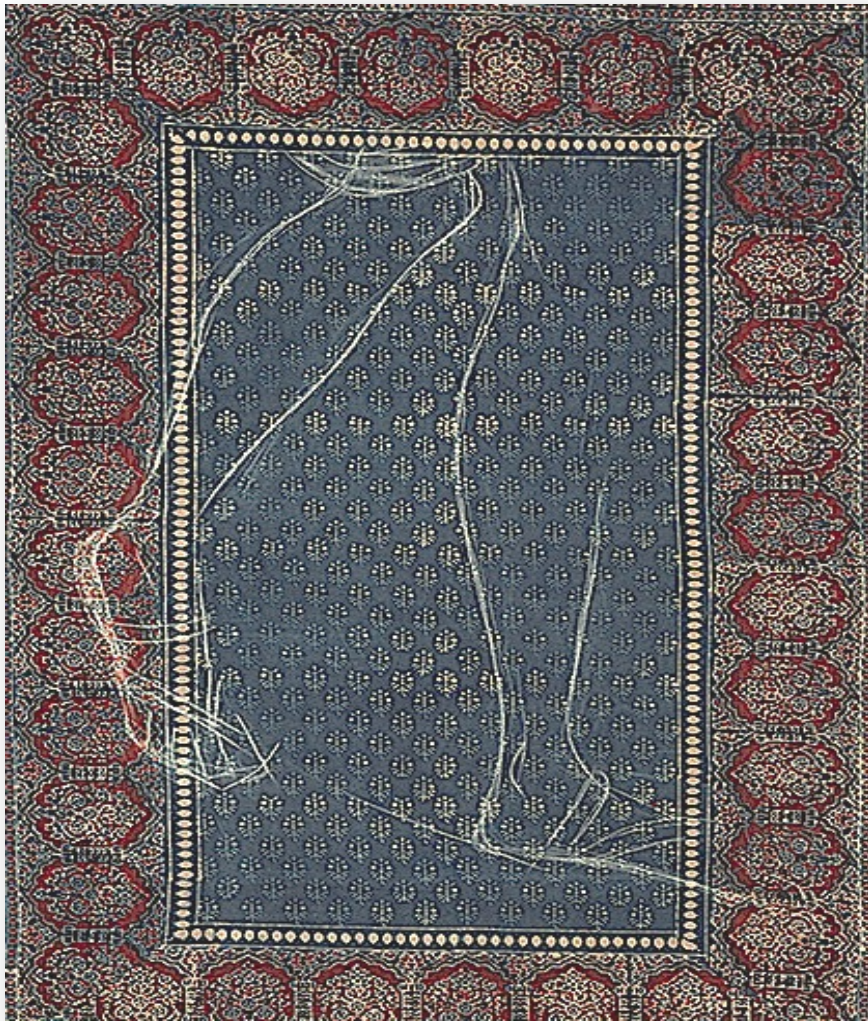
*Lalit kala Academy, Chennai*

*Apparao Galleries Chennai, New Delhi 2013-14.*

The works travel international to

***Gandhi Memorial Centre Washington DC, USA 2016 onwards***

**THANK YOU**



*To draw from Parapolitics: Toward the City of Man, can modern societies become genuine moral communities?*

*According to Gandhi, they can. Gandhi's vision of a Sarvodayan society is embryonic, but nonetheless engaging and stimulating explaining swadharma for individuals defining traditions and duty clearly.*

Image :Shelly Jyoti ,Salt: The Great March 2013-14  
Re-Contextualising, 2014Ajark Textile Traditions on Khadi in Contemporary Art and Craft  
Omnipresent