



THE KHADI MARCH:

JUST FIVE METERS

SHELLY JYOTI



Shelly Jyoti : The Khadi March: Just Five Meters
Yarn Bundles
 Diptych, 84 x 96 Inches
 2016

THE KHADI MARCH: JUST FIVE METERS
 by SHELLY JYOTI

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Catalog essays by Lisa Trivedi and Gurujee Narayana.

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Gurujee Narayana is a management guru. An exponent on Bhagwat Gita, Upanishads and Vedic literature. He is a mentor to many chief executives and is a yogic volunteer, serving rural and urban India.



THE KHADI MARCH: JUST FIVE METERS

BY SHELLY JYOTI

20 – 26 October, 2016



Visual Arts Gallery
 India Habitat Centre
 Lodhi Road, New Delhi-110003



Shelly Jyoti, The Khadi March: Just Five Meters
The Threads of Swaraj: Site-specific installation
2016

EXHIBITION SCHEDULE & LECTURES

THE KHADI MARCH: JUST FIVE METERS
by Shelly Jyoti

October 20 – 26, 2016, 11.00 am to 7.00 pm
Visual Arts Gallery, India Habitat Centre
Lodhi Road, New Delhi-110003

Panel Discussion by YES Institute

The Poetics of Khadi: Cutting Across Time and Space

Panelist: Smt. Tara Gandhi Bhattacharjee,
Meenakshi Lekhi, Ritu Beri, Varsha Das, Geeta Goradia,
Gurujee Narayana, Shelly Jyoti, Poonam Goel

October 21, 2016, 6.30 pm
Bikaner House, Pandara Road
India Gate, New Delhi-110011

Curatorial Walk

*Mapping Ajrakh Textile Traditions
through Contemporary Art & Craft*

October 22, 2016, 4.00 pm
Visual Arts Gallery, India Habitat Centre
Lodhi Road, New Delhi-110003

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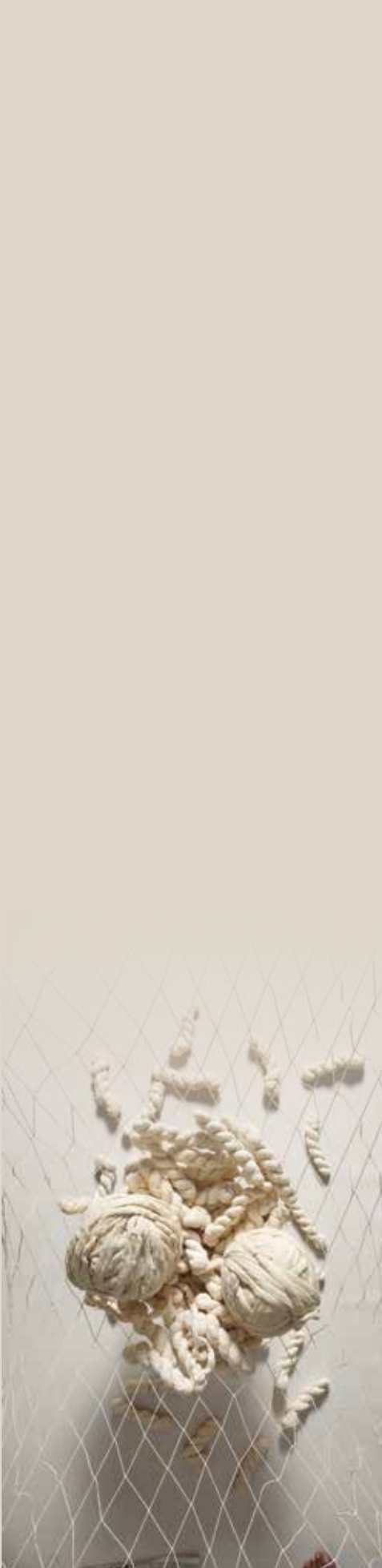
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The Spinning Wheel

A Cosmic flow
Reflected
In the thread
of
The spinning wheel
Nourishing
The body
The mind
And the Soul
In the
Realisation
Of
The self
In the
Endless
Space
Without
Horizon
Of
The Moment
In
Silence
Of
Enlightenment
With
Peace with Truth
Within
And
Without.

By Tara Gandhi Bhattacharjee



Foreword

Within each one of us there is a seeker of the unknown in the cosmic flow. The human mind looks for an identity beyond the known. With the metaphysical and spiritual reflections, the hand spinning wheel *the Charkha*, became the practical and inspiring tool which could lead me in the mental and spiritual journey, from the known to the unknown mysteries beyond the horizon. As I see and feel, the journey of my life moves on the thread of the charkha. In this journey there are challenges, adventures, beautiful encounters, all colours and divine sounds. There are also the moments when I feel that I am in the flow of the sufi tradition.

Khadi has brought me close to Shelly Jyoti. Shelly has woven, art, liferature and poetry with the wrap and weft of the Khadi fabric with profound intellectual, spiritual and human sensibility in the designs and colours of her work of art. It seems I can almost hear a very distant echo of the sufi music. The art of Shelly Jyoti instantly and naturally makes me think of the fact that the hand spinning wheel and the loom were the bread winner as well as the spiritual inspirations and nourishment in the journey of life of some of the greatest sufi poets. Shelly Jyoti has always said that the nonviolent struggle for the independence of our country and Khadi have always inspired her. Once I asked Shelly about the influence of Gandhi and Khadi on her work.

“In 2008, I was working on a visual art project titled ‘Indigo Narratives’. My works examined the plight of indigo farmers where the injustices of the plantation system in the North-East were central to awakening a new national consciusnes. Bringing a political and social change promoted by Gandhi’s first non-violent protest after he returned from South Africa. I went further in deeper inquiry understanding his writings on nonviolence, swadeshi, Swaraj, Khadi and found his philosophies relevant for contemporary times, making better societies. That inspired my shows ‘Salt: The Great March’ (2013-15) and present ‘The Khadi March : Just five meters’ (2016). I use khadi in my works both as a symbol and as a material that expresses qualities of self-purification, self-reliance and independence.”

Shelly Jyoti has given us glimpse of her beautiful, intellectual and emotional journey with Khadi. I can perceive Shelly’s unconscious journey with the hand spinning wheel where the essence of Khadi is the spirit of life. My best wishes and blessings are with Shelly Jyoti for the “Khadi March” of the 5 meters which are endless.

Tara Gandhi Bhattacharjee
Trustee – Kasturba Gandhi National Memorial Trust, Former Chairperson – Kasturba Gandhi National Memorial Trust
Former Vice-Chairperson – Gandhi Smriti & Darshan Samiti, Chairperson – Save Ganga Movement



Overview

The Khadi March: Just Five Meters by Shelly Jyoti work explores the philosophy of Gandhi's Khadi traversing human lives and humanity in 21st century. The featured works have two aims, one to touch upon the idea of *swadharma* towards nation and secondly explore a solution to uplift the rural population. The first is an ideology stemming from Vedas, second is setting the context of finding a solution to bridge and connect rural. The gist of the thought can be put in a simple way of buying five meters of Khadi by thirty crore urban population to empower spinners, weaver and unremunerated village citizens and bring them livelihood. This form of *swadharma* would be an effortless exchange of sacrifice and gain. The need to support Khadi by urban is woven through the notion of patriotism, purity and sacrifice, all of which provide unifying ideologies more powerful in today's age.

A focus on *swadharma* possesses the potential not only to reclothe urban India, but also to build new bonds between urban and rural populations, investing communities across the nation with common cause and purpose.

Working in collaboration with 10th generation of Ajrakh textile artisans at Bhuj in Gujarat, these art scrolls on Khadi with 200-400 year old blocks have historic importance but are conceptually contemporary in design. These works are in continuation of Shelly Jyoti's previous works 'Indigo Narratives' (2009-14) and 'Salt: The Great March' (2013-15).

The exhibition is comprised of several Khadi site-specific installations, twenty new Ajrakh textile artworks, multimedia spoken word poetry, and a documentary film titled Mapping Ajrakh Textile Traditions in Contemporary Art and Craft.

Through display in museums, galleries and public spaces, 'The Khadi March: Just Five Meters' showcases Khadi—its production and its consumption—as a medium for urban India that can support a new dialogue with rural communities and fellow human-beings.

Artist Statement

As a visual and textile artist, my work seeks to address iconographic elements present within the context of modern Indian history and contemporary society. 'The Khadi March: Just Five Meters' (2016) continues to explore Gandhi's idea of *swadharma*, a subject I have pursued in two previous projects, 'Indigo Narratives' (2009-14), and 'Salt: The Great March' (2013-15).

During the period of mass nationalism (1920-1947), Gandhi inspired thousands to return to textile production and to wear Khadi, or homespun, home-woven cloth for several reasons. He returned to the production of Khadi as a means of uplifting millions through common labor on behalf of the nation. He envisioned the consumption of Khadi as a means of bridging the divide between urban and rural populations, as well as between high and low castes. Gandhi viewed a return to Khadi production as a means of changing the character of India's vast population, transforming colonial subjects into modern Indian citizens.

'The Khadi March: 'Just five meters' is a call to action that aims to challenge people who live in urban cities to rethink our engagement with the rural spinners, weavers, and handicraft makers in India's thousands of villages and beyond. It does this through substantive collaboration with tenth generation Ajrakh textile artisans in Gujarat. While working with those who have inherited and are passing on our textile traditions, I have been able to consider the critical relationship between the materials and traditional processes used in Ajrakh production to develop a deeper understanding of the critical role that cloth, fiber, natural dyes, and environment play in my Khadi-Ajrakh creations. I have also gained a nuanced understanding of the relationship between traditional artisans and contemporary artists like myself in maintaining and innovating this particular textile tradition. Through display in museums, galleries and public spaces, 'The Khadi March: Just Five Meters' showcases the Khadi as a medium for urban India that can support a new dialogue with our rural communities and fellow human-beings.



Shelly Jyoti : The Khadi March: Just Five Meters
Just Five Meters Site specific installation
 A wall with 9 Khadi hand bags
 2016

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 have its own weaver. Y.I., 21-7-1920.

This site specific installation is inspired by Gandhi's words from 1920. Each Khadi bag is marked with the logo 'Just five meters' to capture the spirit of *swadharma* towards our nation. A large box contains Khadi fabric flowing out of it. This installation aims at bringing together *swadharma* towards our own nation as an ideal with a concrete suggestion how effortlessly we can sacrifice and gain for our community.

Communicating for Community in Our Times

by Lisa Trivedi, Author of 'Clothing Gandhi's Nation: Homespun and Modern India',
 Professor of History, Hamilton College, U.S.A.

Shelly Jyoti's compelling exhibition, *The Khadi March: Just Five Meters* is a provocative exploration of the material possibilities for building greater community in the new millennium. Drawing upon the nationalist politics of Mohandas K. Gandhi's swadeshi movement and using its chief product, *Khadi* or homespun, homewoven cloth, Jyoti's multimedia art considers how production and consumption today can foster empathy and understanding across communities, as well as develop self-reliance and independence. Many of the pieces featured in this exhibition are purposeful collaborations between Jyoti, a textile and visual artist, and ajrakh artisans in Kutch, Gujarat, whose families have been engaged in textile arts for generations. In opening up this dialog among fellow artists, Jyoti not only reintroduces earlier forms of textile practice to urban viewers, she aims to engage urban communities in the lives and livelihoods of rural Indians. Re-establishing this connection across India promises to provide lessons with potential beyond India's borders, an idea first explored by Mohandas K. Gandhi (1869-1948) in the early twentieth century.

During India's mass nationalism period (1920-1947), Gandhi pursued a swadeshi, or indigenous goods, movement by advocating the production and consumption of *Khadi*. This form of Gandhi's non-violent protest has garnered less attention than his fasts or his dramatic march to the beach at Dandi in 1930, where followers challenged a British

tax on salt by making salt and selling it without government sanction. Interestingly, since this earlier period swadeshi politics has continued to occupy a significant role in contemporary India through government-subsidized stores that dot the nation's landscape and through the clothing of government officials and politicians. Jyoti's installations, artwork, and poetry all engage with this earlier history by exploring how the politics of an earlier nationalist era may be useful in considering the globalized economic challenges that confront India and many other parts of the world today.

Production and consumption as a means of self-purification

The central vehicle for Gandhi's swadeshi politics was *Khadi*. Over the course of a few decades, Gandhi's movement defined the significance of *Khadi* in three distinctive and flexible ways. As an ostensibly traditional product, produced through traditional means, *Khadi* was portrayed as a material artefact of the nation. Gandhians also rendered *Khadi* a discursive concept by defining its significance in terms of contemporary politics and economics that privileged local, over transnational, relations. And, finally, *Khadi* became a visual symbol that marked individual bodies as distinctly Indian, rather than identifying them with regional, religious, caste, or class associations of earlier eras.

Although homespun, homewoven cloth was not new to nationalist India, Gandhi's focus on the

production and consumption of *Khadi* was novel as a means of self-purification and national community building. In his earlier critique of modernity in *Hind Swaraj* (1909), Gandhi had argued forcefully against Western modernity that he pointed out had turned moral people into wage slaves across Europe. Highlighting how corrupting a life driven by things that satisfied bodily welfare was, Gandhi argued that industrialization and modern progress had in fact enslaved workers, stripping them of both their independence and humanity. Gandhi, therefore, called upon India's urban population to resist what was deemed as progress in the early twentieth century. Instead, he asked them to re-examine their consumer habits, which benefitted foreign countries at the expense of their fellow countrymen and women. Rather than purchasing foreign made goods, Gandhi urged middle class and elite Indians to consume less and to consume goods made by Indian hands. In doing so, Gandhi reasoned that urban and middle class India would be able to perform their dharma to their national community by providing work for both traditional and new producers of *Khadi*.

As it developed during the 1920s, first within the Indian National Congress and later via an organization independent of the nationalist organization, swadeshi politics, and *Khadi* in particular, found its appeal primarily among urban and middle class consumers. As a result an interesting tension emerged between Gandhi's early anti-consumer critique of Western modernity and the movement's need to propagate its message through the introduction of a new set of consumer practices. Under the aegis of the All India Spinners' Association, swadeshi proponents marketed their goods through mail order catalogues, as well as stand-alone shops in India's metropolitan and regional centres. In order to reach small towns, Gandhi and his associates orchestrated a series of *Khadi* tours and exhibitions in the second half of the

1920s. These strategies garnered regional press coverage and drew participants from small village communities to new consumer and producer roles. Visitors to *Khadi* exhibitions, not only were exposed to the process of producing *Khadi*, they were also enticed to participating in national community by purchasing a wide range of *Khadi* goods from flags and clothing to housewares. By displaying *Khadi* in its various regional forms, *Khadi* became a means of communicating beyond the traditional boundaries of region and language, as well as class and caste. *Khadi* thus became a material artefact of a new national community.

Gandhi urged India to identify with one another through modes of consumption that were visual, tactile, and audible. Likewise, Jyoti's exhibition calls upon India's urban population to connect on a human level with one another through each of these three modes of consumption. By doing so, Jyoti hopes to new, meaningful conversation about community in the era of globalisation.



Shelly Jyoti : The Khadi March: Just Five Meters
The Khadi Wheel, 6x7 Inches, Calligraphy on board, 2014

Decolonizing *Khadi* hand towels juxtaposes *Khadi* with the cover illustration of a bulletin published in 1921. Twelve *Khadi* towels remind us that *Khadi* is a material that we experience in a variety of ways in our everyday lives, including when we bathe. The unevenness of texture of the towels and their multicolour reminds us that these are not made by machine, but by living breathing people in our community. Using *Khadi* towels on a daily basis today, as was the case in the nationalist period, is a simple means of sustaining the livelihood of millions of rural workers. By choosing objects of every day life, like the *Khadi* towel, a consumer performs what Gandhi termed *swadharma* or duty to the country. (Refer to the image page 13).

The productive tension between Gandhi's critique of consumerism and his swadeshi politics is also evident in an installation of shopping bags that overflow with *Khadi*. Approximately ten years ago, India's *Khadi* bhavans, including those in Delhi, Mumbai, and Jaipur, underwent a significant transformation. Stores were redesigned to be more appealing to the new consumer sensibilities of India's rapidly growing middle classes, many of whom were increasingly familiar with the standards and aesthetics of global retail chains. The transformation extended beyond a renewed "look" for the brand. The products for sale were also redesigned significantly for the first time in decades in an attempt to attract new consumers. Jyoti invites her viewers to consider new opportunities through consumerism with her installation of nine *Khadi* shopping bags. Since the nation-wide makeover of *Khadi* bhavans, many businesses have also replaced their use of plastic shopping bags, which choke our city's water systems during the monsoon, opting instead to use bags made of eco-friendly materials, including recycled newspaper and handmade paper. While globalization and its effects may often seem beyond our power, Jyoti reminds us with this installation that making responsible consumer choices is possible after all. A revolution

can be achieved through these seemingly small choices when intentionally taken whether one is a consumer or a small business owner. (Refer image page 8).

The most popular use of *Khadi* during the nationalist period came in the form of ready-made apparel of many kinds. By clothing one's body in *Khadi*, whether with a kurta, topi, or sari, swadeshi proponents announced their identity as an Indian to all who saw them. Jyoti explores the transformative possibilities of dress as a vehicle to expresses community through her installation of ajrakh blouses, caps, and stoles. Not only was *Khadi* clothing a sign of a new national identity in a bygone era, Jyoti has redesigned clothing enables the viewer to use clothing to articulate new priorities and allegiances to our family and friends alike.

In addition to these public and private actions, Gandhi's movement persuaded many to adopt a reformed view of labour. Whether practiced safely within the walls of their homes or in public squares, swadeshi proponents successfully promoted the spinning of *Khadi* thread. As a form of collective labour performed on behalf of the nation, men and women took up spinning, which was for a period of time a requirement of voting privileges in the national body. Given the way Gandhi repositioned labour in his movement, it is not surprising that one of the central motifs of his swadeshi movement was the charka, or spinning wheel. During the nationalist movement, the charka became the emblem of the Indian National Congress. Banners and bunting with charkas were a regular feature of Congress meetings, whose space was carefully carved out of meeting grounds. The charka appeared also when ordinary people, whose sympathies were with the freedom struggle, chose to decorate their balconies with small charka flags or to adorn their kurtas with mini-*Khadi* charka button flags. Many of Jyoti's pieces make use of the charka as a means of promoting a sense of common cause across communities.

Given the significance of the charkha, it is no wonder that it figured so prominently at the centre of the Indian National Congress's flag until independence. Jyoti's exhibition incorporates this important motif in several forms. The *Khadi* Wheel, 7 x 9 inches captures the many associations Gandhi sought to those who plied the charka. The charka is also represented in The *Khadi* Wheel, a piece comprised of 1000 *Khadi* bunches. Volunteers spun *Khadi* thread, eventually winding their product in these bunches which could be traded in at *Khadi* bhavans and depots for woven cloth. Early in the non-cooperation movement, voting privileges in the organization depended upon each member turning in *Khadi* thread spun for at least a ½ hour each day. This tradition lives on now in Gandhian institutions, like the Gujarat Vidyapith, Ahmedabad, (est. 1920), where students, faculty, and administrators gather daily to perform their ½ hour of service to the nation by spinning on the charka.

The charka makes an important appearance in Jyoti's ajrakh pieces. Ajrakh is a printing and dying process associated with Western Gujarat and Sind. In this region, artisans use hand-carved blocs, often decades old, to bring cloth alive. Experimenting with traditional master printers, Jyoti has been able to make use of hand blocks that have been handed down from generation to generation. Her collaboration has produced several pieces including one that prominently features a wheel, reminiscent of a charka as well as the chakra that currently occupies the contemporary flag of the Republic of India. This playfulness allows Jyoti to remind us of the continuities that bind artisans of centuries earlier to contemporary artists like she and her collaborators.



Perhaps the most evocative piece in Jyoti's exhibition titled 'Lend a Hand,' is comprised of two ajrakh pieces each with a large left hand as the centre motif. The pieces not only remind the viewer of their duty to the community, but also how special ajrakh *Khadi* is. The hand draws attention to the fact that these textiles are neither mass produced, nor machine manufactured. Rather they are produced through the artisanal skill and craft traditions of many generations.

The questions that Jyoti raises and leaves the viewer with are as centrally important to an ethically and morally engaged community today as they were in Gandhi's time. Do we value the craft, artisanal skill, and labour of our rural fellow countrymen and women? If so, how do we demonstrate this to ourselves and to one another? How can our lives be intertwined and self-sustaining in an era otherwise characterized by global displacement and the disintegration of community? Are there small decisions that we might make in our everyday lives that honour the kind of community to which we want to belong? Jyoti's exhibition suggests that she believes that the urban Indian viewer of this exhibition can establish new kinds of fellowship that may sustain us in this challenging time.



Shelly Jyoti, The Khadi March: Just Five Meters
Decolonizing Khadi Hand Towels: A Moral Consumer
12 Khadi towels hanging on fish net
Site-specific responsive installation, 2016



The above installation is inspired by a Khadi Bulletin published in 1921. The cover image pictured here was titled 'To Whom Will You Give?' This image was not simply an endorsement of peasant productivity, but also a powerful critique of British colonial policies that in Gandhi's estimation had ruined India. The image was clearly aimed at India's urban English educated communities, whom it challenged to support their own poor cultivators, rather than foreign mills. As the image points out, India's urban middle class faced a daily choice. Gandhi encouraged middle classes to become, what Rosalind Williams termed, 'moral consumers' by forging a national community through return to traditional forms of production and new modes of consumption. In doing so, the image aimed at bridging the gap between India's 'westernized' urban and rural populations.

I am expanding the idea of using Khadi towels that has greatest textile qualities of absorption and easy use in todays mechanized patterns of life, the idea of using swadeshi towels also brings in the patriotic notion of my country as an effortless offerings and support to the weavers and spinners in rural India.

Swadharma: The Khadi March

by Gurujee Narayana

Gurujee Narayana (1942) is a management guru. An exponent on Bhagwat Gita, Upnishads and Vedic literature. He is a mentor to many chief executives and is a yogic volunteer, serving rural and urban India.

Swadharma is our own dharma, which is our responsibility, duty and way of being useful to others. Bhagwat Gita opens with the word *dharma* and concludes with the *mama*. *Mama dharma* means my *dharma* my own responsibility: the *swadharma* of each one of us. This *swadharma* is the final message, conclusion, summary and spirit of Gita. Shelly Jyoti as an artist has undertaken an inspiring mission of combining *swadharma*, as her own responsibility with Khadi March, to assist rural population to uplift themselves.

Dharma means basic responsibility of people to each other in supporting each other, protecting each other and contributing to each other. In Mahabharata, Bheeshma taught Yudhishtira and Panadavas of the basic principles of Dharma.

There are certain values, principles and products, which fully represent our Indian ethos and culture like *yoga*, *dharma*, *saptapadi*, *Ganesh Aum*, *dhoti kurta*, *gayatri mantra*, *namasta* and *Khadi* is one of them. *Khadi* was adopted by Mahatma Gandhi and made it a missionary movement like satyagraha, salt- march and swadeshi. A village is, even now heart of India and *Khadi* represents the ethnic way of fulfilling the needs of people and supporting and encouraging rural population.

It is our *swadharma*. We need to own the responsibility to support, encourage, assist and inspire our people to engage themselves in creating, producing and offering *Khadi* products to India and world as excellent supplies of value, usefulness, heritage and as an opportunity band means to serve rural India.

Own way of dharma, own way of life is much better than others way of life. It is better to offer one's life to *swadharma* than adopting some other dharma, which is fearful. Own dharma is superior even though with in conveniences, in adequacies and difficulties. Bhagwat Gita, chapter 3, -35

Na vai rajyam rajasinna ca dando na dandikah|
Dharmenaiva prajah sarva rakshanti sma
parasparam ||Shanti Parva., 59, 13-14

In satyayug, the age of truth, there was no kingdom and there was no king. There was no punishment and also no punisher. People protected each other mutually by natural ethical conduct'.

The Khadi March: Just Five Meters 2016 represents such mutual ethical conduct of supporting each other which is parasparam dharma and *swadharma* of each one of us. As a citizen of India, it is the responsibility and duty of each one to participate and support this movement of Khadi March. The artist brings out a sense of awareness and message through her design and creations that are innovative, intelligent and insightful and inspiring.

The *Khadi* wheel in itself is the representation of what is Khadi March and what it means.

Ethical: *Khadi* is ethical. Ethics means harming no one while contributing to some and all. Khadi March 2016 is fully ethical with the idea of sarvodya to revisit in all times to come. Energy: *Khadi* cloth, innovations and artistic presentations are created with minimum energy. Human energy is main input. Energy that feels for each other is always mutually positive



Image: *The Khadi Wheel* is the writer's visualization of Khadi March and its representation.

Excellence: *Khadi* is an excellent hand woven handspun fabric in its simplicity, wearibilty, comfort and natural appeal.

Economy: *Khadi* is economic in terms of input and output ratio. It improves rural economy that comprises of 700 million Indians.

Ecology: *Khadi* fabric and *Khadi* products are created and used without any pollution and being eco friendly. They are purest forms and examples of man made creations.

Ethnic: *Khadi* represents natural and rural culture of India and has humane value.

Ecstasy: *Khadi* creations by artist Shelly generates joy and ecstasy for economically weak producers and also financially strong users and supporters

Enlightenment: *Khadi* awareness in twenty first century is inspiring leading to enlightenment, which is inlightenment

Yatah pravirittir bhootani | Yena sarvam idam ttatam
Swakarmanaa tam abhyarcha \ Siddhim vindati
maanavaa Bhagwat Gita 16-46

The ultimate divine one is the source form whom all these worlds and beings have emerged and one who has entered all the beings and people. Worshipping Him through serving these people, a person realizes and attains enlightenment

The idea of *swadharma* in Jyoti's work is a service and sewa for people for rural India. Bhagwat Gita indicated about ultimate divine one, whom we call God, where That one is located and That to realize That one

‘Sevayogi is an artist Jyoti's personal quest in her own life and love is attaining self-realization by serving rural India through Khadi March and wonderful magnificent artistic creations. Let each one of us participate in ‘The Khadi March 2016 –just five meters. Really these five meters are not just five meters, they are justiceful and fully justified, zestful five meters. Justice means dharma. Let this be our own justice to *Khadi* mission of our *swadharma*.

With love and light and namaste,

Narayana Vadodara, August 20, 2016

Just Five Meters: An Urban Appeal

By Shelly Jyoti

Spoken word poetry, Digital track: 00:05:51 minutes

Just five meters
Just five meters
My urban friends and fellow supporters
Let Gandhi's *Khadi* and present
'Modern India'
Become another historic reality

Lets walk with the flame
Of candle in our hands
Lets ignite this 'Urban Socialism'
Like a human chain it spreads
You me, and three hundred million of us

An effortless sacrifice and gain
Just five meters, my friends
We can together do it !

I stand silently
Observing my own thoughts
The monsoon rain falling
The skies grading dark to brown
And brown to twilight ...
The music of serenade in my head
Water foaming in the seas
Of coastal Arabian blue, in Gujarat
At the Dandi shoreline
Yes, it's true ! I stood
Silently muddled
Deep in my own thoughts

More than eighty years ago
Stood Gandhi here
Fighting the British
For the levied 'salt tax'
Exploited poor citizens
He walked and walked and he fought
He envisaged his country
As kingdom of Gods on earth
Through rural families
Resilient and self-contained
Practical, Enabled, Empowered
A utopian perfect society, he dreamt

The Clans and the communities
Re-centered villages
With the trusteeship
Of individuals

A swaraj for all in his dreams
Self sufficient, self-reliant
Independent, autonomous
Resourceful and organized
Preserving the genius civilization
Patriotic and loyal
Fraternity, He fantasized

I wonder why so many years
The gap, that widened
Urban and rural, Still prevails

That little boy still plays in dirt
He needs clean water to drink
Even after seventy years of our nation
on its feet
Yet clothing, fooding, and hygiene
For seven hundred million of us-
Still unanswered
The puddles and potholes still remain
unrepaired
Flooding and infrastructure hay wired
Sub-standard schools,
Dysfunctional healthcare
Wonder what took so long and why?
To educate the masses and civilize
I stood silently brooding

Let the idea of Gandhi's swaraj
Be re-explored again
In the century twenty-first

Lets learn to rule ourselves
Self govern with *swadharma*
Lets do our bits
Lets individually Arise
Disciplinize and internalize
Self-purify and spiritualize
Like there is No kingdom
No king, No rules and No fear
Let sarvodya be our nation's pole star!
For the sake and good for all

Let the flame of the candle burn
My urban countrymen and women
Lets march toward rural brethren
Lend our thoughts to them and support

Let the charkhas begin to spin and roll
Lets buy just five meters
Handspun and hand woven
Simply once a year
Simply once a year
Lets buy just five meters

The demand we urbanites create
Will utilize the leisure hours
Of many idle millions there
Organize many artists and artisans
Spinners, weavers and several
Unremunerated fellow friends
Unknowingly manifold their lives
Lets help dust their spinning wheels
Let the charkhas churn, roll and squeal

Lets buy five meters and try
The demand we generate
By the three hundred million urbanites
Can yet bring another revolution
Transforming better societies
For many at villages

Let Gandhi's Khadi and present
'Modern India'
Become another historic reality

Lets walk with the flame
Of candle in our hands
Lets ignite this 'Urban socialism'
And like a human chain it spreads
You, me and three hundred million of us

An effortless offerings and gain
Just five meters, my friends
Five meters, we can do it!
Yes, we can do it!
Together

Shelly Jyoti
August 24, 2016
Gurgaon

Shelly Jyoti, The Khadi March: Just Five Metres
Just Five Meters: An Urban Appeal
Video duration: 05.51 minutes;
Magic lantern slides. 143 lines
2016



Voice over by Shelly Jyoti and Dishant Narang
Audio Recording: Pindrop studios, Haus Khas

Initially, Gandhi popularized his swadeshi ideas primarily through public speeches that he gave and articles that he wrote, as well as through the promotion of a new style of dress. Eventually, swadeshi proponents adopted the use of 'magic' lantern slideshows to promote swadeshi politics through exhibition and tours that were organized in every corner of India. 'Magic' lantern slide presentations became a popular new technology of communication in the 1870s alongside film which would developed in the 1890s.

Shelly Jyoti has created her own version of the 'Magic' lantern presentation popularized during the nationalist period, sharing 143 lines poetry, *Just Five Meters* An urban appeal,' through today's technology. Her aim is to inspire India's thirty crore urban dwelling population to pause and to consider their *swadharma* towards their nation.

The poem weaving cottage industry was written following my own 2013 visit to Dandi, the final

destination of Gandhi's eventful Salt March of 1930. Meeting and listening to veteran freedom fighters, including Acharya Dhirubhai and Gosaibhai Patel, both inspired and troubled me. They spoke not only about their own participation in the freedom struggle, but also about the un-fulfilled dreams they had for the independent India they helped to bring into being. So many in India today live without regular access to electricity and other basic amenities, including quality education. Seven decades after independence, I began to wonder how improved were the lives of our villagers? Might village India be better off today had they achieved the self-sufficiency and autonomy Gandhi had advocated? Gandhi's idea of *swadharma* assumed even more meaning in this light. Why couldn't India's 30 crore urban population, who have been the primary beneficiaries of economic growth and modern economy, support their fellow countrymen in villages by supporting the revival and expansion of a hand spinning and weaving cottage industry?

Ajrakh Blocks



Ajrakh blocks or *Pors*, are hand carved from the wood of Acacia Arabica trees (babul and keekar) and North Indian rosewood (sheesham). These blocks are carved in the village of Pethapur, that is located Northeast of Gandhinagar city. This village is known for its wood carving Hindu community making exquisite and intricate blocks. Making the blocks is a considerable challenge since the pattern has to synchronize perfectly with the whole of Ajrakh as well as cover those areas which must resist the dye. Several different blocks are used to create the characteristic repeat pattern. Block makers or *poregars* use the simplest of tools like 'kalam, and carve each block in pairs that register an exact inverted image on the reverse. The blocks are dipped in oil for two to six months before these can actually be used for printing. Mustard oil is usually used to clean the blocks before and after use.

Mapping Ajrakh Textile Traditions Through Contemporary Art and Craft: *The Art of Shelly Jyoti*

This short documentary film features the processes of Ajrakh textile traditions and craftsmen collaboration with contemporary visual artists. It explores newer dimensions, the critical relationship between the materials and traditional processes used in Ajrakh production and to develop a deeper understanding of the critical role that cloth, fiber, natural dyes, and environment each play mapping Ajrakh traditions in contemporary art and craft.

A documentary film



Shelly Jyoti, The Khadi March:
Just Five Meters
Lend a Hand, 34 x 55 Inches
Ajrakh printing / dyeing, needle
and mirror work on Khadi fabric
2016



Background: India was a major player in the world export market for textiles in the early 18th century, but by the middle of the 19th century it had lost all of its export market to Britain and many rising incidences of drought, and famine. The ensuing deindustrialization was greatest 1750–1860C. Then came mass nationalism, Gandhi initiated a *swadeshi* movement, establishing India's economic self-sufficiency and support weavers and spinners to spin handspun and hand-woven cloth. *Lend a hand* is a diptych work, exploring the idea for offering support to weavers, spinners and many unremunerated artisans in rural India.



Shelly Jyoti, The Khadi March: Just Five Meters
Lend a Hand, diptych 36 x 52 Inches
Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
2016





Shelly Jyoti, The Khadi March: Just Five Meters
The Ajrakh Headgears
 12 Gandhi topis, Ajrakh printing / dyeing on Khadi fabric
 2016

The Gandhi Topi was an 'invented tradition' and distinctive from both traditional headgears typically worn in native communities and those prescribed by government dress codes during British India. The choice to wear this new hat eventually challenged both traditional norms of comportment and disrupted the imperial habitus.

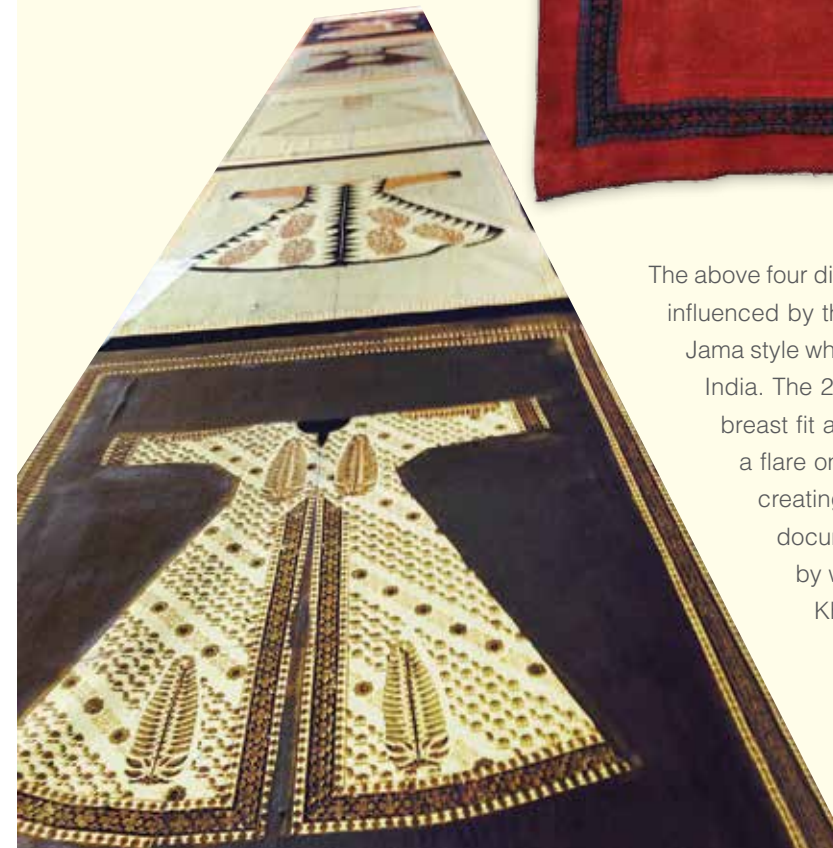
To Gandhi, dress became a visual symbol in his journey of fight against British. He looked for many designs of caps suiting the comfort, wearability and rejected many finding comfort in Kashmiri style. The khaki cap, as Tarlo points out, eventually provided a visual uniformity, which had never existed in Indian headgear.

The ajrakh printed Khadi caps are not only comfortable and style statement in twenty-first century but also the Khadi cap visually signals one's allegiances.

Angrakhas and Blouses



The above four different contemporary silhouettes as artworks have been influenced by the Moghul period, historically known as Angrakha and Jama style which was worn by men during Mughul period in Medieval India. The 2D garments artworks in contemporary silhouette has a breast fit and loose around the body. The waist to the length has a flare on either side. The bottom skirt is flared. The purpose of creating these artworks of classic contemporary silhouettes is documenting Ajrakh patterns and styles that have been worn by women of India in the twenty-first century and exploring Khadi fabric for artworks.





Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Angrakha 1, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016





Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Angrakha 2, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016





Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Anrakha 3, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016



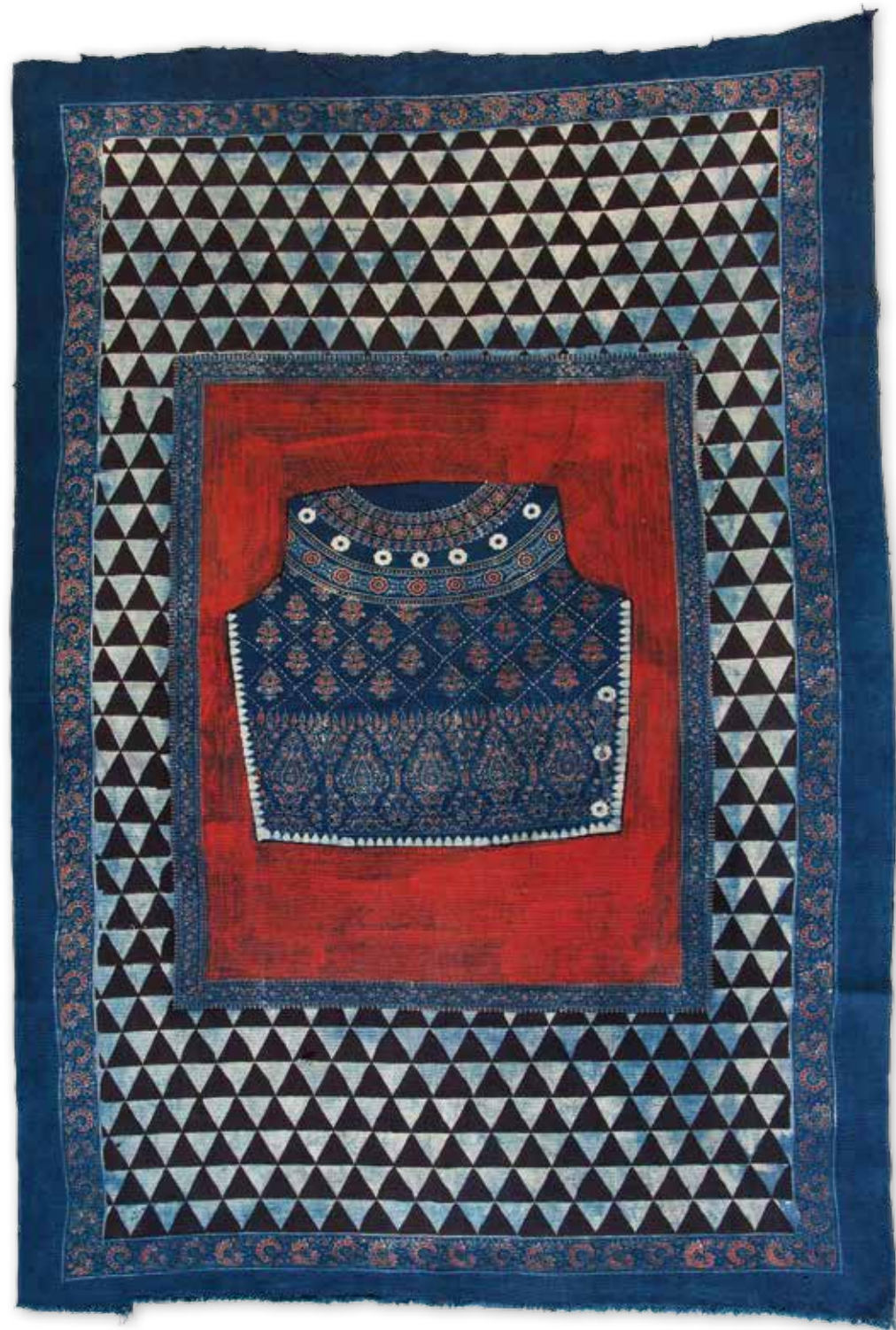


Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Angrakha 4, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016

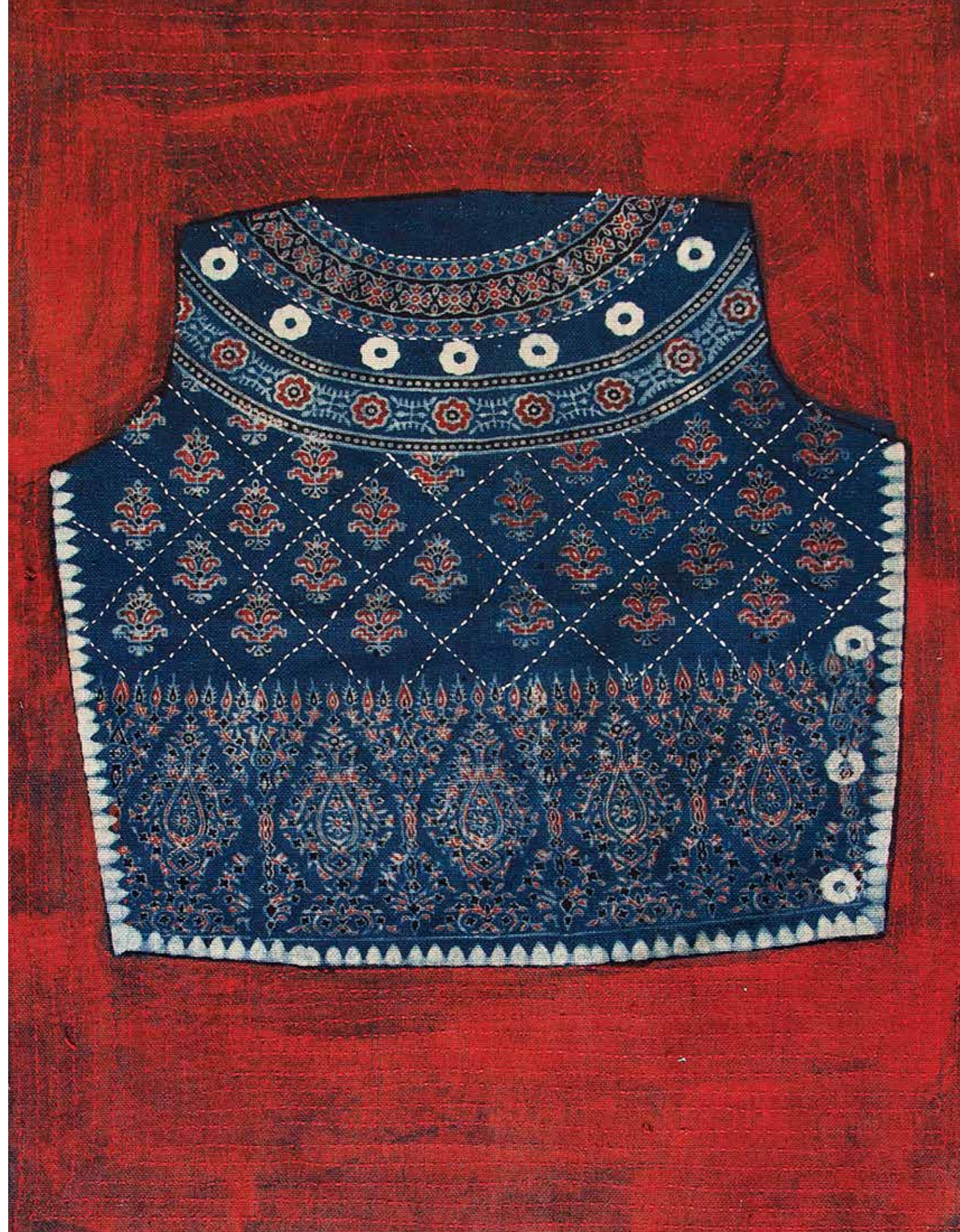




Shelly Jyoti, The Khadi March: Just Five Meters
 Timeless Silhouettes: Blouse Sampler, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric, 2014



Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Blouse Sampler 1, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016





Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Blouse sampler 2, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016





Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes: Blouse sampler 3, 34 x 55 Inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016





The blocks used in these artworks are 4500 year old patterns and few about 400 years that share similarities with ancient Indus Valley Civilization patterns especially the Fostat block which has historical reference to textile pieces found and excavated at Fostat (old Cairo), dated to the 14th Century AD. Some of these patterns of medieval cloths were traded along the Indian Ocean route.

The purpose of creating this artwork Timeless silhouettes: Blouse samplers of different contemporary silhouettes that has the western and orient influences. I am also trying to document the traditional Ajrakh patterns that has been worn by women of India in the 21st century.



Shelly Jyoti, The Khadi March: Just Five Meters
Timeless Silhouettes, Untitled, 75 x 85 inches
 Ajrakh printing / dyeing, needle and mirror work on Khadi fabric
 2016



Fashion Segment: Clothing and Accessories

Shelly Jyoti, The Khadi March: Just Five Meters

Fashion Segment: Clothing and Accessories

Connecting Gandhi's Nation

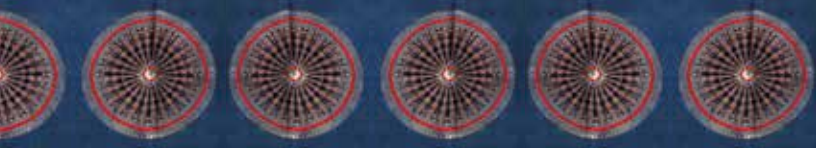
Site specific installation

Contemporary Blouses, Ajrakh Gandhi caps, Ajrakh stoles,
Sculptured buttons, Ajrakh samplers

I am exploring the role of clothing as a catalyst of social change. Khadi here becomes a cultural means for enacting a renewed outlook. The choice of Khadi clothing means a lifestyle change that is aware of the livelihoods of the spinners and weavers who are sustained through the handicraft work. I am exploring the idea of Khadi as a visual expression of national identity for the 21st century by connecting urban consumers and rural producers.

The title of the piece was inspired by Lisa Trivedi's Clothing Gandhi's Nation: Homespun and Modern India.





Flag Series

[The exhibition] is designed to be really a study for those who want to understand what this Khadi movement stands for, and what it has been able to do. It is not a mere ocular demonstration to be dismissed out of our minds immediately. ... It is not a cinema. It is actually a nursery where a student, a lover of humanity, a lover of his own country may come and see things for himself. (The Exhibition," Young India, 14 July 1927).

In 'The Flag Series', I have created different patterned Chakras with Ajrakh blocks, printing/dyeing and needle work, embellished to highlight the spokes depicting the different spindles as 'wheel of dharma.' I am examining the symbolism and meaning of chakra as an idea of dharma and swadharma. To me, symbols only work well if they rely upon existing iconographies.

The 'Flag Series' is an attempt to touch upon the idea of 'wheel of swadhrama' as a representation of the other symbols like charkas and chakras of the past, including the carved wheel found on a stone capital during the reign of Ashoka in the twenty- first century.



Shelly Jyoti, The Khadi March: Just Five meters 2016
The Flags Series, 36 x 100 Inches
Ajrakh printing dyeing on Khadi, 2016





Shelly Jyoti, The Khadi March: Just Five Meters
The Flags Series, 36 x 100 Inches
 Ajrakh printing / dyeing on Khadi fabric
 2016



Shelly Jyoti, The Khadi March: Just Five Meters
The Flags Series, 36 x 54 Inches
 Ajrakh printing / dyeing and needle work on Khadi fabric
 2016

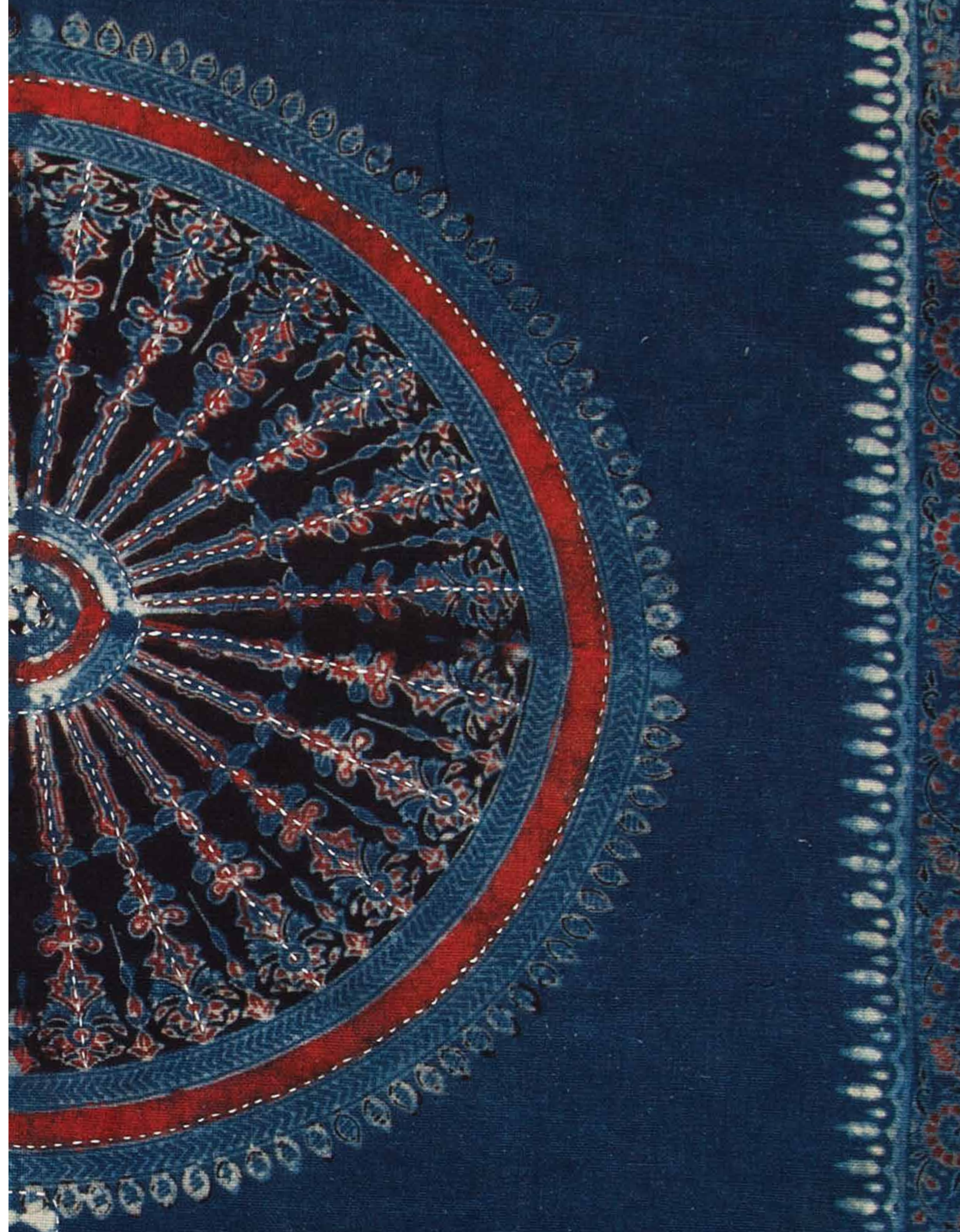




Shelly Jyoti, The Khadi March: Just Five Meters
Tree of Life, 36 x 54 Inches
 Ajrakh printing / dyeing and needle work on Khadi fabric
 2016



Shelly Jyoti, The Khadi March: Just Five Meters
Tree of Life, 36 x 54 Inches
 Ajrakh printing / dyeing and needle work on Khadi fabric
 2016





Shelly Jyoti, The Khadi March: Just Five Meters
Structured Jackets, Site specific of 6 pieces.
 Autumn-Winter Collection 2016
 Hand embroidered, mirror work. Size: Medium
 Indigo dyed, Ajrakh printed Khadi fabric.





Shelly Jyoti, The Khadi March: Just Five Meters
Structured Jackets, Site specific of 6 pieces.
 Autumn-Winter Collection 2016
 Hand embroidered, mirror work. Size: Medium Indigo dyed, Ajrakh printed Khadi fabric.



Shelly Jyoti, The Khadi March: Just Five Meters
Structured Jackets, Site specific of 6 pieces.
 Autumn-Winter Collection 2016
 Hand embroidered, mirror work. Size: Medium
 Indigo dyed, Ajrakh printed Khadi fabric.





Shelly Jyoti, The Khadi March: Just Five Meters
Structured Jackets, Site specific of 6 pieces.
 Autumn-Winter Collection 2016
 Hand embroidered, mirror work. Size: Medium
 Indigo dyed, Ajrakh printed Khadi fabric.



Shelly Jyoti is a visual artist, fashion designer, poet, and an independent curator whose work references the cultural context of Indian modern history. She is trained as a fashion designer at National Institute of Fashion Technology, New Delhi, and has earned an MA in English Literature from Punjab University, Chandigarh. Working with different mediums, her works excavate history and celebrate the subaltern. She collaborates with the ninth and tenth generation of Ajrakh craftsmen living in Ajrakhpur, Bhuj, Gujarat who migrated from Sindh and Baluchistan in 1600C.

Recent exhibitions include The Khadi March: Just Five Meters (2016); Salt: The Great March 2013-15 (solo); Indigo: New works by Shelly Jyoti & Laura Kina 2008-2014 (two woman show); Beyond Mithila: Exploring the Decorative 2008 (solo); Lyrical Abstraction: A Room of/for Muses 2007(solo).

She has exhibited and lectured both nationally and internationally including venues like Chicago Cultural Centre, Illinois, USA; Indira Gandhi National Centre for Arts, New Delhi; India International Centre, New Delhi, India; Dakshinachitra Museum, Chennai, India; Anne Lloyd gallery Decatur, Illinois, USA; Woman Made Gallery, Chicago, Illinois, USA; Association of Third World Studies, Centre for Contemporary Theory and General Semantics, Baroda, India. She has been reviewed and interviewed by important newspapers, magazines, and TV channels.

Jyoti is a guest faculty and a jury member at National Institute of Fashion Technology NIFT, New Delhi. Her work is included in corporate and private collections in India and abroad, including the TAPI collection (Textiles & Art of the People of India) in Surat, India, Indira Gandhi National Centre for Arts, IGNC, New Delhi and in permanent collection with international Lincoln Centre, Louisiana State University, Shreveport, USA.

She lives and works in New Delhi and Gurgaon India.

SHELLY JYOTI

Visual artist, fashion designer, poet and, an independent curator.

Education

- 1995 F D C T Fashion Design and Clothing Technology.
National Institute of Fashion Technology, New Delhi, India.
- 1980 M.A English Literature, Punjab University, Chandigarh, India.
- 1978 B.A English Literature with Fine Arts, Punjab University, Chandigarh, India.

Solo Exhibitions

- 2016 **The Khadi March: Just Five Meters.**
Visual Arts Gallery, India Habitat Center, New Delhi.
- 2013-15 **Salt: The Great March: Re-contextualising Ajrakh Textile Traditions as Art & Craft.**
- 2015 Salt: The Great March, Azad Bhavan Gallery, Indian Council of Cultural Relations, New Delhi.
- 2014 Salt: The Great March, The Museum Dakshin Chitra, Chennai, India.
- 2014 Salt: The Great March, India International Centre, New Delhi, India.
- 2013 Salt: The Great March, Indira Gandhi National Centre for Arts, New Delhi (2013).
- 2008-14 **Indigo: New works by Shelly Jyoti & Laura Kina (Two women show).**
- 2014 Indigo: New works by Shelly Jyoti & Laura Kina, Gandhi Memorial Centre, Washington DC, USA.
- 2013 Indigo: New works by Shelly Jyoti & Laura Kina, Chicago Cultural Centre Chicago IL, USA.
- 2011 Indigo: New works by Shelly Jyoti & Laura Kina, Diana Lowenstein Gallery Miami FL, USA.
- 2011 Indigo: New works by Shelly Jyoti & Laura Kina, ArtXchange Gallery Seattle WA, USA.
- 2010 Indigo: New works by Shelly Jyoti & Laura Kina, Nehru Centre, Worli, Mumbai.
- 2009 Indigo: New works by Shelly Jyoti & Laura Kina, Palm Court Gallery, India Habitat Centre, New Delhi.
- 2009 Indigo: New works by Shelly Jyoti & Laura Kina, ABS Red Earth Art Gallery Baroda, Gujarat.
- 2008-12 **Beyond Mithila: Exploring the Decorative.** Solo.
- 2010 Beyond Mithila: Exploring the Decorative, Taj Palace, New Delhi.
- 2009 Beyond Mithila: Exploring the Decorative, Palm Court Gallery, India, Habitat Centre, New Delhi.
- 2008 Beyond Mithila: Exploring the Decorative, Woman Made Gallery, Chicago.
Beyond Mithila: Exploring the Decorative, Jamaat Art Gallery, Mumbai.
- 2007 **Lyrical Abstraction: A Space for Abstraction & Muses.** Solo.
- 2007 Lyrical Abstraction: A room of / for muses works on canvas.
Experimental Art Gallery, India Habitat Centre, New Delhi.
- 2008 Srithi Art Gallery Welcome Hotel, Baroda.
- 2005 **Pastels, Inks, Drawings -Works on Paper.** Solo.
ICC Milpitas, California.
- 2004 Pastels, Inks, Drawings -Works on Paper, Welcome Art Gallery, Baroda.
- 2003 **Ethnicity and Symbols.** Solo.
Ethnicity and Symbols, American India Foundation, AIF, California, USA.
Ethnicity and Symbols, Indiana University, South Bend, Indiana.
- 1999 **Woman of the New Millennium.** Solo
Shristi Art Gallery, Baroda.

Participations / Group Shows

- 2016 Traversing Traditions / India, Charter Oak Cultural Center, Hartford, CT, USA.
- 2013 CARE Package India International Centre, 40, Max Mueller Marg, New Delhi.

- 2012 CARE Package, Twelve Gate, Philadelphia, PA, and Curator: Ombretta Agro.
United Art Fair, New Delhi; 20th Anniversary Exhibition: 20 Jurors Woman Made Gallery, Chicago.
- 2010 13th International Open, Woman Made Gallery, Chicago IL. Curator: Laura Kina.
Logged, Emami Chisel Art, Calcutta, India. Curator: Amit Mukhopadhyia.
Art Fusion, Nehru Centre, Mumbai. Curator: Nina Rege.
Natures Fury@20x12 (Curatorial Digital Project), Jahangir Art Gallery, Mumbai.
- 2009 Women Imaging Women: A Study of Female Portraiture, Robert Morris University, Chicago.
Curator: Amy Galpin.
- 2007 The Spirit of India, Singapore. Curator: Anu Aggarwal.
Line and Form, The Mahua Art Gallery, Bangalore.
Cynosure Lanxes, ABS Art Gallery, Baroda, Gujarat.
- 2006 Creative Fantasy, The Mahua Art Gallery, Bangalore. Elle Decor Art & Design Show, New Delhi.
Curator: Dr. Alka Pande.
Here Comes the Bride, Woman Made Gallery, Chicago, Illinois.
Curator: Beate Minkovski.
- 2004 Print Making, Chaap, Baroda.
- 2003 Women, Trauma and Visual Expression, Woman Made Gallery, Chicago, IL, USA.
- 2002 Nature's Fury, (curatorial project) Digital artwork, Srishti Art Gallery.
Voices against Violence, Fine Arts Faculty, Baroda.
- 2001 Earthquake Relief Art Benefit, Fine Arts Faculty, Baroda.
Earthquake Relief Art Benefit, Artcore Gallery, Baroda.

Select Curatorial Projects

- 2012 VASTRAM: Splendid World of Indian Textiles for ASEAN countries.
Indian council of cultural relations (ICCR project).
Authored the published catalog.
- 2015 VASTRAM: Splendid World of Indian Textiles, Muscat, Oman.
- 2013-15 VASTRAM: Splendid World of Indian Textiles, MGC Asian Traditional Textiles Museum,
Siem Reap City, Cambodia.

Honors / Awards / Grants

- 2013 Indira Gandhi National Centre for Arts IGNCA, New Delhi.
- 2012 Indian Council of Cultural Relations, 'Indigo Project International', New Delhi.
- 2010 Grant for curatorial project, 'Natures Fury' by Gujarat Sports & Culture Ministry.
- 2009 Grant for 'Indigo Narrative' project by Gujarat Lalit Kala Academy, Gujarat.
- 2004 Artist of Eminence by Baroda Management Association, Baroda, Gujarat.
- 1994 Best Traditional Craft Design Collection Award, NIFT, New Delhi.

Publications / Illustrations / Poetry

- 2016 Illustration, Cloth and India: 1947-2015, Marg publications Volume 67, Number 4.
- 2015 Publication Ajrakh: Celebrating Textile traditions. ITC Magazine, 'Namaste', Jodhpur issue.
- 2012 Publication Vastram; Splendid Textiles of India, Authored catalog, Indian Council of Cultural Relations, ICCR, New Delhi.
Illustration, Jyoti, Shelly. March April Sahitya Akedimi Edition LV1 NO2.
Illustrations, Book 'Shringara' by Dr Alka Pande.
Illustration, 'Genetically modified crops', Socleen Journal, Baroda.

2010 Article “Art & Couture: The Collaborations.” ArtETC Magazine.
Jyoti, Shelly. Vol.9, Visual Arts Publications IHC, New Delhi.
Illustration ‘Green Houses’ Socleen Journal.

2009 Kina, Laura. Exhibition catalogue, Indigo: Laura Kina and Shelly Jyoti.
Illustration, Magazine, St. Xavier University, Chicago, Cover image.
Illustration ‘Global Warming’. Socleen Annual Journal.

2008 Illustration, Cover image. ‘The Alchemist’, Institute of General Semantics, Texas USA.

2007 Poetry and illustration Jyoti, Shelly. ‘Lady Kingfisher Brown.’ Indian Literature 51.2 (238 (2007): 75-77.
Poetry and illustration ‘In Thoughts’, Spring.
Poetry and Illustration ‘Magical Brush’ Indian Literature 51.2 (238 (2007): 80-81.
Jyoti, Shelly. ‘My Day’, Indian Literature 51.2 (238 (2007): 78-80.
Poetry and Illustration ‘My Morning Walk’, Indian Literature 51.2 (238 (2007): 77-78.
Poetry and Illustration ‘Contemplative’ Indian Literature 51.2 (238 (2007): 82-82.

2002 Article, Raja Ravi verma. ‘Fusion of Art and Design’ Times of India. Published article.

Artist Lectures / Conferences / Workshops

Lectured Organizations Art Institute of Chicago; Textile Society of the Art Institute of Chicago; University of Illinois, Chicago; Woman Made Gallery, Chicago; Anne Lloyd Gallery Decatur USA; DePaul University, Chicago IL; National Institute of Fashion Technology, New Delhi India; M.S university, Baroda, Gujarat, India; Lalit kala Academy, Chennai; Apparao Gallery, Chennai, India; Indira Gandhi National Centre for Arts, New Delhi, India; India International Centre, New Delhi, India; Association of third world studies annual conferences; Centre for Contemporary Theory and General Semantics, Baroda, India.

2014 *Salt-A Colonial Metaphor: Relevance today*-Verbal, Visual and New Media Art, 17th International Conference, Forum for Contemporary Theory Goa.
Invoking history and celebrating the subaltern, Apparel Art Gallery, Magnolias, DLF phase 5, Gurgaon, Haryana.
Invoking history and celebrating the subaltern, Apparao Art Gallery, Chennai, India.
Salt- A Colonial Metaphor: Relevance today, National Lalit Kala Akademi, Chennai.
(In collaboration with Dakshin Chitra Museum Chennai).
Textile Installation in Contemporary Visual Space, National Institute of Fashion Technology, Haus Khas, New Delhi.
Gallery walk by the Artist, Curator India International Centre, The Art Gallery, Kamala Devi Complex, New Delhi.

2013 Lincoln, Gandhi and Obama: A creative visual dialogue in Miniature painting style, Academic paper, 31st Annual international ATWS conference, IIT Chennai.
Rebuilding: A Sense of Nationalism, An Artist talk, Indira Gandhi National Centre of the Arts, New Delhi.
Quilting, Art history and Metaphor, DePaul University students, Prof Jean Bryan Chicago Rooms, Chicago Cultural Center, IL, Chicago, USA.
Public Lecture Artist talk ‘Indigo: Shelly Jyoti & Laura kina’ Shelly Jyoti, Laura kina and Pushpika Frietas, Chicago Rooms, Chicago Cultural Center, IL, Chicago.
Artist Talk, Indigo: Shelly Jyoti & Laura kina’ Art Institute of Chicago, students with Prof Nora Taylor, Chicago, IL, USA.
Artist Talk: Art Institute of Chicago, Textile Society, Chicago Cultural Center, IL, USA.

2012 *The Splendid Textiles of India: Trade | Cotton | Cloth* Forum for Contemporary Theory, XV International Conference theme: ‘Media and Utopia: Imagination, History, Technology’ Allahabad, Uttar Pradesh, India.

2011 *Artist lecture & workshop*, Beyond Mithila Past & Present’ DePaul University Chicago, IL, USA.
Visiting artist talk, Transnational Artistic Collaboration 2012, Shelly Jyoti and Laura Kina” Woman Made Gallery, Chicago, IL. Invited by Beate Minkovski, Director.

2009 *The Politics of Indigo: Revisiting India’s Torrid Colonial Past*, Centre for Contemporary Theory and General Semantics, Baroda.

2008 Artist lecture, *Beyond Mithila Past & Present*, University of Illinois, Chicago, IL, USA.

2006 Workshop Madhubani Traditional Art Form, Artist lecture Fashion Designing as a Career Opportunity, Vidya Vihar School, Baroda.

2005 Workshop Apparel Designing: Methods & Trends, Dept. of Home Science, M.S. University, Baroda, Gujarat.

2004 Artist lecture, Experience Sharing as a Women Artist and a Designer, Seminar on Women Force and Source, Baroda Management Association.

2003 Workshop Madhubani Traditional Art Form, Stanley Clarkes School, South Bend, Indiana.

2002 *Technology and Computation Accelerating the Speed and Growth In the Garment Industry*, Forum for Contemporary Theory, Baroda, Gujarat.

1996 *Designing Kids Wear from Concept to Consumer*, six week programme design conducted for domestic market, National Institute of Fashion Technology, New Delhi.

Jury & Related professional activity

2015 Jury for JUNK JUSTAPOSED The Times of India initiative, Delhi chapter and National event.

2015 Jury for fashion show organized by Deccan Herald, New Delhi.

2014 Jury and lectures at National Institute for Fashion Technology NIFT, New Delhi India.

2001-2005 Juror to fashion shows, National Institutes of Fashion Design, Baroda.

1994-2003 Designed, manufactured garments under my own label ‘SHELLY JYOTI’ domestic market.
Freelance designer for export houses for American and European markets. Coordinated fashion related courses in Fashion Institutes in India.

1997 Designed & Painted the site Pre-nursery School, Delhi Public School East of Kailash, New Delhi.

1983-1985 ‘Art studio for Creative Minds ‘Pune Maharashtra. Workshops for adults.

1981-1983 Pre-nursery school ‘Little Angels Kindergarten School’ New Delhi.

Advisory Board Member

Board Member-Special School & Centre for Autism.
DISHA Baroda Gujarat, India.

Professional Affiliations

Forum for Contemporary Theory Baroda, India.
DAAN-The Diasporic Asian Art Network, New York.
Woman Made Gallery, Chicago, IL, USA.
Association of Global South Studies, USA.

Select works in collections

TAPI collection (Textiles & Art of the People of India) in Surat, Gujarat.
IGNCA (Indira Gandhi National Centre for Arts) New Delhi.
International Lincoln Centre, Louisana State University, Shreveport as their permanent collection.
Works in collection with other private and corporate houses.

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2009 – 2016



TKM 0012



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TKM 0015



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TKM 0025



TKM 0026



SGM 0012



SGM 0013



SGM 0014



SGM 0015



SGM 0016



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SGM 0045



Acknowledgements

Making of 'The Khadi March: Just Five Meters' (2016).

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- Dr Alka Pande, Curator & Director of Visual Arts Gallery and her team.
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- Vasundhara Sawhney Jyoti: Publishing and peer review.
- Audio recording Studio: Pindrop, Haus Khas, New Delhi.
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- Photography: Inder Gopal, New Delhi.
- Khandelwal & Interior: Constructional finishes and needle work, New Delhi.
- Dress forms: Figurette INC kalkaji, New Delhi.
- Documentary work: Ridham D Chhatrala, Bhuj, Gujarat.
- Ajrakh Artisans in Bhuj: Ashraf, Ishak Ali Mohamed Juber Adam, Razak Siddique.
- Master craftsmen: Junaid Ismail M Khatri.
- Embroidery: Naintara, Savitri, Gudiya, Shefali.
- Construction and stitching of fashion artworks: Suresh pattern master.
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Shelly Jyoti
Ajrakh reversible Khadi jacket
size: Medium
Autum-winter collection 2014



www.shellyjyoti.com

