



# **EPOCH 2020: RELEVANCE OF GANDHI IN PRESENT TENSE**

***Time, Rebirth, Iconology***

By

**Shelly Jyoti**

### **Concept note:**

The project Epoch 2020: Relevance of Gandhi in the Present Tense - *Time, Rebirth, and Iconology* (2021) by Shelly Jyoti is in response to the lived experience of the unprecedented times of the deadly Corona virus which exposed the limits of modernity. The Corona Virus has posed psychic, existential and spiritual questions and their aftermath on mankind. Jyoti feels that the pandemic might initiate another renaissance for 21st century which would be a time to pause, self-reflect, reconstruct and overcome the tide.

In experiencing such epochal times, Jyoti explores two questions.

First is the question of what time and temporality is through an iconology of time - she investigates these epochal experiences through symbols and metaphors. Jyoti attempts to explore the 'shapes of time' through pictures, scales and diagrams that render time in visual form. Her second inquiry is: What do pictures mean in their ability to explain present times as well as historically? Jyoti revisits her own collection of decades of work that she refers to as "timelessness and time-binding of Gandhi's philosophy of 'Collective consciousness.'

As a visual artist and poet, this exhibition features 30 small format diptychs on paper, short poems from her series 'Passage of time', and site-specific installations of her collection of textile kites titled 'Unsettled winds'. Jyoti describes the 'Epoch 2020' series as a "rebirth" of her previous works translated on acid free paper and layered with mixed media that utilizes 4500-year-old textile tradition of reverse block printing with natural dyes, called 'Ajrakh' practiced by Indus Valley Civilization.



*Indira Gandhi National Centre for Arts*

*Presents*

## **EPOCH 2020: RELEVANCE OF GANDHI IN PRESENT TENSE Time, Rebirth, Iconology**

**By**

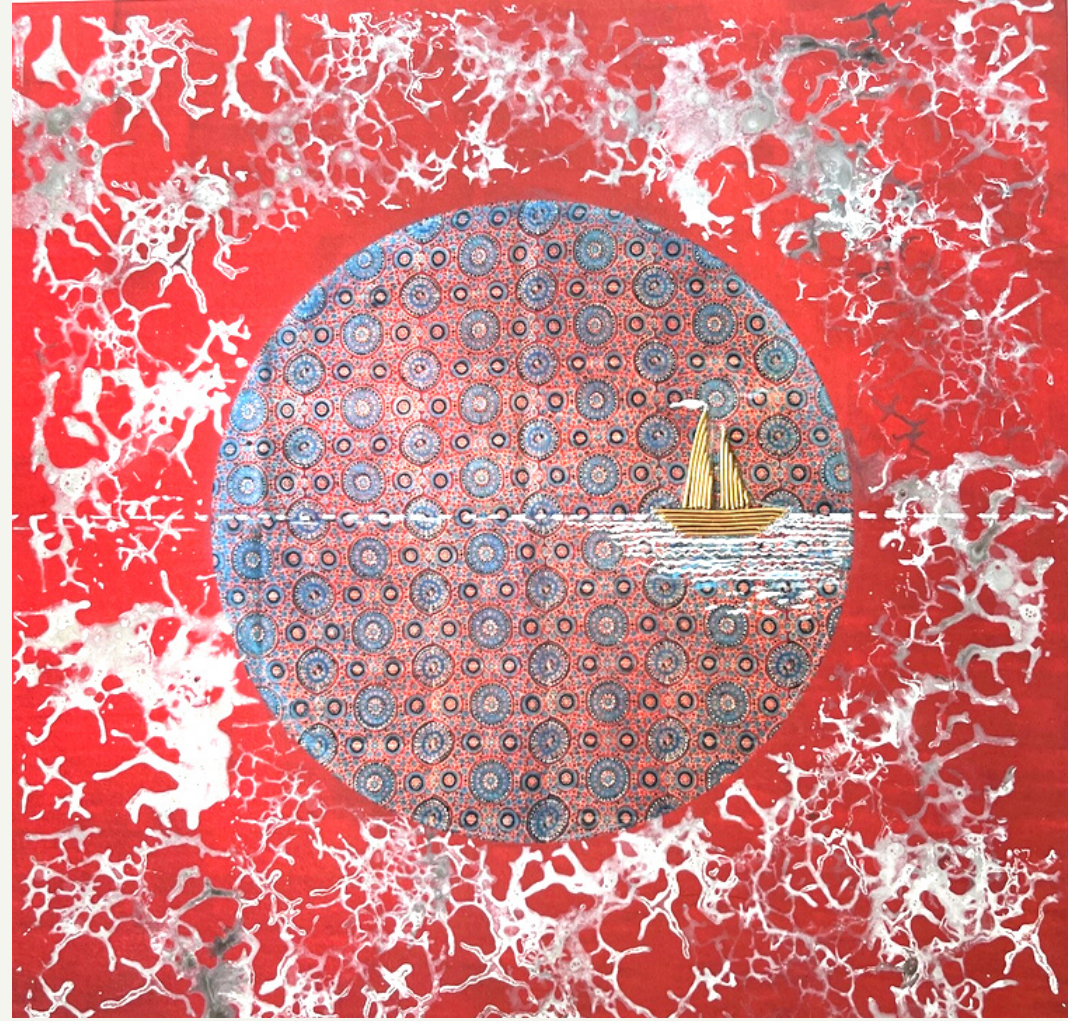
**Shelly Jyoti**

*A Virtual Event - Lectures & Solo Art Exhibition*

*29th October 2021*

*5.00pm - 7.30pm*

*'The use of golden thread in boat is  
metaphorical to life that is on  
construct. Time keeps moving in  
linear motion'*



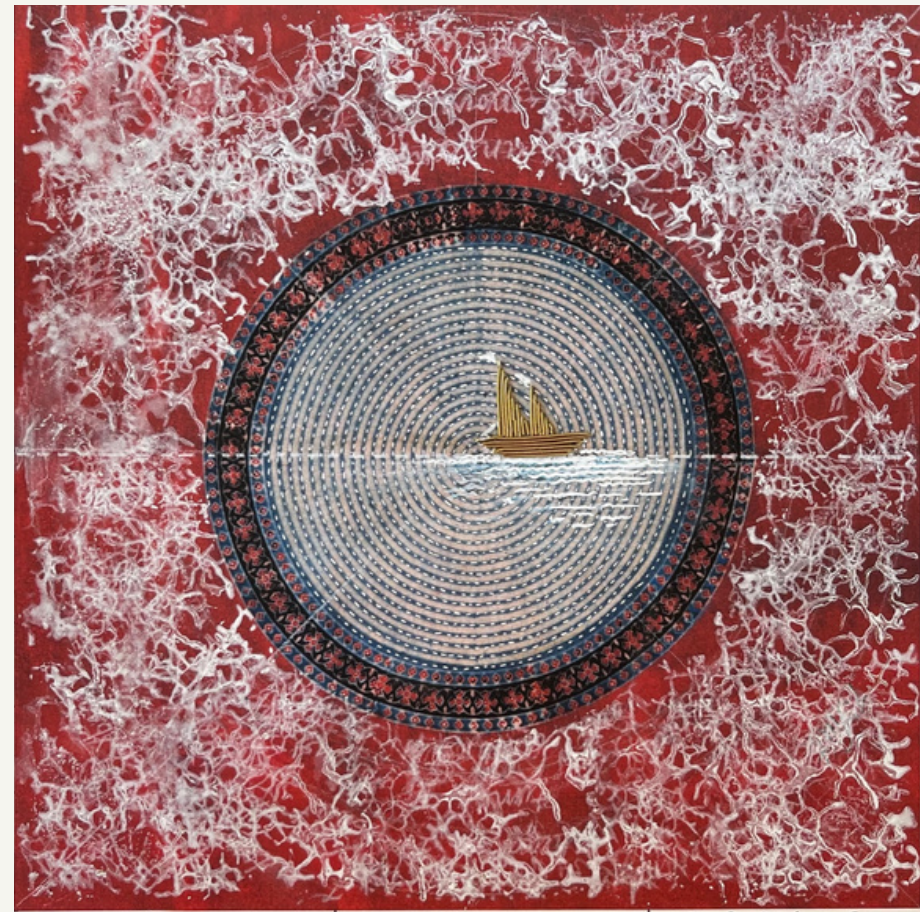
**Rebirth: The Golden Boat of Life**  
12X12 inches  
Mixed Media on Hahnemühle Paper, needle work  
with Golden Zardozi wires, 2021



**Rebirth: The Golden Boat of Life**  
12X12 inches  
Mixed Media on Hahnemühle Paper, needle work  
with Golden Zardozi wires, 2021

Pandemic Series

**Rebirth: The Golden Boat of Life**  
12X12 inches  
Mixed Media on Hahnemühle Paper, needle work  
with Golden Zardozi wires, 2021



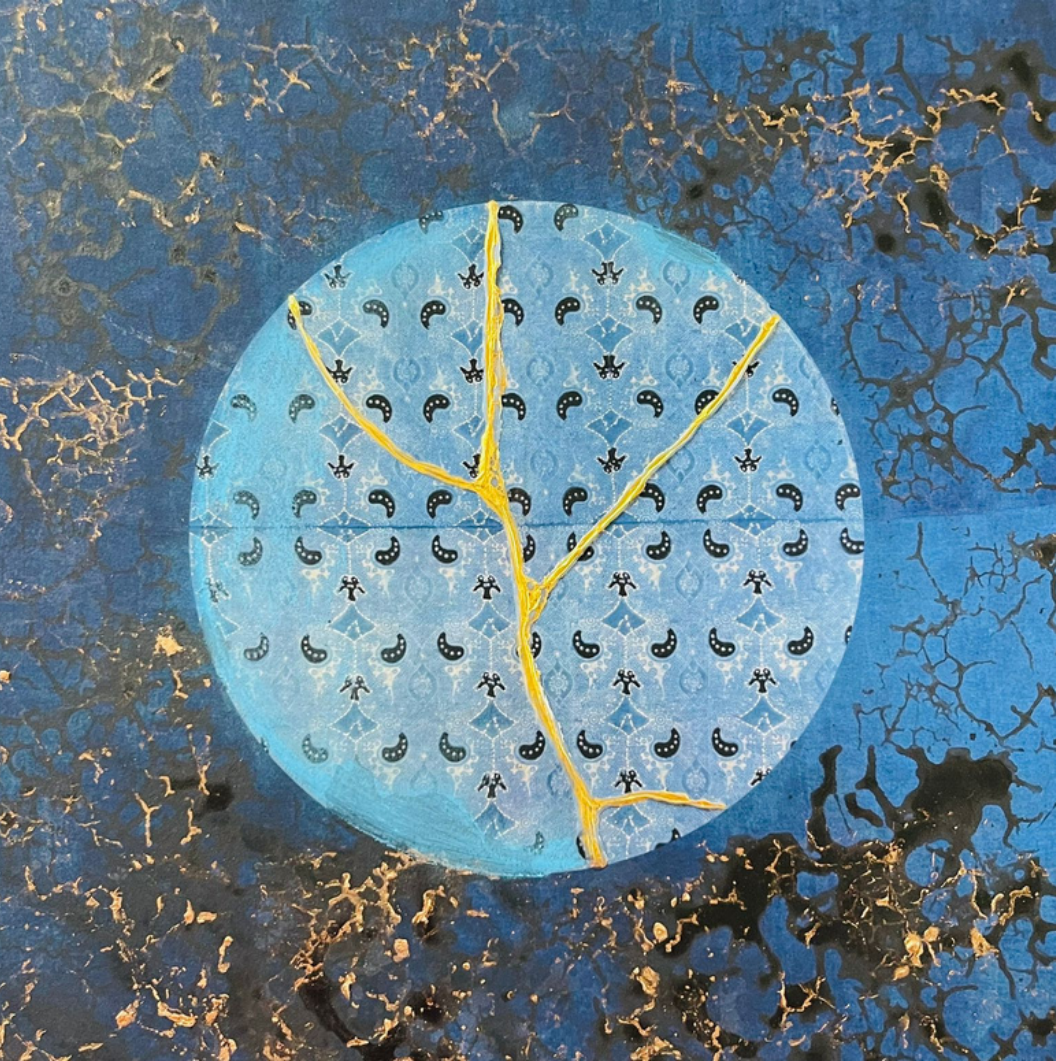


**Rebirth: The Golden Boat of Life**  
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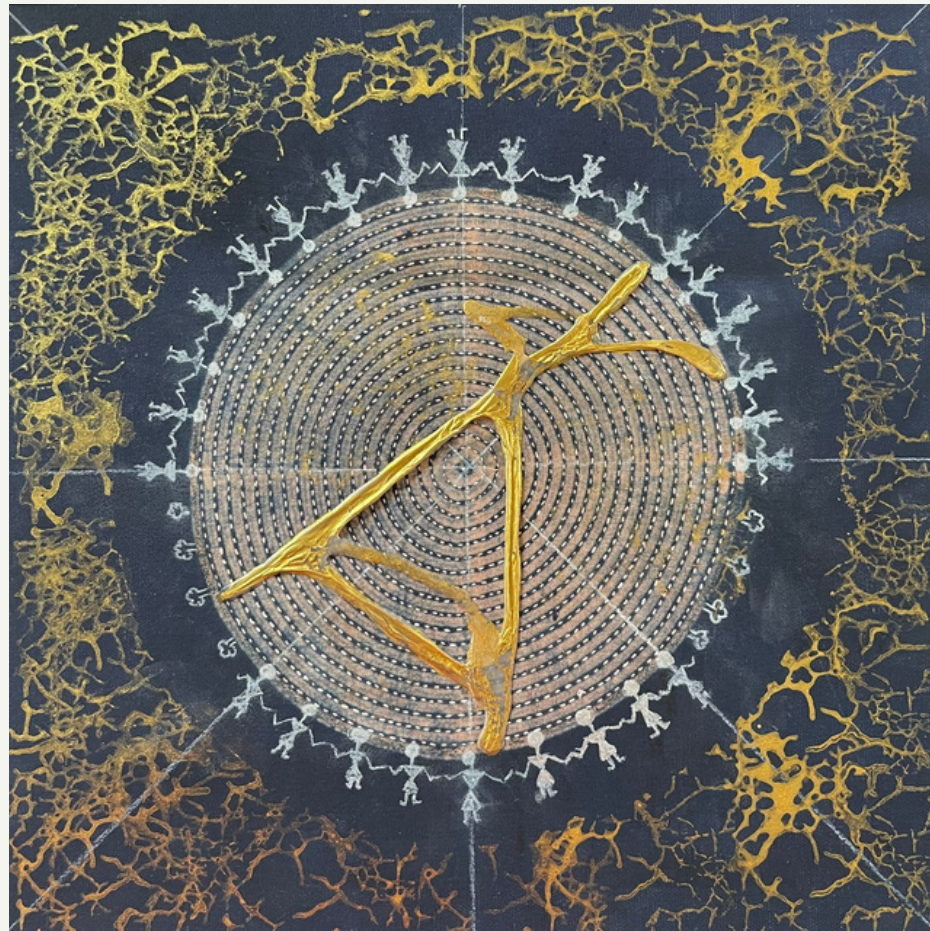
**Rebirth: Kintsugi Series**  
12X12 inches  
Mixed Media on Hahnemühle Paper, 2021





Rebirth: Kintsugi Series  
12X12 inches  
Mixed Media on Hahnemühle Paper, 2021

Pandemic Series



Rebirth: Kintsugi Series  
12X12 inches  
Mixed Media on Hahnemühle Paper, 2021



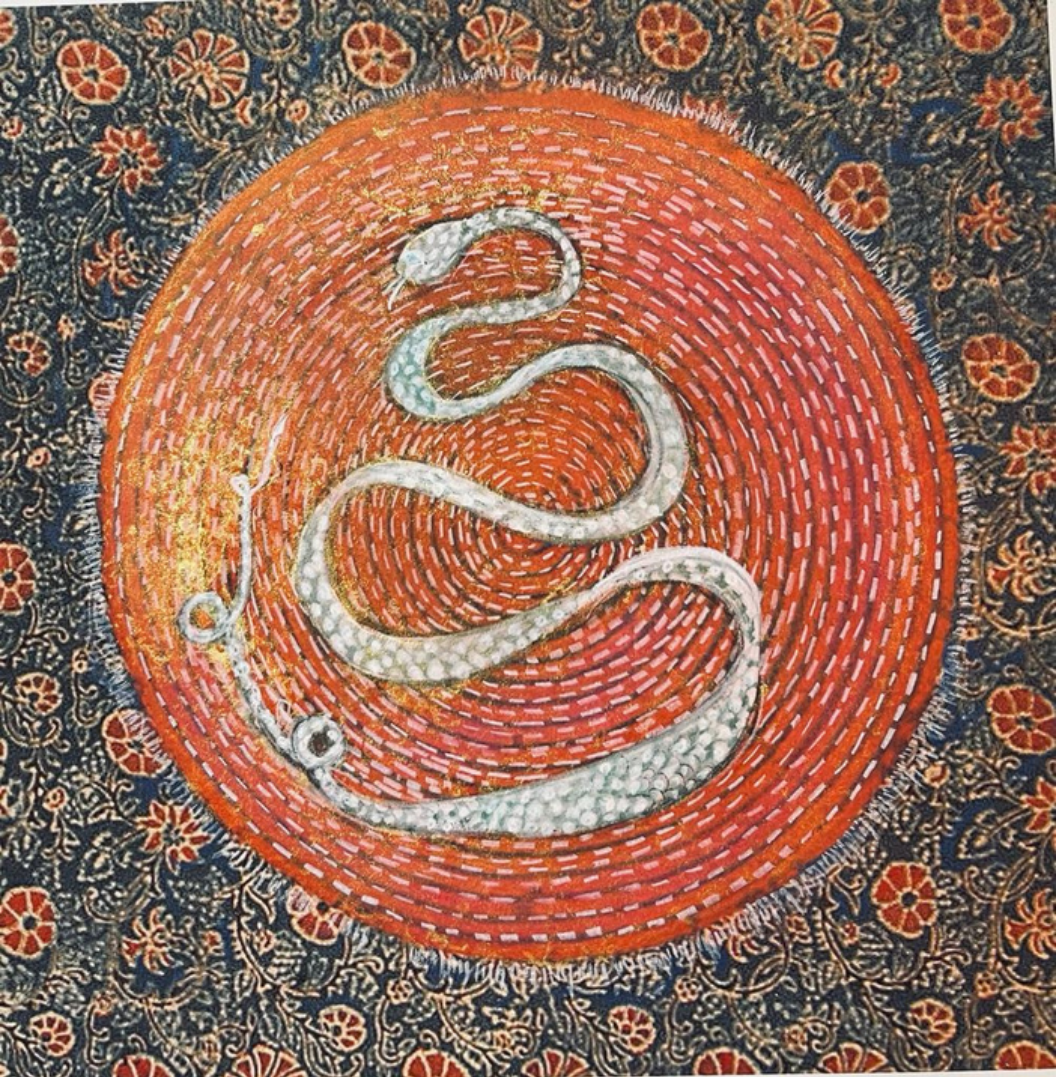
**Rebirth: Kintsugi Series**  
12X12 inches  
Mixed Media on Hahnemühle Paper, 2021

*‘The idea of kintsugi was inspiring  
in the present fractured times of  
global pandemic’*



Rebirth: Kintsugi Series  
12X8.5 inches  
Mixed media on Hahnemühle Paper, 2021





Rebirth: The Wheel of Time  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

Pandemic Series

Rebirth: The Wheel of Time  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021





Rebirth: The Wheel of Time  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

*The Wheel of time or Kalachakra is a concept found in Hinduism, Sikhism, and Buddhism, which regard time as cyclical and consisting of repeating ages.*

*'The use of snakes is symbolic in our Vedic literature. In 'Puranas', 'sheshnag' is said to be holding the planets of the universe, balancing earth on his head. It is said that when sheshnag uncoils, time moves forward and when he coils back, the universe ceases to exist.'*



**Rebirth: The Wheel of Time**  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

*'These works not only refers to the legacy of khadi from historical perspective but also promoting our spinners and weavers who constitute approx 70 percent of our population in augmenting their livelihood by buying five meters/yards once a year as adherence to ones duty at individual level'*



Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021



Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

Ecodemic Series



Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021



**Rebirth: Make in India**  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

**Ecodemic Series**



**Rebirth: Make in India**  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021



Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

Ecodemic Series

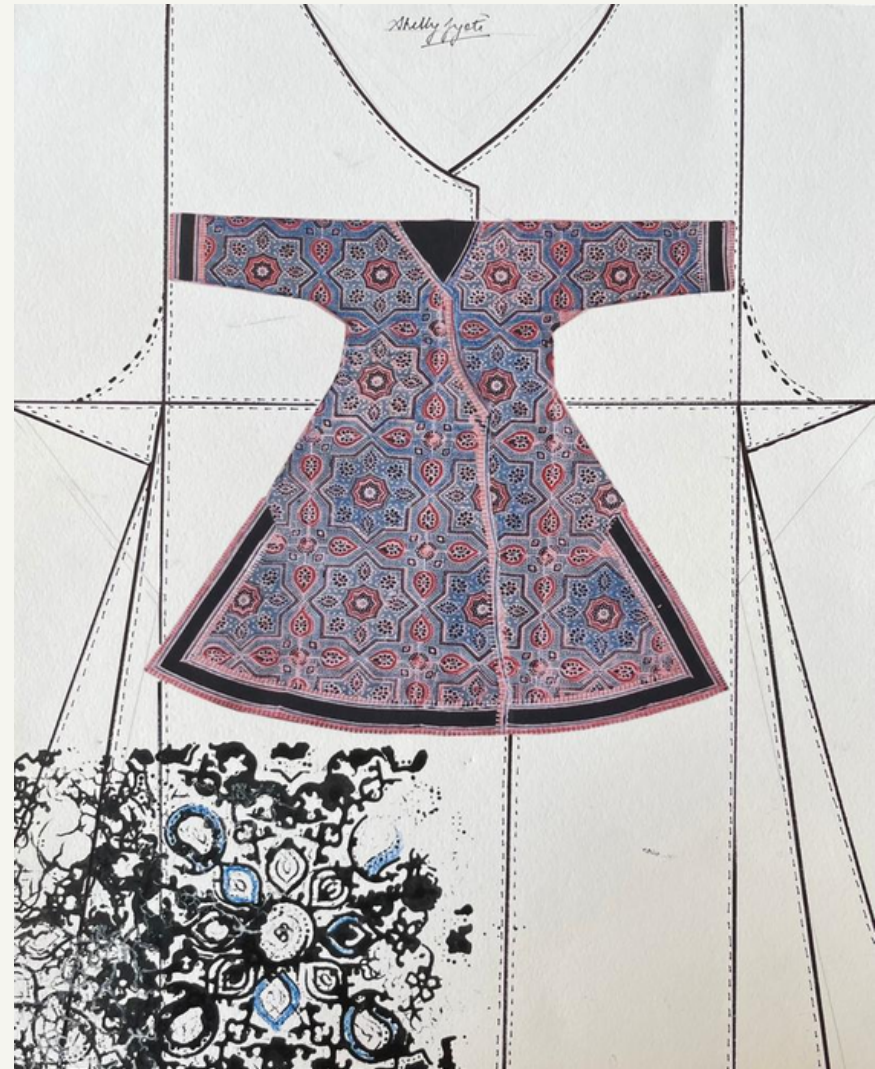


Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021



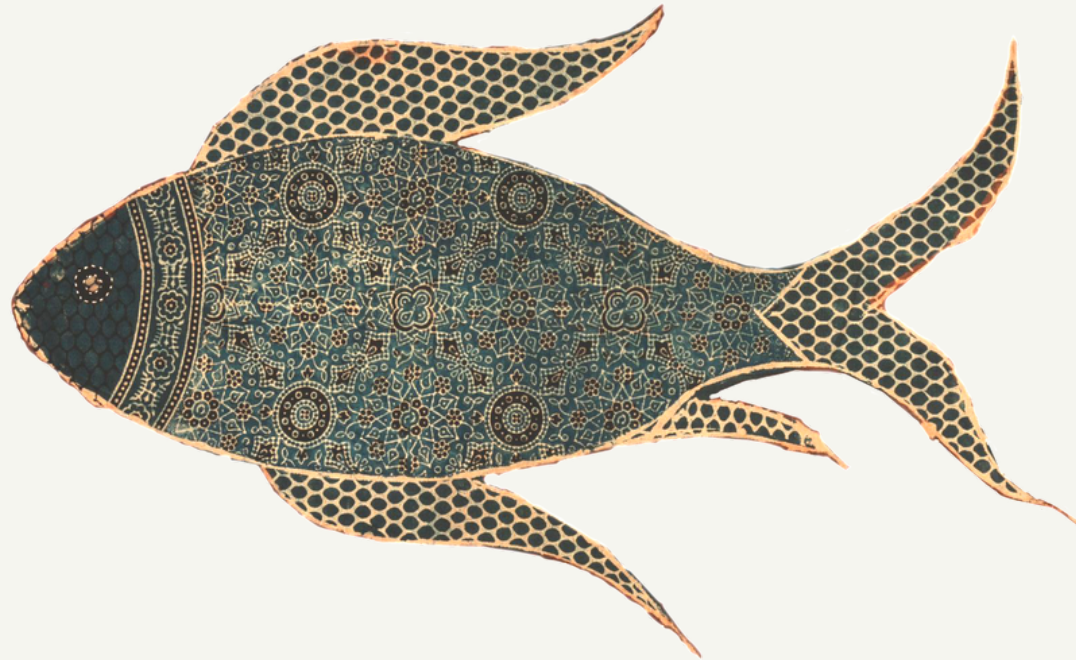
Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

Ecodemic Series

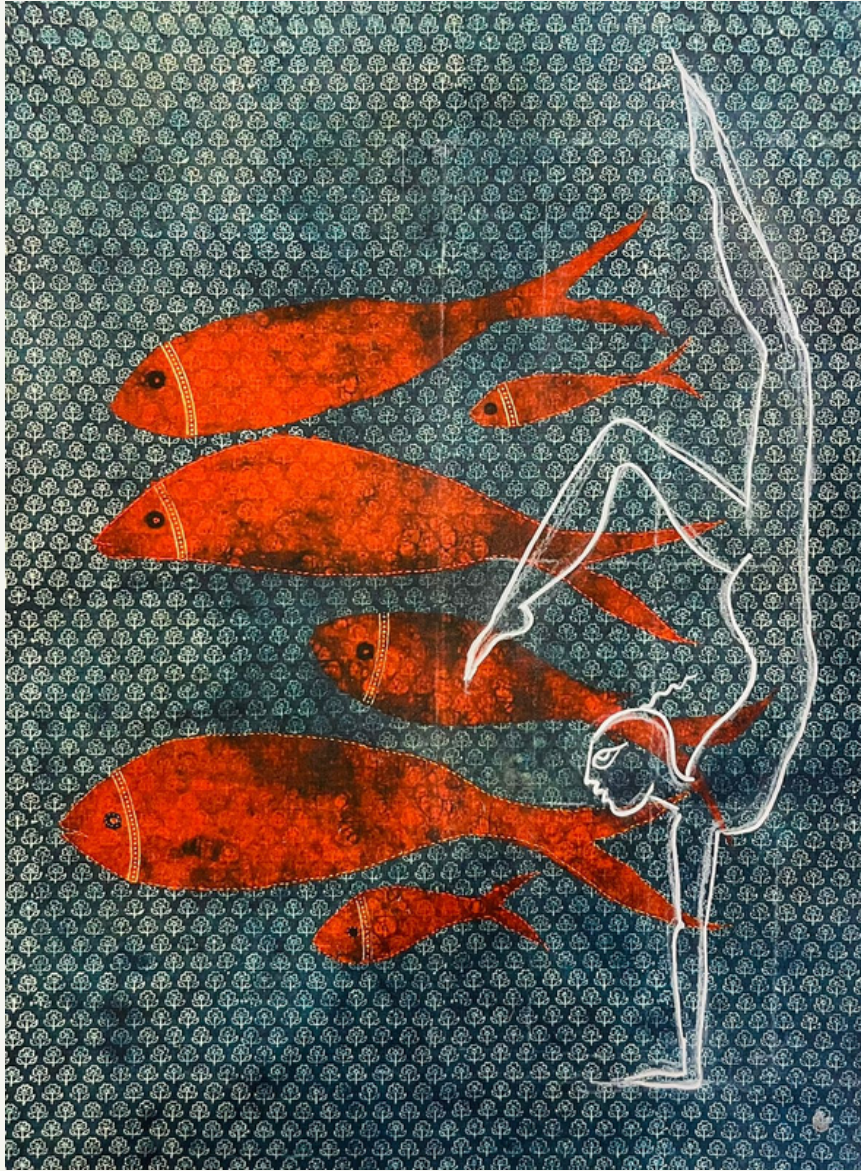


Rebirth: Make in India  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021





*'The Reference of Swaraj is 'Self Rule'. These troubled times taught us to Self introspect, Self discipline and look inwardly. Such communities bring Collective Consciousness towards building Moral and Peaceful Societies'*

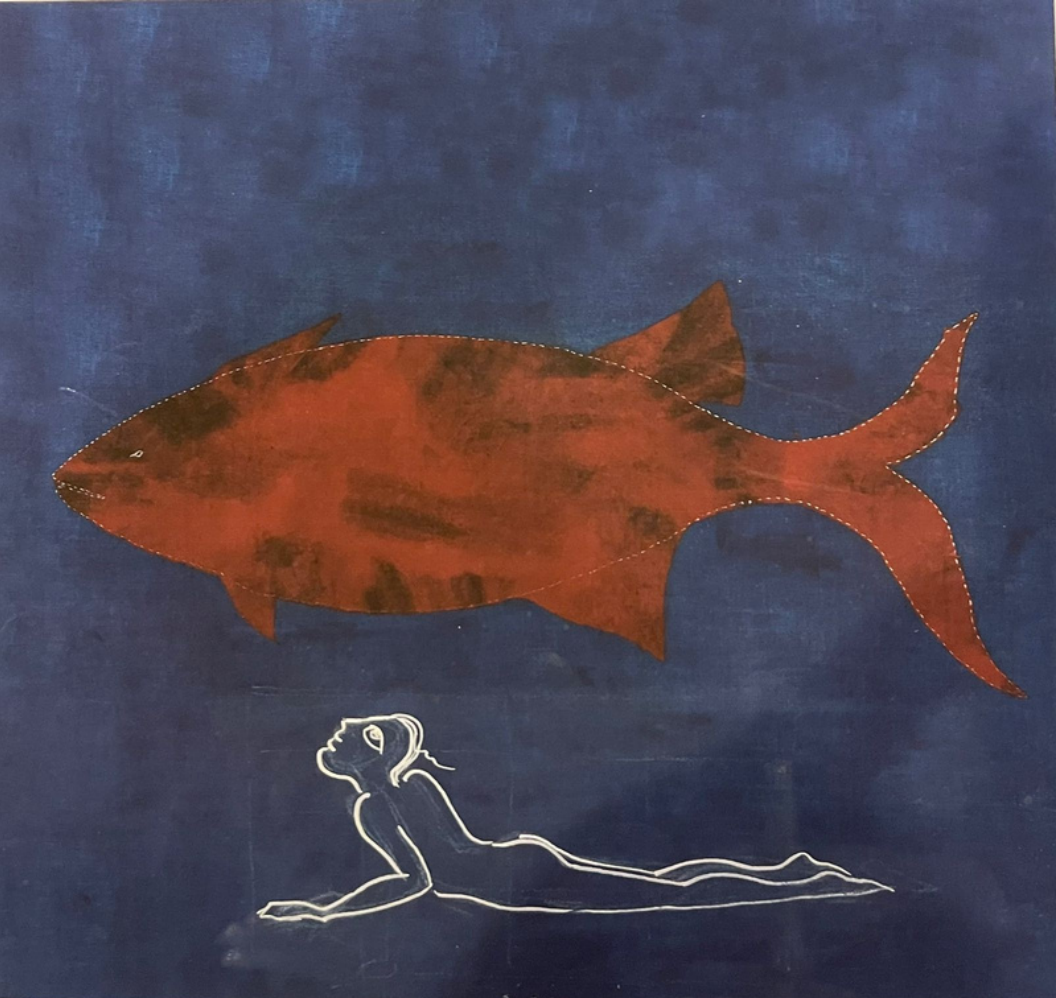


**Rebirth: Koi Fish Series**  
15X18 inches  
Mixed media on Hahnemühle Paper, 2021

**Ecodemic Series**

**Rebirth: Koi Fish Series**  
12x12 inches  
Mixed media on Hahnemühle Paper, 2021



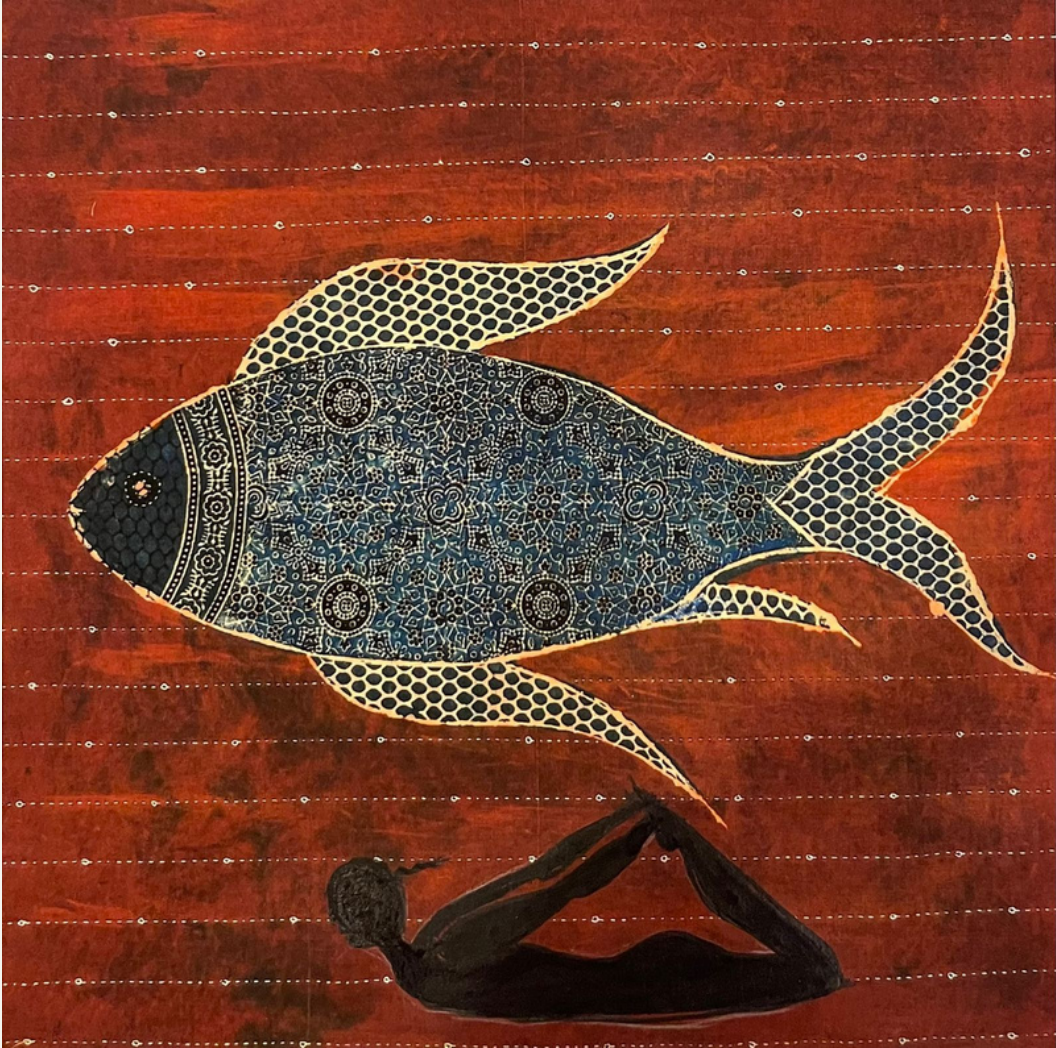


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12X12 inches  
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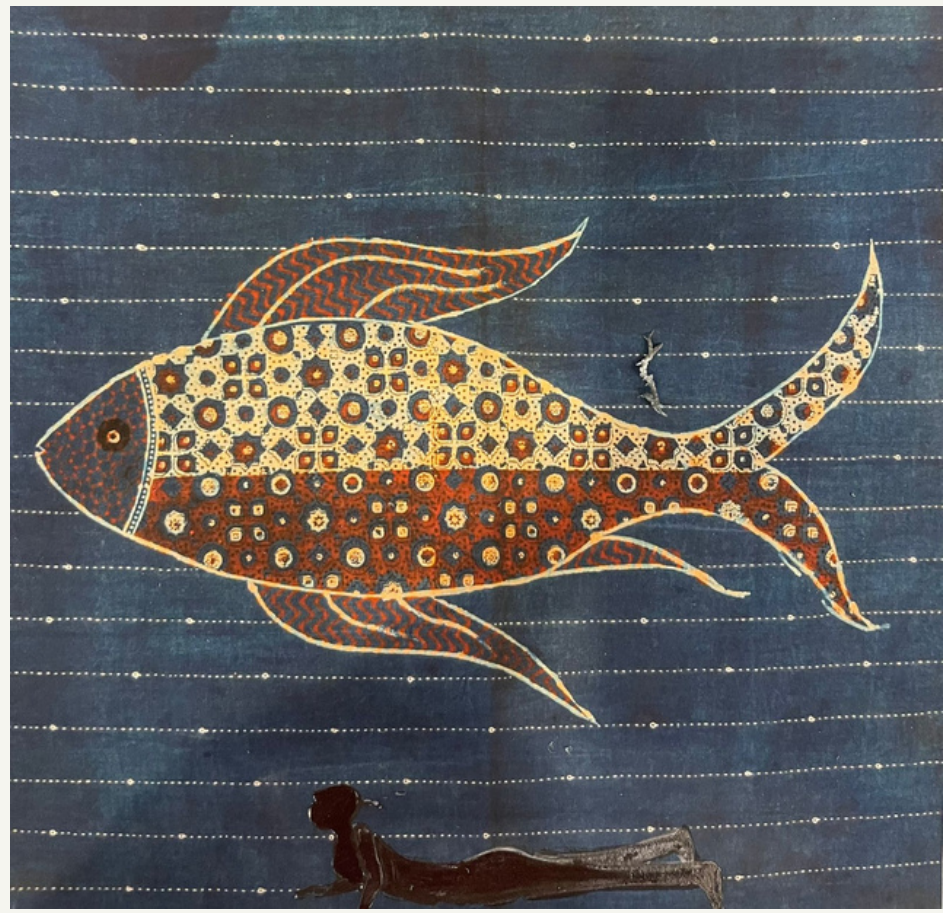
**Ecodemic Series**





Rebirth: Koi Fish Series  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021

Ecodemic Series



Rebirth: Koi Fish Series  
12X12 inches  
Mixed media on Hahnemühle Paper, 2021



Rebirth: Koi Fish Series  
9X15 inches  
Mixed media on Hahnemühle Paper, 2021



**Rebirth: Koi Fish Series**  
9X15 inches  
Mixed media on Hahnemühle Paper, 2021



*We are living in the world of information where Fake news, rumors have started to crumble the foundational strength of human values of trust and believing, each other at individual level and communities.*

Rebirth: Line of Terminator  
15X18 inches  
Mixed media on Hahnemühle Paper, 2021

## Shelly Jyoti

A visual artist, fashion designer, poet, independent curator

### Personal Statement:

"Within my art practice, my work focuses on Gandhi's ideology of nation building for creating moral and peaceful societies, relevant for 21st century. I wished to understand the meaning and importance of the relationship between self, societies and social transformation. I continue to explore the idea of Swadharma, where a man does not have to await a social revolution to create better societies and, also that a better world cannot be sustained without work on the self."

**Education:** 1995 Fashion Designing Clothing technology, National Institute of Fashion Technology, New Delhi  
1980 M.A English Literature, Punjab University, Chandigarh  
1978 B.A English Literature with Fine Arts, Punjab University, Chandigarh.

**Birth:** 1957

### Solo Exhibitions:

**Epoch 2020: Relevance of Gandhi in Present Tense - Time, Rebirth, Iconology 2021,**

A Virtual Event - Lectures & Solo Art Exhibition, 29th October 2021

**Bound by duty: An idea of Swaraj and collectiveness (2018-19)**

2019 Jehangir Art gallery, Mumbai (November 2019)

2019 India International Centre, Max Mueller Marg, New Delhi (Sept 2019)

2018 Twin Art galleries, Indira Gandhi National Centre for Arts, New Delhi

**Revisiting Gandhi: The Art of Shelly Jyoti (Retrospective 2009-2018) 2018**

Indira Gandhi National Centre for Arts, New Delhi

**The Khadi March: Just Five Meters 2016**

National Gallery of Modern Art, Bangalore; Lalit kala Akademi, New Delhi Visual Arts Gallery, New Delhi; Visual Arts Gallery, India Habitat Centre, New Delhi

**Salt: The Great March 2013**

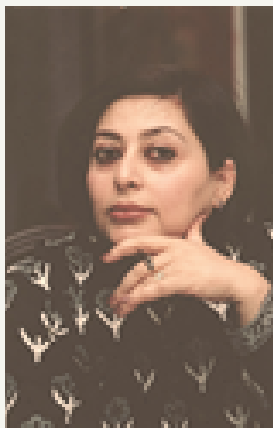
Azad Bhavan Gallery, Indian Council of Cultural Relation, New Delhi; The Heritage Museum DakshinaChitra, Chennai; India International Centre, New Delhi; Indira Gandhi National Centre for the Arts, New Delhi

**Indigo: New works by Shelly Jyoti & Laura Kina 2009**

Gandhi Memorial Centre, Washington DC USA; Chicago Cultural Centre Chicago IL, USA; Diana Lowenstein Gallery Miami FL, USA; Art change Gallery Seattle WA, USA; Nehru Centre, Worli, Mumbai, Palm Court Gallery, India Habitat Centre New Delhi ABS RedEarth Art Gallery, Baroda

**Beyond Mithila: Exploring the Decorative 2008**

Woman Made Gallery, Chicago, USA ; Jamaat Art Gallery, Mumbai ; India Habitat Centre, New Delhi; Taj Hotel, New Delhi



### Lyrical Abstraction: A Room off/for Muses 2007

Experimental Art Gallery, India Habitat Centre, New Delhi, srijan art gallery, Welcome hotel, Baroda

### Select curatorial project:(2012-2018)

*Vastram: Splendid worlds of Indian Textiles* (Indian council of cultural Relations- ASEAN countries-Cambodia; Oman Muscat.

**Select group show:** *Women Imaging Women: The study of female portraiture*—The State Street Gallery Robert Morris University Chicago, USA ; Re-Union2, Woman Made Gallery, Chicago, IL, USA, *Traversing Traditions/India*, Charter Oak Cultural Centre, Hartford, CT, USA, CARE Package, India International Centre, Max Mueller Marg, New Delhi; *NEW TRADITIONS: Influences & Inspirations in Indian Textiles, 1947-2017* at Jawahar Kala Kendra, Jaipur

**Lectures & Conferences:** Gandhi-King conference at Stanford University; George Washington University at the Textile Museum at Washington Dc; National Museum, New Delhi, India; Textile Society of the Art Institute of Chicago; University of Illinois, Chicago; Palo Alto Art Centre, California; 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; Apparel Gallery, Chennai, India; Indira Gandhi National Centre for Arts, New Delhi; Association of third world studies annual conferences; Centre for Contemporary Theory and General Semantics, Baroda, India.

**Bibliography:** Art India, ArtEtc, Business Standard, Financial Times, The Quilters UK, Indian Express Mumbai, India Today, The Hindustan Times, Times of India and T.V channels like NDTV, India Times now, Lok sabha channel, India calling Channel, Illinois stories, Knowledge Networking Channel, Illinois, USA.

**Guest faculty & Jury:** National Institute of Fashion Technology NIFT, New Delhi

**Awards:** Indira Gandhi National Centre of Arts (IGNCA), Indian Council of cultural Relations (ICCR); Gujarat Lalit Kala Akademi.

**Permanent Collection:** Corporate and private collections in India and abroad, including the TAPI collection (Textiles & Art of the People of India) Surat, India, IGNCA (Indira Gandhi National Centre for Arts) New Delhi, International Lincoln Centre, Louisiana State University, Shreveport, and USA



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#### **A brief info about IGNCA:-**

Set up as an Autonomous Trust under the Ministry of Culture, Govt. of India in 1987, the Indira Gandhi National Centre for the Arts (IGNCA) was created as a national institution to promote the preservation, integrated development and dissemination of the Arts. Since inception, the IGNCA has emerged as the primary resource and research centre for diverse aspects related to the Arts and provides a forum for creative and critical dialogue to promote awareness and sensitivity to the historical and cultural inter-linkages. Over the years, it has evolved into a Centre where tradition meets modernity, where the classical arts meet folk arts and where ethos meets expression and tradition meets innovation.

The IGNCA Library today holds over three lakh books, including personal collections of eminent personalities such as Prof. Hazari Prasad Dwivedi, Dr. Kapila Vatsyayan, Prof. Namvar Singh etc. in addition to more than 2.5 lakh manuscripts. The National Cultural Audio Archives (NCAA) of the IGNCA has received the ISO 16363:2021 Certification thereby becoming the World's first 'Trustworthy Digital Repository' with over 30,000 hours of digitised audio visual resources, which are accessible in the public domain. The IGNCA has so far published over 500 books on various subjects such as core concepts of Indian arts, critical editions of classical texts along with translations, folklore, Rock Art etc. The IGNCA also serves as the nodal implementing agency for projects of the Ministry of Culture viz. National Mission for Manuscripts (NMM), National Mission for Cultural Mapping (NMCM), Atma Nirbhar Bharat Centre for Design (ABCD).